



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2021

## **MUSIC: PAPER II**

### **MARKING GUIDELINES**

Time: 1½ hours

50 marks

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**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.**

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## QUESTION 1

- 1.1 Write G minor pentatonic scale without a key signature. Use crotchets.



**Scale = (1) Scale either correct or incorrect**

- 1.2 Write the chromatic scale beginning on F. Use exactly two bars in 4/4 time without leaving any rests.



**or**



**Scale = (1) Scale either correct or incorrect**

**Rhythm = (1) (Any rhythm acceptable)**

- 1.3 Write the scale of B major with a key signature. Use quavers in compound quadruple time and complete the bar with rests.



**Key signature = (1)**

**Scale = (1) Scale either correct or incorrect**

### Time Signature (1)

**Grouping = (1)**

- 1.4 1.4.1 Name the key on which the following melody is based.



Key: **F minor (1)**

- 1.4.2 Rewrite the melody using the key signature of the key named in Question 1.4.1.



**Key signature = (1)**

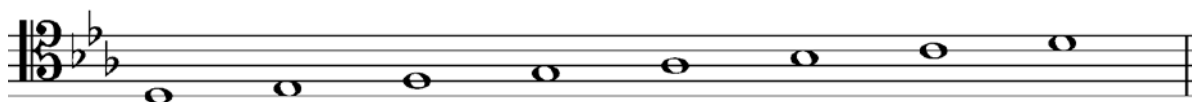
**Melody = (1) Melody either correct or incorrect**

- 1.5 Identify the mode below.



Mode: **Locrian mode on D/Locrian mode in E $\flat$  (1)**

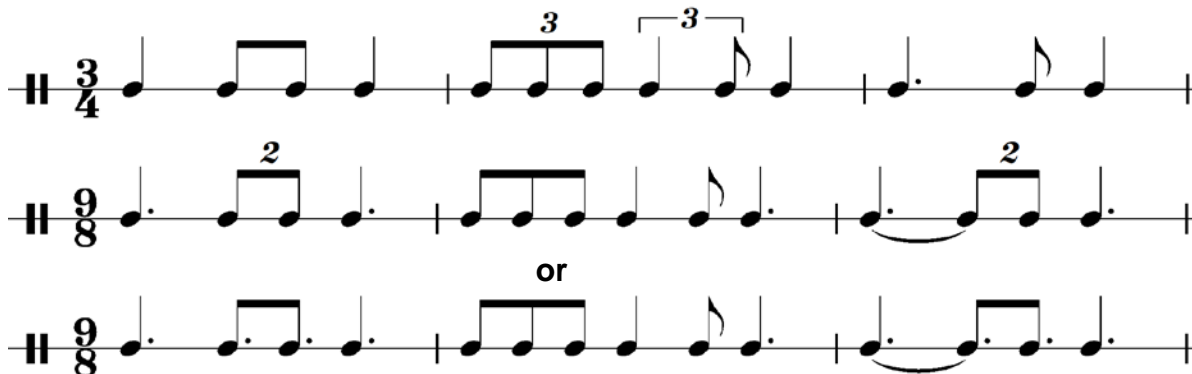
- 1.6 Write the Dorian mode on F with key signature. Use semibreves.



**Key signature = (1)**

**Mode = (1) Mode either correct or incorrect**

- 1.7 Rewrite the following rhythm so that it would sound the same in compound time.



**Time signature = ( $\frac{1}{2}$ )**

**Each bar = ( $\frac{1}{2} \times 3$ )**

- 1.8 Complete the given cadential progression using four-part harmony. Include a second inversion chord and a dominant seventh chord.



**Key = (1)**

**Each chord = (1) (alternative answers given)**

**Incorrect doubling and/or voice leading = (–0,5 per error)**

**QUESTION 2**

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

- 2.1 State the tonic key of the piece.

**E major**

- 2.2 Identify the type of ensemble performing Appendix A.

**String Quartet**

- 2.3 2.3.1 Identify the form of the music in Appendix A.

**Minuet and Trio  
Ternary/Compound Ternary Form**

- 2.3.2 Using letters (A, B, C, etc.) to represent each section, show how the form of the piece is constructed.

**Minuet – AA (½) BB (½)  
Trio – CC (½) DD (½)  
Minuet da capo – A (½) B (½)**

- 2.4 Figure the chords labelled **X**, **Y**, and **Z**.

**X: iib  
Y: V<sup>7</sup>d  
Z: Ib**

- 2.5 Identify the cadence marked **A** at bars 29–30.

**Interrupted**

- 2.6 2.6.1 Name TWO compositional techniques found at bars 31–37, marked **B**.

**Imitation  
Sequence**

- 2.6.2 Identify ONE compositional technique found in the Violin 1 part at bars 39–44, marked **C**.

**Repetition or Variation**

- 2.7 2.7.1 State the key to which the music modulates at bar 51.

**E minor**

- 2.7.2 What is the new key's relationship to the tonic key of the piece?

**Tonic minor/Parallel minor**

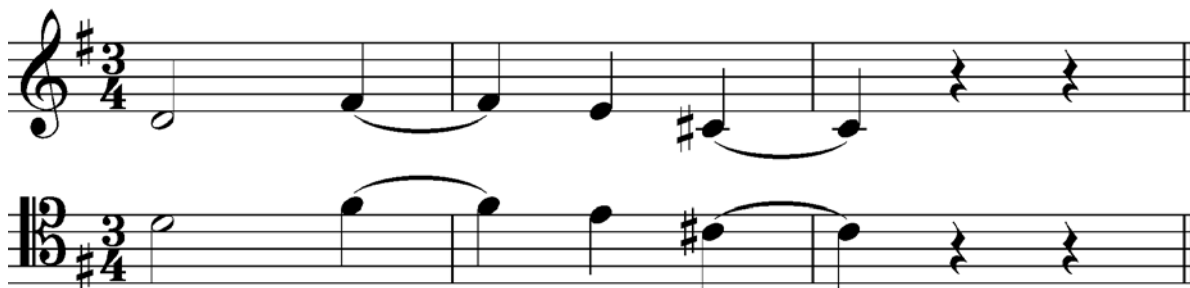
2.8 Identify the non-harmonic notes marked **(i)**, **(ii)**, and **(iii)**.

(i) **Suspension**

(ii) **Passing note**

(iii) **Auxiliary note (Neighbour note)**

2.9 Rewrite the violin 2 part of bars 56–58<sup>2</sup> (printed below) at the same pitch in the tenor clef. Include the key signature.



Each note = ( $\frac{1}{2} \times 4 = 2$ )

2.10 Identify the intervals marked **P**, **Q**, and **R**.

**P: Minor 6<sup>th</sup> (1)**

**Q: Augmented 8ve (1)**

**R: Major 9<sup>th</sup> (1)**

**QUESTION 3**

Refer to **Appendix B** in the Resource Booklet.

Discuss the historical context, lyrics, and elements of music of *Meadowlands* to expand on the quotes below and the picture printed in Appendix B.

'In 1948, the National Party took control of Parliament and set about institutionalising and systematising the racial segregation and stratification of South African society.'

'The 1950s were the heyday of passive resistance ... Despite censorship, musicians used recordings to spread the message and inspiration of protest ... The Sophiatown removals, begun in February 1955, were bitterly protested ...'

'Relying on literal translation, the government interpreted [*Meadowlands*] as supportive of their removal programme. The inhabitants of Sophiatown sang this song as their belongings were being hauled away by government trucks.'

[Source: <[www.moam.info/in-township-tonight](http://www.moam.info/in-township-tonight)>; <[www.tatic1.squarespace.com](http://www.tatic1.squarespace.com)>; <[www.en.wikipedia.org](http://www.en.wikipedia.org)>]

Historical Context:

**During the 1950s successive government legislation legalised the forced removals.**

Such as:

**Group Areas Act of 1950.**

**Prevention of Illegal Squatting Act of 1951.**

**Natives Resettlement Act of 1954.**

Lyrics:

**Meaning of the lyrics deliberately ambiguous to mislead government censors.**

**Verse 1: Makes it seem like the residents of Sophiatown were happy to move to Meadowlands – ironic.**

**Verse 2 + 4: Makes it seem like the residents agreed with the white government – ironic.**

**Verse 3 + 5: True meaning of the song. As it is sung by the Tsotsis (streetboys), the government ignored it.**

**Chorus 1, 2 + 4: Claims Meadowlands is their beloved place – ironic.**

**Chorus 3 + 5: True meaning of the song – 'Staying here (Sophiatown) in our beloved place.'**

Elements of Music:

**Music is upbeat and cheerful leading to misinterpretation of message.**

**Major key.**

**Other correct answers may be acceptable.**

**Total: 50 marks**