



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

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.

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. (1)
- (d) Identify and figure an imperfect cadence in G Major. (2)

The first system of the musical score shows the piano accompaniment in G major. It consists of six measures. The first measure is a G major triad (G-B-D). The second measure is a G major triad with a 4th extension (G-B-D-G). The third measure is a G major triad with a 6th extension (G-B-D-G-B). The fourth measure is a G major triad with a 7th extension (G-B-D-G-B-F#). The fifth measure is a G major triad (G-B-D). The sixth measure is a G major triad (G-B-D).

The second system of the musical score shows the piano accompaniment in G major. The first three measures are highlighted with a box. Below the box, the chord progression is labeled: G: Ic V⁷ I. The first measure is a G major triad with a 6th extension (G-B-D-G-B). The second measure is a G major triad with a 7th extension (G-B-D-G-B-F#). The third measure is a G major triad (G-B-D).

The third system of the musical score shows the piano accompaniment in G major. A box highlights the first two measures of this system, labeled G: I V. The first measure is a G major triad (G-B-D). The second measure is a G major triad with a 7th extension (G-B-D-G-B-F#). Another box highlights the note B in the treble clef of the third measure, which is an unaccented passing note. A third box highlights the notes B and F# in the bass clef of the third measure, which form the chord G: iib.

The fourth system of the musical score shows the piano accompaniment in G major. A box highlights the note B in the treble clef of the first measure, which is an unaccented passing note. Another box highlights the notes B and F# in the bass clef of the first measure, which form the chord G: iib. The system ends with a double bar line.

(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.

[15]

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 staff 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. (1)

2.2 Identify the form of the piece.

12-bar Blues. Blues Form. Blue Scale Form 0.5. (1)

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

Syncopation. (1)

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.

(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 / ½ mark per beat = 4 beats × 0,5 = 2. Total 3. (3)

[7]

QUESTION 3

Study the piece in the Resource Booklet labelled **Appendix 2** (Bach. 'Gavotte in G' from *French Suite No 5 BWV 816*. <[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))> <<http://imslp.org/>>).

'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)

- 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)

- 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. (2)

- 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.

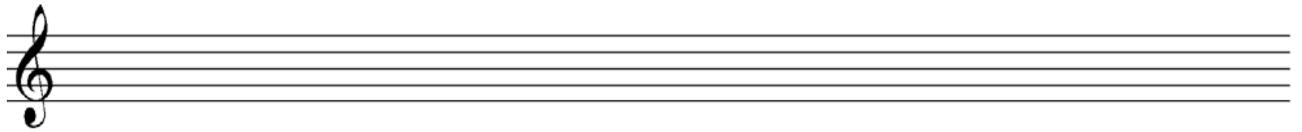
Motive: falling/descending chord, which he uses sequentially. He joins the motive to the first sequence with two passing notes. The bass line/accompaniment are constructed using rising and falling octaves. Similar/Contrary motion.

Other correct answers will be accepted. (3)

[11]

4.6 Transpose bar 6 to bar 8¹ 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.

Clarinetti in B 



ANSWER



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

(5)
[17]

Total: 50 marks