

NATIONAL SENIOR CERTIFICATE EXAMINATION NOVEMBER 2016

# **MUSIC: PAPER II**

# MARKING GUIDELINES

Time: 1<sup>1</sup>/<sub>2</sub> hours

50 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

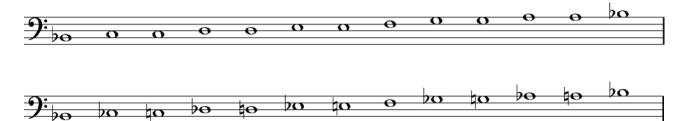
The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

(1)

(1)

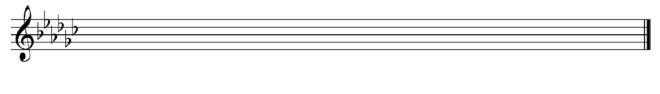
# **QUESTION 1**

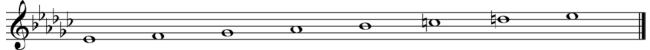
1.1 Add the necessary accidentals to create a chromatic scale, starting on the given note.



Marking: Only 1 mark: the scale is either correct or incorrect. Must move in semitones.

1.2 Write the melodic minor scale ascending with the given key signature. Write in semibreves.





# Marking: only 1 mark – the scale is either correct or incorrect. No mark for using semibreves – this instruction is only included for clarity.

1.3 Write the C Phrygian mode descending in the given time signature. Use only quavers and semiquavers. Complete the second bar with correctly grouped rests. Your scale should be two bars in length.



## Marking:

- Mode = 1. Can be written with KS of 4 flats.
- Bar 1 Grouping = 1 (<sup>1</sup>/<sub>2</sub> per beat) any correct grouping will be accepted. If rests are included in bar 1, and the grouping is correct, the <sup>1</sup>/<sub>2</sub> mark for that beat will be awarded.
- Bar 2 Grouping = 1 (<sup>1</sup>/<sub>2</sub> per beat). As long as the grouping of the rests and note(s) is correct, <sup>1</sup>/<sub>2</sub> mark will be awarded per beat.

(3)

1.4 Identify the scale used in this piece.



Pentatonic [on D]

Marking: 1 mark. It is not necessary to state that it is the Pentatonic on D. No additional credit will be given for this information. (1)

1.5 Identify this scale.



## F# Harmonic Minor

Marking: 1 mark, <sup>1</sup>/<sub>2</sub> mark if only identified as F# minor.

(1)

1.6 Identify the key of this melody and then rewrite it with a key signature and any necessary accidentals.



c minor

Marking: Key + Key Signature =  $1 (\frac{1}{2} \text{ mark each})/\text{Accidentals} = 2 (\frac{1}{2} \text{ mark per accidental})$  (3)

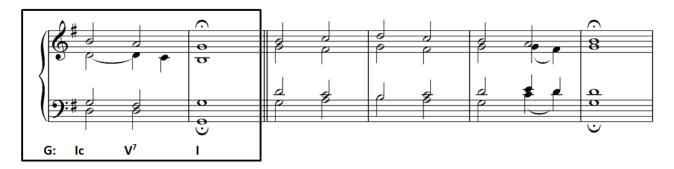
(1)

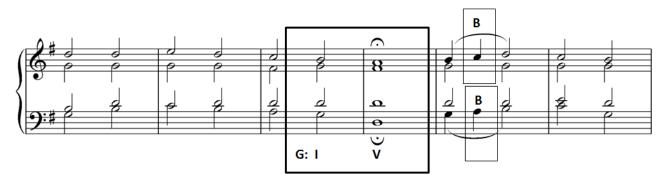
(2)

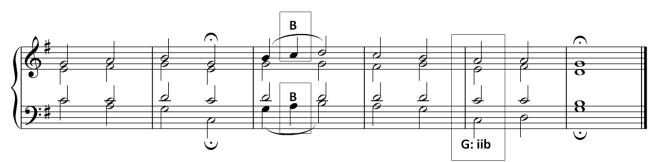
# 1.7 Study the extract below and then do the following:

- (a) Find and figure the progression:  $I_4^6 V^7 I / Ic V^7 I.$  (1)
- (b) Find and use the letter B to label, an unaccented passing note. (1)
- (c) Find and figure chord iib in G Major.
- (d) Identify and figure an imperfect cadence in G Major.









(Schumann. No 4 from *Album for the Young* – Chorale. From Sibelius Version 6 Worksheets)

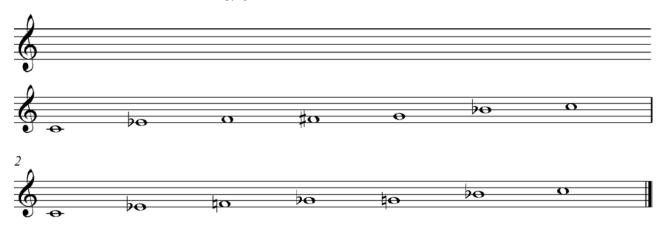
# **MARKING:**

- (b) Any ONE of the passing notes including the C in the alto part in Bar 7.
- (c) The only iib in G.
- (d) The only imperfect cadence in G: 1 mark per chord.

# **QUESTION 2**

Refer to Appendix 1 in the Resource Booklet – 'Harry's Boogie' – Henegan & Lawson (Heneghan, Ben and Lawson, Ian. 'Harry's Boogie.' From Sibelius Version 6 Worksheets).

2.1 On the stave below, write out the blues scale on which this piece is based. Use semibreves (Blues Scale – no copyright).



C Blues.

Marking: 1 mark for the scale – it is either right or wrong. No marks for semibreves – this instruction is just given for clarity. Either of the above forms of the scale will be accepted. Also, it is acceptable if a candidate indicates F#/G Flat as alternates.

2.2 Identify the form of the piece.

## 12-bar Blues. Blues Form. Blue Scale Form 0.5.

2.3 Name the rhythmic effect that is created by the rests and ties in the melody line of the piece.

## Syncopation.

2.4 This piece is notated in straight quavers, but it is characteristic of the style that they are 'swung' when performed. Write the symbol that is commonly used to indicate this to the performer.

$$\int_{a} = \int_{a}^{3} \int_{a}^{3} \int_{a}^{3} (1)$$

2.5 Rewrite the following bar from the piece in the equivalent compound time signature. Remember to write the new time signature.



Marking: TS =  $1 / \frac{1}{2}$  mark per beat = 4 beats  $\times 0,5$  = 2. Total 3.

(3) [**7**]

(1)

(1)

(1)

# **QUESTION 3**

Study the piece in the Resource Booklet labelled **Appendix 2** (Bach. 'Gavotte in G' from *French Suite No 5 BWV 816*. <a href="http://imslp.org/wiki/-French\_Suite\_No.5\_in\_G\_major,\_BWV\_816\_>(Bach,\_Johann\_Sebastian">http://imslp.org/wiki/-French\_Suite\_No.5\_in\_G\_major,\_BWV\_816\_>(Bach,\_Johann\_Sebastian)</a> <a href="http://imslp.org/wiki/-French\_Suite\_No.5\_in\_G\_major,\_BWV\_816">http://imslp.org/wiki/-French\_Suite\_No.5\_in\_G\_major,\_BWV\_816</a> <a href="http://imslp.org/wiki/-French\_Suite\_No.5\_in\_G\_major,\_BWV\_816">http://imslp.org/wiki/-French\_Suite\_No

## 'Gavotte in G' – J S Bach

- 3.1 What is the form of this piece? Justify your answer by stating the bar numbers of each section.
  Binary Form: there are two sections: A: bar 0/Bar 1 beat 3 to bar 8 beat 2 and B: bar 8 beat 3/Bar 9 to bar 24 beat 2. Section A does not return at any point.
- 3.2 Identify the key that is used from bar 5 beat 1 bar 9 beat 2, and state its relationship to the tonic key.

Key: **D Major** Relationship to the tonic key: **Dominant** 

(2)

(2)

(3)

- 3.3 Identify the cadence and the key in bar 15 beat 4 to bar 16 beat 1. Perfect in e minor. Authentic/V–i.
- 3.4 The motive below is taken from bar 19 of this piece. Use this motive to demonstrate melodic inversion.

**ANSWER** (or any other correct answer, including real)



(1)

3.5 Describe how Bach constructs the first phrase of this piece (bar 0 beat 3 to bar 4 beat 2). Comment on both the melody and the accompaniment.

Motive: falling/descending chord, which he uses sequentially. He joins the motive to the first sequence with two passing notes. The bass line/ accompaniment are constructed using rising and falling octaves. Similar/ Contrary motion.

Other correct answers will be accepted.

(3) [**11**]

#### **QUESTION 4**

Study the extract in the Resource Booklet labelled **Appendix 3** (1st mvt, 1st symphony – **Mendelssohn**) (Mendelssohn. 1st movement from Symphony No 1. IMSLP104195-PMLP18966-Mendelssohn\_op.011\_ Sinfonie\_Nr.1\_1.Allegro\_di\_molto\_MGA\_fs. < http://imslp.org/>).

4.1 Identify the key of the extract.

	c minor	(1)
4.2	Provide figuring for the two chords labelled A and B.	
	Chord A: $\mathbf{V}^{7}\mathbf{b}/\mathbf{V}_{5}^{6}$ Chord B: iv	(2)
4.3	Fully identify the intervals labelled C, D, E and F.	

Interval C: **Perfect 5th.** Interval D (the interval is between the Basso and the Viola): **Compound Minor 3rd/Minor 10th.** Interval E: **Major 2nd** Interval F: **Augmented 2nd.** (4)

4.4 Identify the non-harmonic notes labelled G and H.

## G: Anticipation H: Accented Passing Note (2)

4.5 Transcribe bar  $3^2$  to bar  $5^1$  of the bassoon part into the tenor clef. The required bars are printed below for ease of reference. Remember to include the key signature.





MARKING: Key Signature =  $1/\frac{1}{2}$  mark per  $\frac{1}{2}$  bar = 2 marks. If clef is incorrect/left out = no marks.

(3)

4.6 Transpose bar 6 to bar  $8^1$  of the clarinet part to concert pitch, i.e. as it will sound when played. The required bars are printed below for ease of reference. Remember to include the new key signature.





MARKING: Key Signature = 1/bar 1 upper part =  $\frac{1}{2} bar 1$  lower part = 1/bar 2 upper part = 1,5/bar 2 lower part = 1 (therefore marking works out at  $\frac{1}{2}$  per pitch but repeated pitches do not have a mark allocation) (5)

[17]

Total: 50 marks