MUSIC: PAPER II

MARKING GUIDELINES

Time: 1½ 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.

QUESTION 1

1.1   Write the scale of D melodic minor ascending with a key signature. Write the scale using quavers in compound duple time, beginning with the given note value. Complete the second bar with correctly grouped rests.

Key signature = (1)
Scale = (1) scale either correct or incorrect
Time signature (1)
Grouping = (1)

1.2   Write the chromatic scale beginning on E♭, ascending. Do not use a key signature but include any necessary accidentals.

or

Scale (1) scale either correct or incorrect

1.3   Write one octave, ascending, without a key signature, of the major scale of which the given note is the submediant. Your scale must start and end on the submediant note.

Scale = B major (2) – minus ½ mark per mistake

1.4   Write F minor pentatonic scale, ascending, without a key signature. Use crotchets.

Scale (1) = scale either correct or incorrect

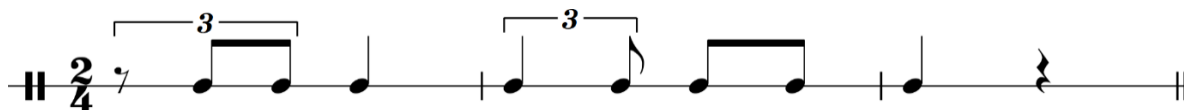1.5   Identify the mode below.

Mode: Phrygian mode on F(1)

1.6   Write the Lydian mode on D, descending, with a key signature. Use semibreves.

Key signature = (1)
Mode = (1) mode either correct or incorrect

1.7   Rewrite the following rhythm in simple time without changing the rhythmic effect.

Time signature = (1)
Each beat = (6 × ½)

1.8   Write a whole tone scale, ascending, starting on E. Write exactly one bar of the scale in 4/4 time leaving no rests. Your rhythm must include one triplet.

OR

Scale (1). Use of triplet (1)
Other rhythms possible

1.9   Add the correct resolution to complete an interrupted cadence. Use Roman numerals to figure the chord.

Correct resolution (1); correct figuring (1)

QUESTION 2

Refer to **APPENDIX A** in the Resource Booklet.

2.1   State the tonic key of the piece.

D minor

2.2   Figure the chords labelled **'X', 'Y',** and **'Z'**.

X: **V7**
Y: **ivb**
Z: **VI**

2.3   Name the key in bar 9 and state its relation with the tonic key of this piece.

D major; Parallel major / Tonic major

2.4   Identify the intervals marked **'P', 'Q'** and **'R'**.

P: **Minor 7th**
Q: **Perfect 4th**
R: **Compound minor 3rd/minor 10th**

2.5   The melody below is taken from bars 11–12 of this piece. Rewrite this melody to demonstrate melodic inversion.

6 notes = 2
4–5 notes = 1,5
2–3 notes = 1
1 note = 0,5
0 note = 0

2.6   Name the compositional technique found in bar 11.

Sequence/descending sequence

Refer to the extract below.

2.7   Transpose the extract up a minor third so that it would sound the same when played by a clarinet in A. Do not use a key signature.

8-9 notes = 2
5–7 notes = 1,5
3–4 notes = 1
1–2 notes = 0,5
0 note = 0

QUESTION 3

3.1   Study the four-part harmonisation below and follow the instructions:

3.1.1   State the key and figure the chords labelled **'A'**, **'B'** and **'C'**.

Key: Eb major
A: iii
B: IVb
C: iib

3.1.2   Identify the non-harmonic notes labelled **(x), (y)** and **(z)**.

      (x) **Passing note**
      (y) **Auxiliary note/neighbour note**
      (z) **Suspension**

3.1.3   Name the cadences at **'D'** and **'E'**.

      (D) **Imperfect cadence (1)**
      (E) **Perfect cadence (1)**

3.2   Harmonise the given melody in four-part harmony. Include a dominant seventh chord and state the key. Figure all chords.

Or

Key: D major / b minor (1)
Each chord = 1 × 7
Incorrect doubling/spacing = minus 0,5
Incorrect resolution of V7 = minus 0,5

Total: 50 marks