



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2015

**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 the blues scale beginning on D ascending in the given time signature. Use quavers and complete the second bar with rests, correctly grouped. Your scale should be two (2) bars in length.



**Marking: Scale = 1 / Grouping = 1 (½ per beat) / Rests = 1 (½ per beat) (3)**

1.2 Identify the scale on which this extract is based.



**ANSWER:**



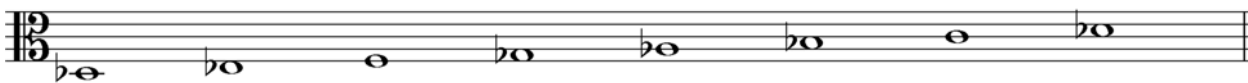
**Whole Tone [on A] (1)**

1.3 Add the necessary accidentals to create the F Mixolydian mode.



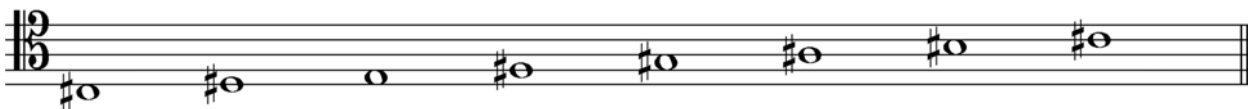
**Marking: only 1 mark – the mode is either correct or incorrect. (1)**

1.4 Add the necessary accidentals to create the scale of D flat major.



**Marking: only 1 mark – the scale is either correct or incorrect (1)**

1.5 Identify the following scale:



**C# Melodic Minor (1)**

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



Minor 7 <sup>th</sup>	Pentatonic Scale	<b>Some Irregular Time Signatures</b>
Shifting Accents	<b>Pedal Point</b>	Polyrhythm
<b>Chromatic Scale</b>	Compound Quadruple	Phrygian Mode

(3)

1.7 Name the key and the cadence.

	<p><b>Imperfect Cadence in A Major</b></p>
--	--

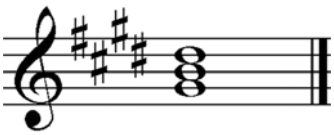
(1)

1.8 The following notes can be described as:

	The leading note and sub-dominant in B flat minor	
	The supertonic and sub-median in G flat major	
	<b>The sub-dominant and supertonic in D flat major</b>	<b>X</b>

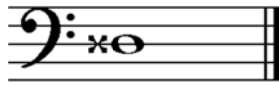
(1)

1.9 Choose two descriptors for the following chord:

	<b>Chord iii in E major</b>	X
	Chord V in C sharp minor	
	<b>Chord vii in A major</b>	X

(2)

1.10 Choose the pair of notes which are the enharmonic equivalents of the given pitch.

	B double sharp and F flat	
	<b>E natural and F flat</b>	X
	C sharp and D flat	

(1)

[15]

**QUESTION 2**

Refer to **APPENDIX 1** in the Resource Booklet. **Beethoven Symphony No 3 in E Flat Major, 'Eroica' 1st mvt.**

- 2.1 With reference to the instrumentation of the extract, during which stylistic period was this work written? Give a reason, other than the size of the orchestra, for your answer.

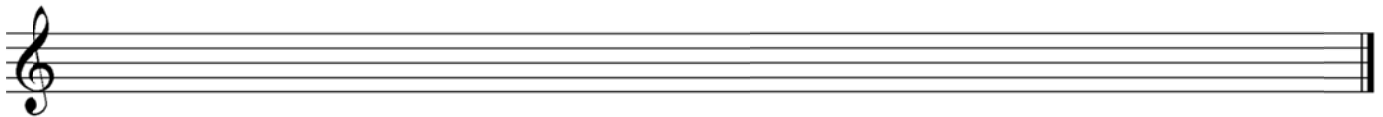
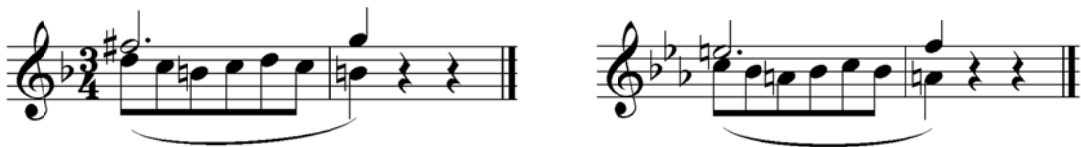
**Classical Period: Paired winds/1 flute – typical; only horns and trumpets in brass section; two timpani; standard string section with cellos and basses written on one staff. Some candidates may mention the 3rd horn, which would point to a late Classical work.** (2)

- 2.2 Rewrite bar 8 of the viola part (printed below) at the same pitch in the bass clef. Remember to include the key signature.



**Marking: KS = 0,5/0,5 mark per beat × 3 = 1,5 = 2 marks** (2)

- 2.3 Transpose bars 8 and 9 of the clarinet part (printed below) to concert (sounding) pitch. Remember to include the key signature.



**Marking: KS = 1 / 0,5 per beat × 4 = 2** (3)

- 2.4 Figure the chords labelled A, B and C in the key of E flat major.

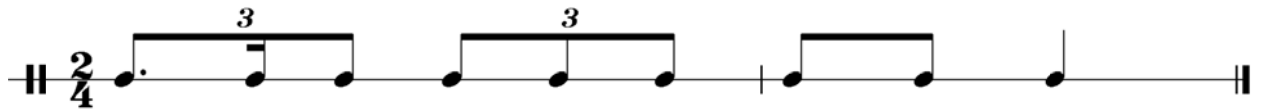
- A     I<sub>b</sub> or I<sub>6</sub>
- B     vi
- C     IV

(3)

2.5 Rewrite the following rhythm in the equivalent simple time signature so that it sounds the same.



ANSWER



Marking: TS = 1 / ½ mark per beat = 4 beats × 0.5 = 2. Total 3

(3)  
[13]

**QUESTION 3**

Study the extract in the resource booklet labelled **APPENDIX 2 (Air from French Suite 2 – JS Bach)**

3.1 Name the key of this piece.

**C minor** (1)

3.2 Explain why there is a difference between the first and second time bars (bar 4a and bar 4b).

**First time bar needs to modulate back to c minor for the repeat whereas the second time bar can remain in E Flat Major for Section B.** (2)

3.3 Identify the non-harmonic notes labelled (i), (ii) and (iii).

(i) **Passing note**  
 (ii) **Auxiliary/Neighbouring notes**  
 (iii) **Anticipation** (3)

3.4 Name a compositional device found in Bars 9 and 10.

**Pattern and sequence OR Imitation.** (1)

3.5 Compare bars 1 – 4 with bars 13 – 16. State one (1) difference and one (1) similarity.

**Similarity: the same melody is present in both phrases.**

**Differences:**

- **in bars 1 – 4, it is in the treble clef and in bars 13 – 16 it is in the bass clef.**
- **There are some intervallic changes, eg beat 3 in bar 1 = Perfect 5<sup>th</sup> / beat 3 in bar 13 = Major 7<sup>th</sup>.**
- **The accompanying melody is different.** (2)

3.6 Fully identify the intervals labelled A, B and C.

**A Perfect 11<sup>th</sup> / Compound Perfect 4<sup>th</sup> (Bar 4b)**  
**B Diminished 5<sup>th</sup> (Bar 6)**  
**C Minor 3<sup>rd</sup> (Bar 10)** (3)

3.7 Give the bar number and beat number of one (1) bar which demonstrates the inversion of the motive labelled D.

**Original: Bar 1 Beat 1 Inversion: Bar 5 Beat 1 treble clef** (1)

3.8 Give the number of one (1) bar in which imitation between the treble and bass clef is demonstrated.

**Bar 9 / Bar 10 / Bar 2<sup>3-4</sup> and Bar 3<sup>1-2</sup>** (1)

**[14]**

**QUESTION 4**

Study the score in the Resource Booklet labelled **APPENDIX 3**.

**Finale from Piano Sonata No 37 by F J Haydn.**

This piece is in Rondo form in the key of D Major.

- 4.1 In which movement of a sonata or symphony would one expect this structure to be used?

**The 4<sup>th</sup> movement/last movement** (1)

- 4.2 Although part of the larger rondo form, section A has its own form. State the form that is used in section A.

**Ternary.** (1)

- 4.3 In which bar does section B begin?

**Section B: Begins in Bar 20.** (1)

- 4.4 Identify the key and figure the chords labelled A (Bar 21 Beat 2) and B (Bar 22 Beat 1)

**Key: d minor**  
**Chord A (Bar 21 Beat 2): V<sup>7</sup>**  
**Chord B (Bar 22 Beat 1): VI** (3)

- 4.5 What is the key of section C?

**G Major** (1)

- 4.6 What is its relationship to the tonic key?

**It is the sub-dominant.** (1)  
**[8]**

**Total: 50 marks**