



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2017

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.

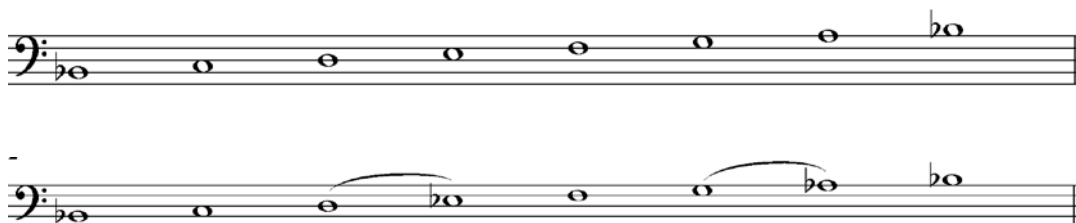
QUESTION 1

- 1.1 Add the missing notes to complete the scale of C sharp harmonic minor.



MARKING: Scale = 1: the scale is right or wrong.

- 1.2 Add the necessary accidentals to create the major scale of which the given starting note is the dominant.



MARKING: (E Flat Major): Scale = 1: the scale is right or wrong.

- 1.3 Write the scale of D melodic minor, ascending, with a key signature. Use the given time signature, and your own rhythm, grouping the notes correctly. End on the given note value and complete the second bar with rests.



MARKING: Scale including KS = 1; the scale is right or wrong.

Grouping: 1 mark – bar 1
Rests: 1 mark – bar 2 } 0.5 per beat

Any grouping will be accepted, as long as it is correct in compound duple time.

- 1.4 Harmonise the following soprano notes to form an interrupted cadence in four parts (SATB or for keyboard). Use the dominant seventh tetrad. Name the key and figure the chords. Use correct voice leading.



MARKING: V7 = 1 mark; VI = 1 mark. **Resolution:** Leading note must rise to tonic or fall to 5th; 7th must fall to mediant. – 0.5 for no figuring/– 0.5 for incorrect resolution.

- 1.5 Write the blues scale on D. Use semibreves.



MARKING: 1 mark: the scale is right or wrong.

- 1.6 Add the necessary accidentals to create the A Lydian mode.



MARKING: 1 mark: mode is right or wrong.

1.7 Identify the scale used in this melody.

Con moto

Piano

ANSWER: Whole Tone [on G]



1.8 Study the extract below and choose three (3) statements from the given list which best describe the music.

Allegro ♩ = 136 - 144

| | | |
|--------------------|--------------------------------------|------------------------|
| Compound major 7th | Irregular metre | Contrary motion |
| Similar motion | Dorian mode | Ostinato |
| Pedal point | Regular & irregular metre | Pentatonic scale |

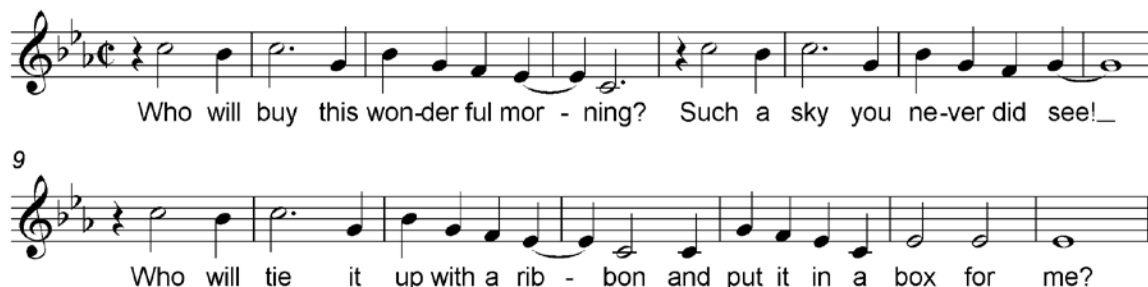
Only 3 to be ticked

- 1.9 Identify each note by its (1) degree and (2) technical name according to the given key signature.

| | | |
|----------------------|--|---|
| |  MAJOR KEY |  MINOR KEY |
| Degree of the scale: | 2 nd (0.5) | 5 th (0.5) |
| Technical name: | Supertonic (0.5) | Dominant (0.5) |

QUESTION 2

Refer to the melody printed below. ["Who will buy?" from *Oliver!* Page 105, Bars 91–105: *Oliver!* by Lionel Bart; 1960; Lakeview Music Publishing Co. Ltd, London.]



2.1 Name the scale used in this melody.

Pentatonic

2.2 What is the structure (form) of the entire melody?

AABA

2.3 With reference to the melody above, identify similarities in the way that Mozart and Bart depict the social status of their characters in the music.

Leporello and Fagin are both comic characters (to an extent): both sing in the "patter" style, which emphasises their lower class, supposedly limited education. Chromatic, conjunct, narrow range.

Donna Anna and Oliver are both from higher social class, although Oliver's present situation doesn't reflect this. They both sing lyrical melodies with long phrases e.g. "Who will buy?" (Oliver!) and Donna Anna's lines in the introduction to Don Giovanni. Melismatic, wide range. Dotted rhythms, legato, diatonic.

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

Identify the texture of the extract. Explain how Lionel Bart creates the texture.

Polyphonic – [many melodies at the same time] (1 mark). Each of the street sellers has his/her own melody, which are initially heard individually but in this section, they are written so that they overlap, creating a polyphonic texture. (1 mark)

QUESTION 3

The following questions are based on **APPENDICES B** ["Cool" from *West Side Story* by Leonard Bernstein], **C** [Extract from Finale to Act 2 of *La Traviata* by Giuseppe Verdi], **D** [*An Sylvia* by Schubert] and **E** [4th movement from Symphony No 101 by Franz Josef Haydn <<http://ks.imsip.net/files/imglnks/usimg/8/89/IMSLP28930-PMLP07581-haydn-sym-101-mvmt4-ccarh.pdf>>] in the Resource Booklet.

3.1 Refer to **APPENDIX B** in the Resource Booklet.

3.1.1 Identify the century/stylistic period in which this work was written.

20th century (21st also acceptable)/Modern or Post-Modern

3.1.2 Give a reason, based on the instrumentation of the extract, for your answer in 3.1.1.

The orchestration includes saxophones, xylophone, vibraphone, electric guitar and piano. Large percussion section.

3.1.3 Identify the scale used in the motive labelled W.

W: Chromatic Scale

3.1.4 Identify the intervals labelled (i) and (ii).

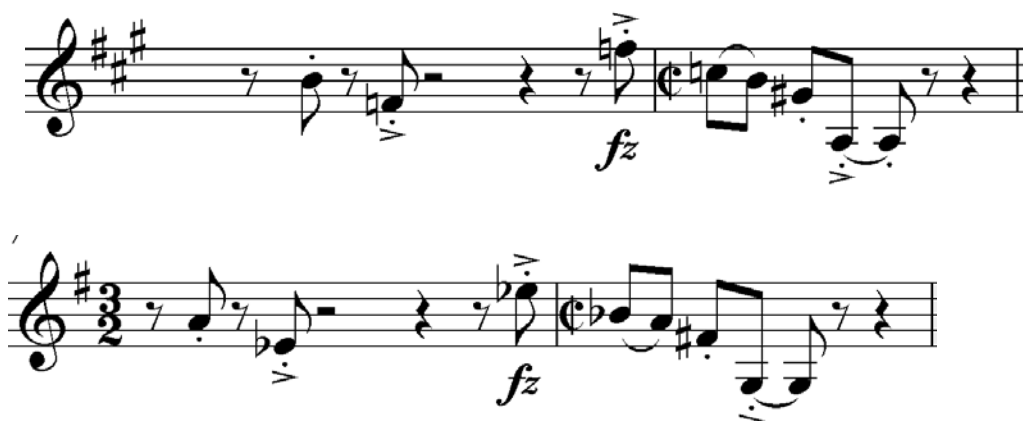
(i) **Major 7th**

(ii) **Diminished 5th**

3.1.5 Add the correct time signature to the first bar of the phrase printed below.

3/2

- 3.1.6 The phrase below is written for trumpet in B flat which sounds a major 2nd lower than written. Rewrite it at concert pitch. Remember to include the new key signature, and all musical details.



MARKING: Key signature = 0.5; 0.5 per note x 7 = 3.5 (except for the tied note at the end).

- 3.2 Refer to **APPENDIX C**.

- 3.2.1 Identify the genre of this extract.

Opera

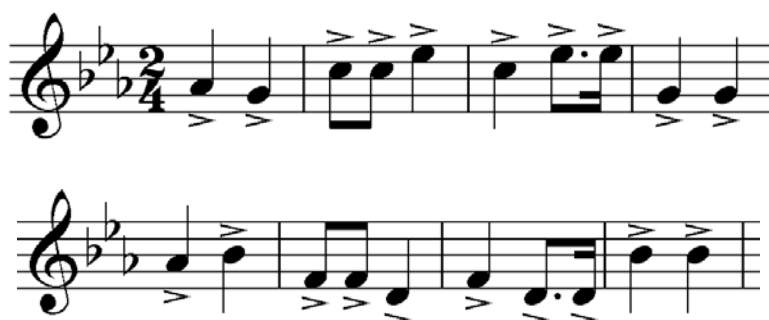
- 3.2.2 With reference to a non-musical element, compare the genres represented by Appendix B and Appendix C.

Appendix B is Musical/Musical Theatre and Appendix C is Opera. In Opera, the dialogue is sung/in musical it is spoken. Musicals include dancing – operas generally don't. Opera is written in Italian or German but Musicals are in the vernacular of the country/English. 2 acts/3-5 acts; Amplified, not amplified.

- 3.2.3 What is the texture of this extract? Give a reason for your answer.

Monophonic/Unison (1): all parts are singing and playing exactly the same notes, although in different octaves. (1)

- 3.2.4 Use the phrase printed below to demonstrate melodic inversion:



Marking: 0.5 per bar x 4 = 2.

3.3 Refer to APPENDIX D in the Resource Booklet.**3.3.1 Describe the characteristics of the genre represented by this work.**

It is a German Lied (no mark) which became a very popular genre in the Romantic period because of the combination of music and poetry. Solo voice + piano set German poetry. Piano has an equal role. Can be strophic/through composed. Any other valid answer.

3.3.2 Identify the key of the work.

A Major

3.3.3 Figure the chords in the block labelled X.

Bar 9 Beat 1: **V**

Bar 9 Beat 2: **V⁷d / V^{4/2}**

Bar 9 Beat 3: **Ib / I⁶**

3.4 Refer to APPENDIX E in the Resource Booklet.**3.4.1 Identify the genre and the stylistic period of the extract.**

Classical Symphony.

3.4.2 Comment on how the woodwind section of the orchestra assists you in identifying the style of the work.

The woodwinds are paired, typical of a Classical orchestra. Given a more prominent role in the orchestra, e.g. melodic interplay with strings.

3.4.3 Rewrite the phrase at the same pitch in the treble clef.

Marking: 1 mark per bar

Viola

6

Vla.

- 3.4.4 Refer to Bar 43 in the score. Find and name the non-harmonic notes in the 2nd violin and viola parts. Label them on the extract below.

2nd Violin & Viola: Bar 43 etc...

Lower auxiliary/
Neighbouring
tones

Accented
passing
notes

Total: 50 marks