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**TOTAL  
MARKS**

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NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2020

**MUSIC: PAPER II**

**EXAMINATION NUMBER**

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Time: 1½ hours

50 marks

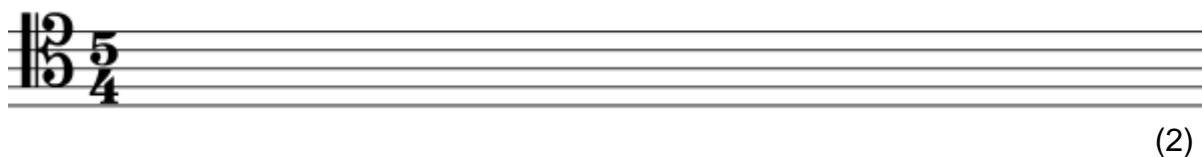
**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 8 pages and a Resource Booklet of 12 pages (i–xii). Please check that your question paper is complete. Detach the Resource Booklet from the middle of your question paper. The Resource Booklet includes two pages for rough work.
2. All questions must be answered on this question paper.
3. Music notation must be written using a sharp pencil. The rest of the paper must be answered in pen.
4. Please be guided by the mark allocation when planning your answers; the number of lines required will depend on individual handwriting. Avoid repeating information in your answers.
5. One mark will be awarded for each significant fact.
6. It is in your best interest to write legibly and to present your work neatly. Do not use Tippex.

QUESTION	MAXIMUM MARK	ACHIEVED
1	18	
2	15	
3	17	
<b>TOTAL</b>	<b>50</b>	

**QUESTION 1**

- 1.1 Write the scale of B $\flat$  harmonic minor, descending, without a key signature. Use one bar in the given time signature without using any rests.



- 1.2 Add the major key signature of the first note, and any necessary accidentals to create a blues scale.

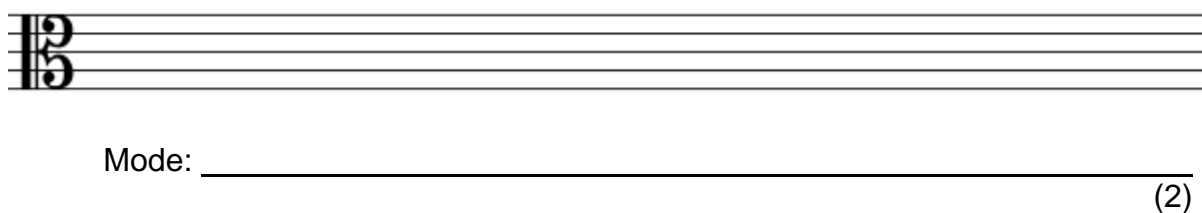


- 1.3 1.3.1 Identify the mode.



Mode: \_\_\_\_\_  
(1)


- 1.3.2 Using the same starting note as 1.3.1, write a mode with three flats. Write without a key signature, using crotchets. Name the mode you have written.



- 1.4 Fill in the missing notes to create a whole tone scale.



1.5 The following notes can be described as:

	The dominant and submediant in F# minor
	The mediant and leading note in A major
	The leading note and subdominant in D major

(1)

1.6 Add one note to each chord marked \* to create suitable passing or cadential progressions. State the key and figure the chords that you create. You must include a dominant seventh chord.



(6)

- 1.7 Study the extract below and identify THREE (3) characteristics that are present in the music.

**Bewegt** (♩ = 66-76)

Flute

Violin

Voice

Piano

pp

pp mit Dämpfer

Den Wein den man mit Au - gen trinkt,

**Bewegt** (♩ = 66-76)

Repetition	Chromatic scale	Viola
Tonic triad	Chamber ensemble	Major and minor tonality
Bowed	Irregular time signatures	Use of mutes

(3)  
[18]

## QUESTION 2

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

- 2.1 Identify the form of the music of **Appendix A**.

(1)

- 2.2 State the tonic key of the piece.

(1)

- 2.3 Name a minor scale that contains the five notes labelled 'A'.

(1)

2.4 Figure the chords labelled (i), (ii), and (iii).

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

(iii) \_\_\_\_\_

(3)

2.5 Identify the compositional techniques labelled 'S' and 'T':

(S): \_\_\_\_\_

(T): \_\_\_\_\_

(2)

2.6 2.6.1 Name the key and cadence labelled 'X'.

Key: \_\_\_\_\_

Cadence: \_\_\_\_\_

(2)

2.6.2 What relation does this key have to the tonic key of the piece?

\_\_\_\_\_

(1)

2.7 Indicate the non-harmonic notes labelled 'P' and 'Q'.

<b>P</b>	Anticipation	Auxiliary note	Pedal point	Suspension
<b>Q</b>	Anticipation	Auxiliary note	Pedal point	Suspension

(2)

2.8 Use Bar 2 of the Violin 1 part (given below) to show inversion.



(2)

[15]

**QUESTION 3**

- 3.1 Indicate the section from which the following extracts from the fourth movement of Beethoven's fifth symphony are taken.

Exposition Transition	Exposition Codetta	Development	Recapitulation 2 <sup>nd</sup> subject	Recapitulation Coda

Exposition Transition	Exposition Codetta	Development	Recapitulation 2 <sup>nd</sup> subject	Recapitulation Coda

Exposition 1 <sup>st</sup> subject	Exposition Codetta	Development	Recapitulation 2 <sup>nd</sup> subject	Recapitulation Coda

Exposition 1 <sup>st</sup> subject	Exposition Codetta	Development	Recapitulation 2 <sup>nd</sup> subject	Recapitulation Coda

(2)

- 3.2 Beethoven composed his fifth symphony at a time when he was trying to compose music that was greater and more emotional than ever before. Describe how Beethoven used structure, tonality, and timbre to fulfil his new musical outlook in the fourth movement of this symphony.

Structure: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(2)

Timbre: \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(2)

Tonality: \_\_\_\_\_

\_\_\_\_\_

(1)

- 3.3 Study **Appendix B**, **Appendix C**, and **Appendix D** in the Resource Booklet.

- 3.3.1 Select the composer of each piece from the list provided below.

Beethoven	Cage	Debussy	Hindemith	Mozart	Schoenberg
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	Composer
<b>Appendix B</b>	
<b>Appendix C</b>	
<b>Appendix D</b>	

(1)

3.3.2 Complete the table to identify stylistic features of the compositional period of each of the pieces in Appendix B, C, and D.

	Appendix B	Appendix C	Appendix D
<b>Performance directions</b>			
<b>Variety of instruments</b>			
<b>Use of instruments</b>			

(9)  
[17]

**Total: 50 marks**