



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2018

MUSIC: PAPER II

MARKING GUIDELINES

Time: 1½ hours

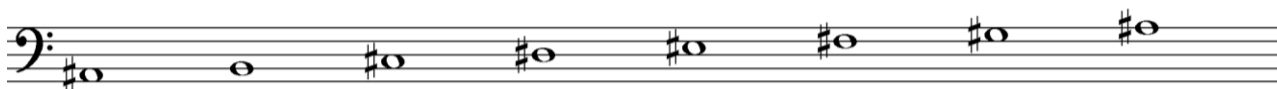
50 marks

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 one octave, ascending, of the scale of which the given starting note is the mediant. Do not use a key signature, but add all necessary accidentals.



MARKING: Scale = 1: the scale is right or wrong. 0.5 if double tonic is omitted
(1)

- 1.2 Add the missing notes to complete the scale of G sharp melodic minor.



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

- 1.3 Write the Phrygian mode on B flat, descending. Do not use a key signature, but add any necessary accidentals.



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

- 1.4 Write the scale of C harmonic 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 + Key Signature = 1: the scale is right or wrong. Grouping including rests: 0.5 per beat \times 4 = 2 marks. Any grouping will be accepted, as long as it is correct in compound duple time. (3)

- 1.5 Add the necessary accidentals to create the chromatic scale on E.



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

1.6 Study the extract below and answer the questions that follow.

1.6.1 Tick three (3) statements from the given list which apply to the music. [**'Luckington'** arr. Malcolm Archer from *After the Last Verse – 200 Hymn Improvisations* – adapted by the examiner]

Plagal cadence		Compound metre		Suspension	✓
Passing notes	✓	Sequence	✓	Ostinato	
Pedal point	✓	Monophonic texture		Whole tone scale	

There are four possible answers: only three (3) must be ticked.

(3)

1.6.2 Find, and label clearly on the music, the following intervals:

- (i) An augmented 4th Bar 9 Beat 3 and Bar 11 Beat 3, Bass clef: B Flat to E. Bar 12³, 12⁴, : C natural to F[#], Bar 15¹ D to G[#], Bar 10 beats 1, 3 and 4 : C natural to F[#] (1)
- (ii) A compound diminished 5th Bar 13 Beat 2, bass clef: G[#] to D and 13 Beat 4, bass clef: A[#]–E. (1)

- 1.7 Harmonise the given notes in four parts (SATB or for keyboard) to form a suitable cadence. Make use of the dominant seventh tetrad. Remember to name the key and figure the chords.

The musical score consists of four systems, each with a treble and bass staff. The first system shows a single melodic line in the treble staff. The subsequent three systems show a full four-part harmony. Chord labels (Ic, V7, I, vi, VI) and key signatures (A Flat Major, f minor) are provided below the staves.

System 1: Treble staff only. Notes: A4, B4, C5, D5. Chord labels: Ic, V7, I. Key signature: A Flat Major.

System 2: Treble and Bass staves. Notes: Treble (A4, B4, C5, D5), Bass (F4, E4, D4, C4). Chord labels: Ic, V7, I. Key signature: A Flat Major.

System 3: Treble and Bass staves. Notes: Treble (A4, B4, C5, D5), Bass (F4, E4, D4, C4). Chord labels: Ic, V7, vi. Key signature: A Flat Major.

System 4: Treble and Bass staves. Notes: Treble (A4, B4, C5, D5), Bass (F4, E4, D4, C4). Chord labels: Ic, V7, VI. Key signature: f minor.

MARKING:.. V7 + Resolution = 2 marks. Approach and final chord: 0.5 each.

No figuring/key = -0.5 each; /part writing faults = -0.5.

NB: in f minor: the passing progression Ib V⁷c I is not an acceptable answer as it is not a cadence.

(3)
[15]

QUESTION 2

Choose ONE of the music examples (a), (b) or (c) below and answer the questions that follow:

(a)



(b)



(c)



2.1 Write down the letter of your choice and NAME the work and the composer of your chosen example, e.g. (d) *West Side Story* – Leonard Bernstein.

(a) **Catalogue Aria / Madamina from *Don Giovanni* – W A Mozart OR**

(b) ***Erlkönig* – Franz Schubert OR**

(c) **"Who will buy"? from *Oliver!* – Lionel Bart (2)**

2.2 Name the character that sings the extract and state the context of the extract in the work as a whole.

(a) **Leporello: he is listing his master's (Don Giovanni's) conquests to Donna Elvira. He describes the women that Don Giovanni has "conquered" OR**

(b) **The Father: he is calming his son by saying, "be still – all you can hear/see are the leaves rustling on the trees" OR**

(c) **The Rose Seller: she is singing "Will you buy my sweet red roses?". She is a street seller in London, who is joined by other sellers, all singing about their products. (2)**

Mark with continuous accuracy. If letter of extract is not stated, no marks.

2.3 Define the type of piece/genre of your chosen extract. Motivate why the extract is/is not a good example of the type of piece that it represents. Refer to the specific piece rather than to a larger work from which it may be taken.

- (a) **ARIA** – a song for solo voice accompanied by orchestra: this is a good example of an aria because Leporello is expressing himself in song. However, unlike many arias, he is describing Don Giovanni's conquests rather than expressing his own emotions. A Catalogue aria lists items, making this a good example of it. Could also be Opera + definition and motivation.
- (b) **LIED/ART SONG** – a song for solo voice accompanied by piano – sung in German. This is a good example of the genre because it fits this description and also because the story includes both natural and supernatural elements, which is typical of Romanticism. Characters are depicted through the use of the upper, middle and lower range of the voice. The piano and the voice are equal partners in the setting with the piano depicting programmatic elements like the galloping horse.
- (c) **ENSEMBLE** – a number of characters express their differing emotions at the same time in song. In this number, each seller is advertising his/her wares by singing a specific melody with words relating to the goods for sale. However, unlike many ensembles, they are not expressing their emotions. Could also be Musical + definition

NOTE: the definition needs to be included in the answer. Other valid points in terms of the motivation will be accepted.

Mark allocation:

1 mark for definition.

1 mark for motivation.

(2)
[6]

QUESTION 3

Refer to the score below and answer the questions that follow.

The musical score is for a piano piece in 2/4 time, key of B-flat major. It consists of three systems of music. The first system contains measures 1 through 4. In measure 4, a triplet of eighth notes is boxed and labeled (i). The second system contains measures 5 through 7. In measure 5, a compound minor 7th interval (B-flat to G) is boxed and labeled (ii). In measure 7, a compound minor 3rd interval (B-flat to D) is boxed and labeled (iii). The third system contains measures 8 through 10. Asterisks are placed above the first notes of measures 8, 9, and 10.

3.1 Identify the scale used in this piece.

Pentatonic (1)

3.2 Identify the intervals labelled (i), (ii) and (iii)

(i) **Perfect 4th** (1)

(ii) **Compound Minor 7th/Minor 14th** (1)

(iii) **Compound Minor 3rd/Minor 10th** (1)

- 3.3 There are several changes of time signature in this piece. Add the correct time signatures at the places marked *.

9/8; 7/8; 5/8; 3/8 (0.5 per time signature)

(2)

- 3.4 Rewrite bar 5, printed below, in the equivalent compound time signature.

1 mark for time signature. 0.5 per beat.

(3)
[9]

QUESTION 4

Refer to the score below and answer the questions that follow. [*Ratisbon – Melody Werner's Choralbuch* Leipzig, 1815. Harmonised by William Henry Havergal & William Henry Monk. Adapted by the examiner. From *Ancient & Modern: Hymns and Songs for Refreshing Worship*; Hymns Ancient and Modern Ltd, London 2013]

The musical score is in 4/4 time and D major. It consists of three systems of two staves each. The first system ends with a cadence labeled 'X'. The second system has four measures labeled A, B, C, and D. The third system starts at measure 9. The key signature has two sharps (F# and C#).

4.1 On the score, state the key and figure the chords labelled A, B, C and D.

A: **vib/vi⁶**

B: **IV^b/IV⁶**

C: **V⁷^b/V^{6/5}**

D: **I**

(4)

No key = –0.5; if inversion is not indicated: –0.5.

4.2 Name the cadence labelled X.

Interrupted/Deceptive

(1)

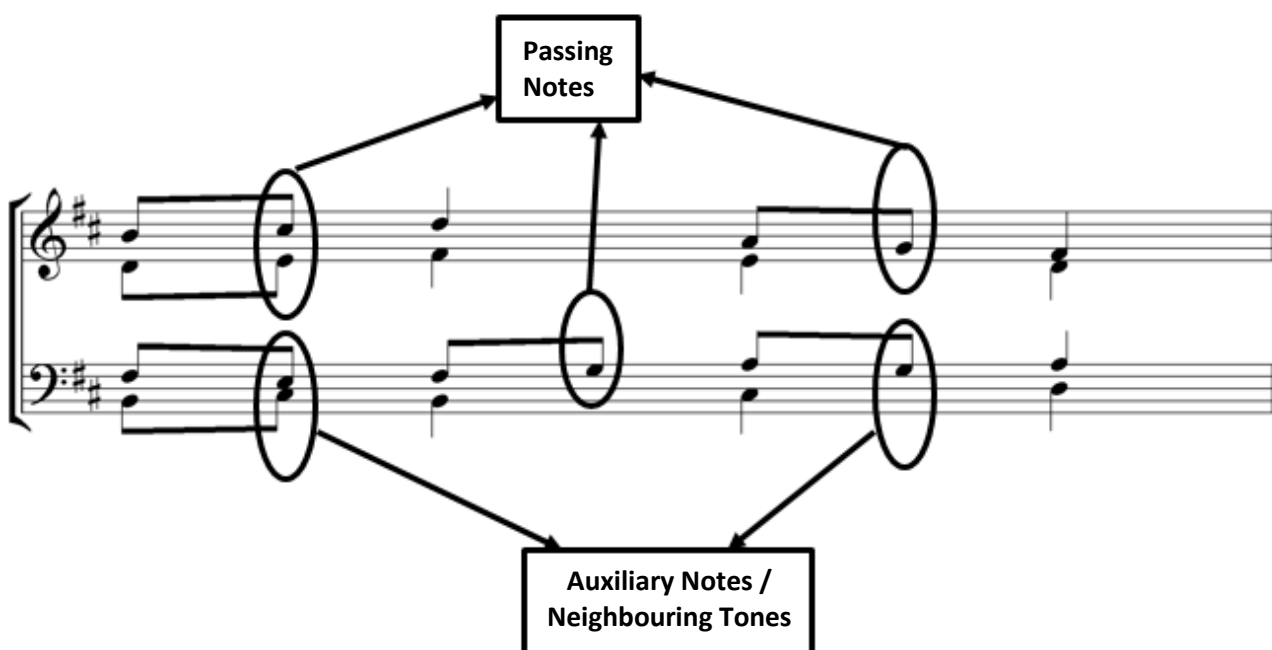
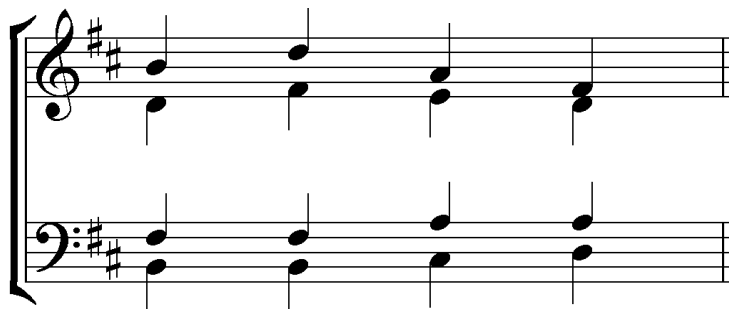
4.3 Explain the presence of the A[#] in Bars 7, 8 and 10.

The A[#] is the leading note of b minor, which is the relative minor key.

The piece modulates to b minor.

(1)

- 4.4 Add, and clearly label, two different suitable non-chordal notes in the bar printed below.



Passing notes can be added between beat 1 and 2 in the soprano and alto parts, and between beat 3 & 4 of the soprano line. Auxiliary/ neighbouring notes can be added between beat 1 & 2 in the tenor and bass parts, and between beat 3 & 4 of the tenor part.

Appoggiatura & suspension are also possible alternative valid answers.

Only 0.5 if added correctly but not labelled.

(2)
[8]

QUESTION 5

Refer to **APPENDICES A**, [Recitative from Act 1 no 14 of *Così fan Tutte* by W A Mozart <https://www.everynote.com/opera.show/156092.note> Accessed 10 February 2018], **B** [3rd movement from Symphony No 5 in c minor by Beethoven; IMSLP00081-Beethoven_-_Symphony_No_5_in_C_Minor__Op_67_-_III_-_Allegro Accessed 6 January 2018], and **C** ["Little Shop of Horrors" from *Little Shop of Horrors*: Miller Music Service Catalogue Number: 2123625832 NY, NY] in the Resource Booklet.

- 5.1 Choose the correct word/phrase from the following list to describe each extract. Write your answers in the table below, giving a reason for each choice.

APPENDIX	DESCRIPTION	REASON
A	Recitative	Syllabic setting of words with limited accompaniment.
B	3 rd movement from a Symphony	This is in triple time: the 3 rd movement is a Minuet or a Scherzo which is always in triple time.
C	Chorus from a Musical	The voices are singing the same words in harmony in English.

Other valid reasons will be accepted.

(3)

- 5.2 The following extract is written for clarinet 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.

The image shows two musical staves. The top staff is in B-flat major (one flat) and the bottom staff is in C major (no flats). Both staves show a melody starting with a half note G (B-flat in the top staff, C in the bottom staff), followed by a quarter rest, then a half note A (B-flat in the top staff, B in the bottom staff), a quarter note B (B-flat in the top staff, A in the bottom staff), a half note C (B-flat in the top staff, B in the bottom staff), a quarter note D (B-flat in the top staff, C in the bottom staff), a half note E (B-flat in the top staff, D in the bottom staff), and a quarter rest. The dynamics are marked *pp* and *p*.

MARKING: 0.5 for each note × 6 = 3. Key signature = 1.

(4)

5.3 Rewrite the following phrase in the tenor clef. Include the key signature.



MARKING: Key signature = 1; 0.5 for each note $\times 8 \div 4 = 2$. (3)

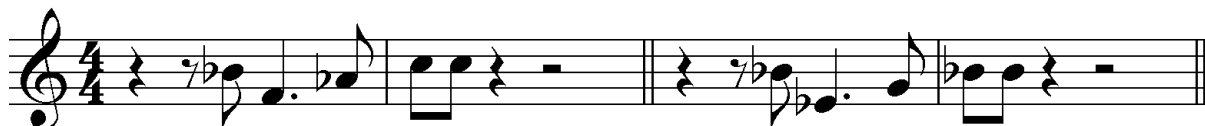
5.4 Use the phrase below to demonstrate:

- (i) Inversion (1)
- (ii) Rhythmic diminution – include the rests. Do not change the time signature. (1)

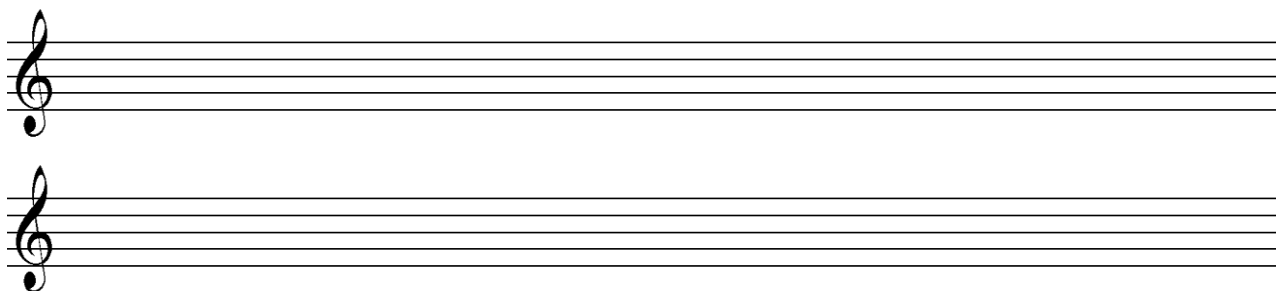
ORIGINAL



INVERSION



DIMINUTION



Marking: 1 mark per compositional technique. If bar line is included in diminution, only 0.5.

[12]

Total: 50 marks