



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2014

**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 the scale of C sharp melodic minor, descending, with a key signature, starting and ending on the dominant. Your scale should be written in common time, and should be 2 bars in length.

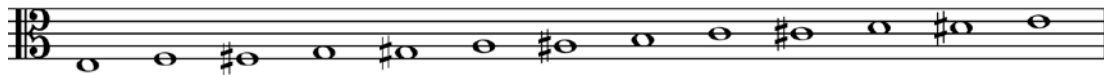


One mark for correct key signature

One mark for correct time signature and grouping (lose maximum one mark for these elements)

2 marks for scale – deduct half mark per mistake (4)

- 1.2 Write the chromatic scale starting on E, ascending, in semibreves.



Deduct half mark per mistake (3)

- 1.3 Write the Phrygian mode on C, ascending in compound duple time. Your scale should be 2 bars in length.



One mark for correct time signature and grouping (lose maximum one mark for these elements)

3 Marks for scale – deduct half mark per mistake. (3)

- 1.4 Study the extract below, and choose the correct answer:



The extract above is based on the

- A Blues scale
- B Harmonic minor scale
- C Major scale
- D Pentatonic scale** (1)

1.5 Study the extract below and mark three correct descriptors of the extract in the table which follows:



Melodic minor	Compound duple	Pentatonic
Blues	Major	<b>Simple duple</b>
Lydian	<b>Raised seventh</b>	Whole tone

(3)

1.6 Study the extract below and identify the cadence at A.



A:

Cadence: Imperfect Cadence

(1)  
[15]

## QUESTION 2

Study Appendix 1 and Appendix 2 in the Resource Booklet, read the following definitions, and answer the question that follows.

**Dramatic Purpose:** The role of a scene or speech/song in fulfilling a **specific objective**.

A specific scene or speech in the play may be said to have a dramatic purpose of significance if it achieves one or more of the following:

- Establishes setting, atmosphere, mood
- Demonstrates characterisation of a main character
- Demonstrates character relationships
- Provides explanation or background information
- Advances or complicates the plot
- Uses motifs to strengthen a theme
- Provides humour or light entertainment, relief from tension
- Creates tension or suspense, or pathos

[<[http://hrsbstaff.ednet.ns.ca/twatson/dramatic\\_purpose\\_or\\_significance.htm](http://hrsbstaff.ednet.ns.ca/twatson/dramatic_purpose_or_significance.htm)>, accessed 6 February 2014]

These compositions are both well-known extracts from different genres of stage productions. In a short essay of about 300 to 350 words, compare and contrast these genres (5 marks), and how the dramatic purpose of each extract is achieved through the use of musical elements (10 marks).

**The two genres are Opera and Musical Theatre:**

Common: both large-scale stage productions utilising costumes, scenery, singing, acting, dancing.

Both genres have incidental music and overtures to set the scene, create mood

Differences: Opera: usually little no spoken dialogue (instead, use recitative), musical theatre uses spoken dialogue

Opera: vocal style is classical and requires years of dedicated training, very demanding vocally. Roles are cast to specific voice types (e.g. coluratura soprano, basso profundo, etc.). No amplification used, singers have to project well

Musical theatre: vocal style is more contemporary, amplification used in performance

Opera: Usually up to 5 Acts divided into scenes,

Musical Theatre: Usually 2 Acts divided into scenes

Opera – founded in Italy in Baroque era

Modern Musical Theatre – founded in USA and UK in 1900s (but early roots in Singspiel, vaudeville, revue).

(5)

**Appendix 1 and 2 Comparison**

Appendix 1 is a catalogue aria, dramatic purpose is to establish character of Don Giovanni, as well as provide some comic relief.

Appendix 2 is a solo song written in an aria-like style – dramatic purpose is to establish depth of feeling felt by Tony towards Maria, to set mood for the balcony scene which follows. Both are sung by men, one a basso profundo, one a tenor.

Ap 1 has humorous content – lyrics list the women DG has slept with, whilst Ap 2 is essentially an outpouring/declaration of emotion/love

Ap 1 has a fairly quick tempo, with a repetitive melodic pattern and no modulation which is in keeping with the 'shopping list-like' nature of the catalogue aria. Ap 2 is slow, lyrical, melismatic and contains modulation into a new key at the climax of the song.

Both songs are about women – but the content and emotion expressed in each is very different.

Ap 1 – use of appoggiaturas to accentuate humour and affectation

Ap 2 – use of modulation at climax to accentuate emotion felt

Ap 1 – word painting – crescendo and ascending melodic line on 'tall ones', descending semiquavers on 'piccina' – little one. Simple triple time – minuet like, when lyrics refer to gracious blondes and constant brunettes – humour, 'piccina' word 'small' is repetitively sung to short semiquavers with small melodic intervals – again enhances 'piccina' – a compositional tool.

A1 – harmonic rhythm is quick – chord changes quickly

A 2 – slower harmonic rhythm

Both use long held notes in melody line for effect

Both excerpts use quite syllabic setting of words, opening of Ap 2 is recitative-like in style.

Both have rich/full orchestral accompaniment in original stage versions

*Any other correct and relevant facts will be accepted*

*1 mark per fact*

(10)

**[15]**

**QUESTION 3**

Study Appendix 3 in the Resource Booklet and answer the questions below:

3.1 Name the form used in this composition.

Binary form or AB form (1)

3.2 Choose four correct answers from the table below to describe this composition.

C# minor	<b>Homophonic and polyphonic</b>	<b>E major</b>
Minuet + Trio	B-minor	<b>A B</b>
<b>Countermelodies</b>	Concerto	Polyphonic
Homophonic	Rondo	Sonata

(4)

3.3 Rewrite the following melodic fragment by using the compositional techniques below.



3.3.1 Inversion



Deduct ½ mark per mistake (2)

3.3.2 Augmentation



1 Mark for correct time signature. Deduct ½ mark per mistake (2)

- 3.4 Transpose this melody so that it would sound the same when played by a clarinet in A. Use a key signature.



1 mark for correct key signature, 1 mark per correct bar, deduct ½ mark per mistake. (3)

- 3.5 Write this melody in the equivalent compound time signature without changing the aural effect.



1 mark for correct time signature, 1 mark per correct bar, 1/2 mark off per mistake (3)

- 3.6 Study Appendix 3 again. Name the key at bar 8, and the type of cadence used in bars 7 – 8.

Key: B Major

Cadence: Perfect (V7-I) (2)

- 3.7 Study the chord below and choose the most correct answer.



This chord can be described as

- A    ib in A Major and IVb in D Major
  - B    V7b in D Major and Ib in A Major
  - C    ib in C#Minor and VIIc in B Major
  - D    VIb in C# Minor and IVb in E Major**
- (2)

- 3.8 Study the notes marked A in Appendix 3 and choose the correct answer:

The notes marked A can best be identified as:

- A    Passing notes
  - B    Suspensions**
  - C    Auxiliary notes
  - D    Anticipations
- (1)

[20]

**50 marks**

**Total: 50 marks**