**14. Look at the first 8 bars of this piece and describe the phrase structure.**

Does the submission identify that the first eight bars is made up of two-bar melodic phrases? The student may have described this by way of discussing the phrase marks, by referring to the melodic contour, or by discussing the harmony or cadences, for example. Either way, did the submission identify the structure of the first 8 bars as comprising two-bar phrases? If so, please assign 1 point.



0 pts

No mention of 2-bar phrases



1 pt

The student mentioned 2 bar phrases

**15. Look at the 'left hand' part (i.e. the lower stave) in bar 6. Please fully describe the intervals on each beat.**

On beat 1 we have a **perfect fifth** - (B-F#)On beat 2 we have a **minor third** - (C#-E)On beat 3 we have a **minor third** - (D#-F#)Each interval requires **BOTH** the number **AND** the quality to be correctly stated in order to gain points. **PARTIALLY CORRECT ANSWERS RECEIVE NO POINTS.**For example:If a student stated 'fifth' for the first interval, then this is not correct as it is only a partial description. To gain the point the quality (i.e. perfect) and the number (i.e. 5th) **needs** to be stated. Similarly, if a student has the correct number but the incorrect quality then this is also incorrect. So, if for the 2nd or 3rd intervals 'Major 3rd' was stated then this is clearly incorrect and no points should be awarded.------------------------------------**Marking Note:1 point available for each fully described interval.**



0 pts

0 out of 3 described correctly



1 pt

1 out of 3 described correctly



2 pts

2 out of 3 described correctly



3 pts

3 out of 3 described correctly

**16. Please consider the 3rd chord in bar 1 and describe it fully. There is more than one way to answer this question so please give reasons for your answer. (HINT: look for other notes in the bar that may still be sounding with this chord).**

This chord is interesting as it could, depending on how you approach the analysis be described in 3 different ways. Please look at the following marking criteria and decide if the submission you are marking provides similar answers.Remember, we are in the key of E major. Looking at beat 3, working from the bottom, we see an A and a C# above it. There are, however, two other notes that should be considered. Firstly, the dotted crotchet E from beat 2 is still ringing. Secondly, we also have a quaver F# at the end of the bar. Thus, the three possible interpretations are:

**1. A Major. This can also be described as IV, since we are in E major.**This would be based on an analysis that recognised the A, C# and E forming the A major triad. The F# in this case would be overlooked as it would be considered to be a passing note.

**2. F# minor, first inversion. This can also be described as iib.**This would be based on an analysis that recognised the presence of the F# and incorporated it into the chord.

**3. F# minor 7th, first inversion. This can also be described as ii7b.**This would be based on an analysis that recognised both the F# and the E, in addition to the A and C#.

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**Marking Note:Please assign 1 point if the chord is named without the inversion.Please assign 2 points if a full answer and justification, as above, is given.**



0 pts

No chord identified



1 pt

Chord identified partially or suitable reasoning applied to the analysis



2 pts

Chord identified fully and accurately with good reasoning, as per the answer above.

**17. The chord on beat 2 of bar 2 is difficult to describe. How would you go about describing this chord? Please give reasons for your answer.**

This chord is difficult to describe because the bass-line incorporates a note that doesn't strictly belong to the chord.The chord is a B7 but has a C# in the bass, which leads from a B to a D#. Thus, we would refer to the C# as a passing tone and, as such, disregard it as a constituent note of the chord. However, it does move up to a D# (a chord tone) on the next beat. So, reading from the D# up, this means that the notes we have to work with are D#, F#, A, and B. These notes all belong to B7 so this is the most logical way to conceive of this chord in this key.**---------------------------------Marking Note:1. You should award 1 point for an answer that just says chord V or B major as, although almost correct, this does not paint the full picture.2. You should award 2 points for saying that this is chord V7b with a C# passing tone in the bass as this is the most complete answer. 2 marks should also be awarded for saying that it is B7 with a C# in the bass or, indeed, B7/C# leading to B7 first inversion (some people with a popular music background may use this terminology and this is acceptable).**



0 pts

None



1 pt

For noting that this is chord V or Bmajor



2 pts

For giving a complete answer and description of why this is problematic to describe.

**18. The first chord in bar 8 is an example of chromatic harmony; it's an Augmented (German) 6th chord. But what is the cadence we have at the end of this bar, and why?**

This is an IMPERFECT cadence.This is because the last chord in the phrase is a B major chord (remember that this bar has changed to bass clef in both staves). In the key of E, this is chord V, and as the phrase ends on this chord, it does not resolve and is thus, IMPERFECT.**----------------------------Marking Note:Please assign 1 point if the cadence is identifiedPlease assign 2 points if the cadence is identified and justified as per the answer above.**



0 pts

None



1 pt

Correctly identify cadence



2 pts

Identify cadence AND give reason why this is the case

**19. Please fully describe the chords in bars 17-19 (inclusive)?**

There are essentially three chords, one in each bar.Simply speaking, In we have the chord of E major, bar 18 the chord of B7, and in bar 19 we have the chord of E major again.More specifically, however, we can say that bar 17 is 'chord I', bar 18 is chord V7c, and bar 19 is chord Ib. This description is a 'common-sense' approach, based on the bass note at the start of each bar which has an important role in determining how we interpret the left hand chords that follow. if, however, the exam you are marking goes into greater detail and says that the chords are as follows then this is also acceptable:Bar 17: Chord I (E major) on beat 1, followed by two beats of Chord Ic (E major 2nd inversion).Bar 18: Chord V7c on beat 1, followed by two beats of V7(a).Bar 19: Chord Ib on beat 1, followed by two beats of Ic.-----------------------**Marking Note:Please assign 1 point for a correct chord number or basic description.**So, for example saying Chord V or B major would get 1 point**.Please assign 2 points for chords that are correct but FULLY described in terms of chord quality and inversion.**So, for example, saying Chord V7c, or B major 2nd inversion would get 2 points.There are 6 points available, 2 for each bar, please use your discretion and mark based on the criteria above. Answers with **more detailed correct information** should be awarded more points.



0 pts

No correct information - or - no attempt



1 pt

Please refer to marking criteria above



2 pts

Please refer to marking criteria above



3 pts

Please refer to marking criteria above



4 pts

Please refer to marking criteria above



5 pts

Please refer to marking criteria above



6 pts

Please refer to marking criteria above

**0. Please consider the final chord in Bar 34:**

**(a) Describe this chord as fully as possible.**

**(b) What is the progression when you consider this in relation to the next chord (note, the b# is a chromatic passing tone and can be overlooked)?**

This chord is a C# major (first inversion) as we have E#, G#, and C# (from the bottom) and, as noted, the B# is a chromatic passing tone leading up to another C#. So, this clearly does not belong to the key of E major (we would expect a C# minor in this key), thus there has been a modulation (albeit temporary).

This chord is a secondary dominant and is Vb/ii (i.e. the Vb chord of the key built on chord ii).In order to figure out the chord that comes next, we need to follow the repeat markings. This sends us back to bar 27. The chord in bar 27 is F# minor or, 'ii'. So, we have C# major moving to F# minor. This means that the progression formed is Vb - i in F# minor OR Vb/ii - ii. Either description is valid.

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**Marking note:**

**Assign 1 point if the student correctly identifies that the chord in question is C# major, first inversion. Please note that this could be described as C# major first inversion, C# (first inversion), or VIb (must be capital letters to imply major).**

**Assign 2 points if the student correctly identifies the chord in question, as above, AND that this forms the progression of Vb - i (in F# minor) or Vb/ii - 2 (either description is fine).**



0 pts

An unacceptable answer



1 pt

Correctly identified chord in question



2 pts

Correctly identified chord in question AND identified the progression