

Annual Examinations for Secondary Schools 2020

YEAR 11 **MUSIC (OPTION): THEORY** **MARKING SCHEME**

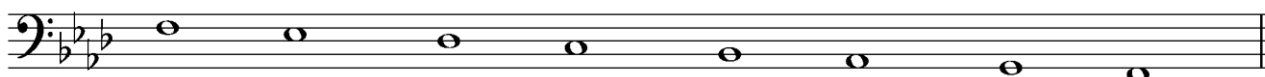
Section A – Theory and Compositional Skills.

40 marks

15 marks

1a. Write down the scale of F melodic minor descending, in semibreves, with key signature.

3 marks



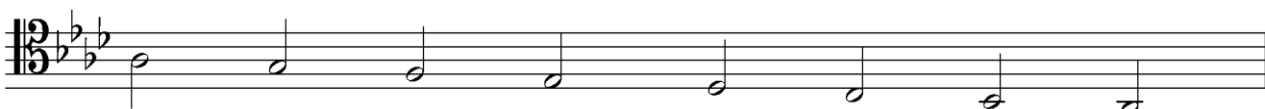
1b. Write down the C pentatonic major scale descending and ascending in minims.

3 marks



1c. Write down the scale of A^b major descending in minims with key signature.

3 marks



1d. Write the descending and ascending one octave arpeggio of the harmonic minor key whose key signature consists of four sharps. Use the following rhythm and include the key signature.

3 marks



Key: C# minor

1e. Rewrite the following melody with the correct key signature.

3 marks



2. Rewrite the following passage using the alto clef. Add the key and time signatures.

5 marks



3. Describe fully the following harmonic intervals, and write the inversions in the stave below.

10 marks



Minor 2nd Major 3rd Major 7th Minor 6th Augmented 4th



Major 7th Minor 6th Minor 2nd Major 3rd Diminished 4th

4. Compose a further 4-8 bar melody for bassoon or cello (please specify the instrument) using the following opening. Include appropriate performance directions (tempo, phrasing, dynamics etc...)

5 marks

*Award 3 marks for correct melody and 2 marks for tempo, phrasing, dynamics etc...
Accept suitable answers.*

5. Using the correct key signature, rewrite the following melody at the pitch it will sound when played by a Clarinet in A.

5 marks

Award 3 marks for correct melody and 2 marks for correct key signature.



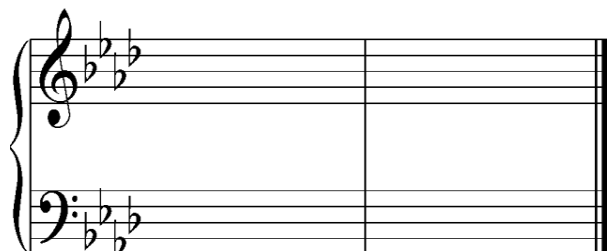
Section B – Basic Harmony

30 marks

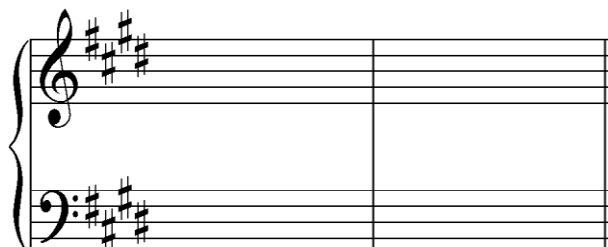
1. Write the cadences indicated below in four parts (SATB), inserting the correct key signatures. Use semibreves.

8 marks

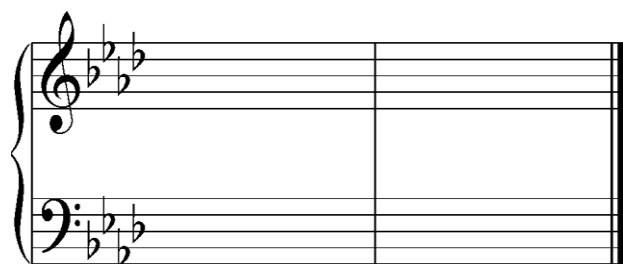
Accept suitable answers.



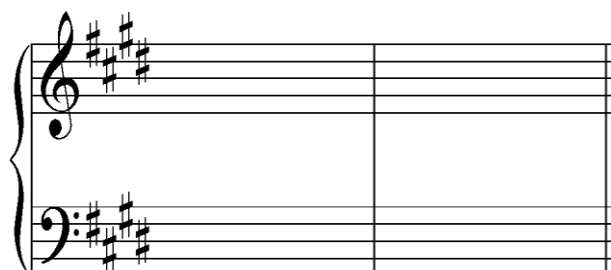
Imperfect Cadence in F minor



Interrupted Cadence in C# minor



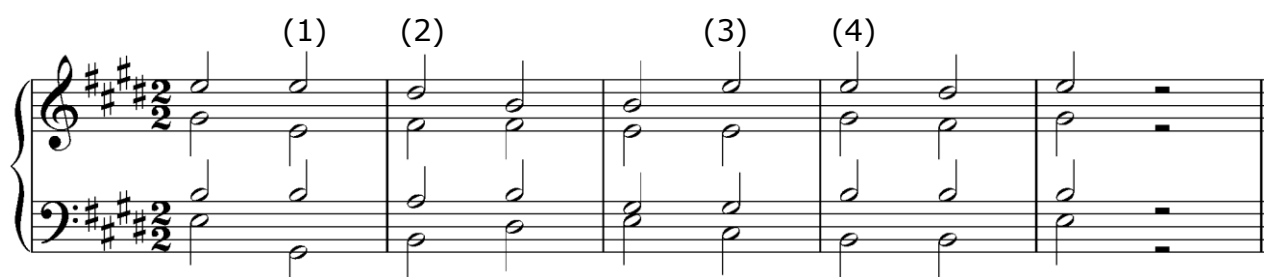
Plagal Cadence in A^b major



Perfect Cadence in E major

2. Describe each of the numbered chords. Name the final cadence.

6 marks



Chord: (1) Ib/Tonic 1st inversion/I⁶₃ (1 mark)

(2) V^{7th}a/Dominant 7th root position/V^{7th} 5₃ (1 mark)

(3) via/Submediant root position/vi⁵₃ (1 mark)

(4) Ic/Tonic 2nd inversion/I⁶₄ (1 mark)

Cadence: Perfect Cadence (2 marks)

3. Using semibreves, write out the following 4-part chords for SATB as shown by the Roman numerals. Double the root in each case and add the correct key signature. 4 marks

Accept suitable answers.



(F[#] minor) ib

(E major) IV

(F minor) iib

(E^b major) Ic

4. Write out the following chords for SATB as indicated by the given figured bass. 6 marks

Award 2 marks for each correct chord. Accept suitable answers.

5. Write suitable chords (e.g. ii, IV or V) at the marked cadential points of the given melody. The key of B^b major. 6 marks

Award 3 marks for each correct cadence.



Section C – History and Analysis


30 marks

- 1 a. What is the key of this extract? D minor (1 mark)
- b. Name the relative key. F major (1 mark)
- c. Compare the melody line (top line) in bars 1-2 with that in bars 3-4.

The notes in bars 3-4 are four notes lower than those in bars 1-2.

(1 mark)

d. Explain the following: (5 marks)

- | | | |
|--|---|--|
| <i>dim.</i> | - | <u>diminuendo – getting softer</u> |
| <i>Allegretto</i> | - | <u>fast, slightly slower than allegro</u> |
|  = 90 | - | <u>90 minutes crotchet beats in a minute</u> |
| <i>pp.</i> | - | <u>pianissimo – very soft</u> |
| <i>cresc.</i> | - | <u>getting louder</u> |

e. Identify the cadence in bars 16-17. Perfect Cadence (1 mark)

f. Identify the interval between the notes in the box. (bar 16)
Minor 6th (1 mark)

g. Circle a tonic 2nd inversion chord, and a dominant 7th chord.

Possible answers

Tonic 2nd inversion chord – bar 15, 1st beat

Dominant 7th chord – bar 16, 2nd beat (2 marks)

h. Write the technical names of the notes marked with an arrow in bars 7 and 8? (tonic, supertonic, etc.)

E (bar 7) - supertonic D (bar 8) - tonic (2 marks)

i. In bars 8-9 the upper hand 'imitates' the lower hand a bar later. Find two more bars where this happens.

Bars 10-11 (1 mark)

2. Define the following forms:

a. The difference between Binary and Ternary form.

Accept answers on the following lines – (2 marks)

Binary form describes the structure of a piece of music which is divided into two different sections labelled as section A and section B. Ternary form describes the structure of a piece of music which is in three sections. These sections are usually labelled as section A, section B and section A, since the third section is a repeat of the first section.

- b. Strophic - *Accept answers on the following lines* – (2 marks)

Strophic form is a song form in which all verses or stanzas with different lyrics are sung to the same music.

- c. Verse and Refrain - *Accept answers on the following lines* – (2 marks)

Verse and refrain is a musical form in which both the music and lyrics of the verse contrast with the refrain. The refrain is repeated after each verse.

- d. Name one woodwind instrument that uses a single reed and a woodwind instrument that uses a double reed. (2 marks)

Possible answers – single reed – clarinet; double reed – oboe, bassoon

- e. Mention

i) A Baroque composer, *Possible answers* - Bach, Handel.

ii) A composer who wrote piano sonatas - Mozart, Beethoven. (2 marks)

- f. What are the instruments that make up a string quartet? (3 marks)
Two violins, viola and cello

- g. Put the following instruments in order of pitch starting from the highest. (2 marks)
Piccolo, Flute, Oboe, Bassoon.