



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2019

MUSIC: PAPER I

MARKING GUIDELINES

Time: 3 hours

100 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 Listen to Track 1 (02:17) [Minuet and Trio from *Eine Kleine Nachtmusik* by W A Mozart. *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition; Disk 3 Track 46-48; McGraw-Hill Companies/Sony BMG Music 2006]. The melody line, with some bars missing, is printed below.

- 1.1.1 This is a Minuet and Trio by *Mozart*. The end of the first section of the Minuet is indicated in Bar 8a and 8b using 1st and 2nd time bars and repeat signs. In the same way, on the score, mark the following:
- (a) end of the Minuet/beginning of the Trio.
 - (b) the end of the first section of the Trio.

Marking: 1 mark for end of section
 ½ for correct use of 1st and 2nd time bars

- 1.1.2 Name the cadence at the end of the Minuet and state the chords that form it.

Perfect: V – I

- 1.1.3 Name the key of the Trio and state its relationship to the key of the Minuet.

D Major – the dominant key.

- 1.1.4 Bar 27, 29, 30 and 32 are printed below in random order. Listen to **Track 1a (00:49)** which is the Trio and write the correct bar number next to each phrase.

BAR NUMBER	
32	
29	
30	
27	

- 1.1.5 State the bar number in which you find six consecutive notes of a chromatic scale.

Bar 21 or Bar 33

1.2 Listen to Track 2 (01:05). [Extract from the Overture to *Candide* by Leonard Bernstein. <<https://www.youtube.com/watch?v=YaY2iAC4Y-w>>: accessed 9 February 2019]. An extract from the piano reduction of the score is printed below.



1.2.1 This extract contains three changes of time signature. Add the correct time signatures where necessary.
Bar 1: 2/4; Bar 3: 3/2; Bar 4: 2/2 or 4/4

1.2.2 Apart from the changing time signatures, name one other way in which the composer creates rhythmic interest in the piece.
Use of shifting accents, which create a feeling of syncopation. Use of sforzando. Triplets, repetition of rhythmic motive, triplet motive gives way to quaver motive.

1.2.3 Name a scale which contains the five notes in the block labelled A.
B Flat major / g minor / F Major / d melodic minor




Listen to Track 3 (01:13): [Extract from "Mars, the Bringer of War", from *The Planets* – Gustav Holst: Holst *The Planets*. Track 1; Los Angeles Philharmonic Orchestra, Zubin Mehta; Decca 4785558, 2011]

1.3 Place six ticks to identify features present in the music.

Compound time		Triple metre	
Dissonant harmony	x	Imitation	x
Sequence	x	Consonant harmony	
Quintuple metre	x	Monophonic texture	
Major tonality		Ostinato	x
Triplets	x	Simple time	

Listen to **Track 3a (00:16)**. It is the melody from **Track 3. [Set on Sibelius © by the examiner.]**

1.4 Place a tick next to the melodic shape that you hear.

	
	
	<p style="text-align: center;">x</p>

QUESTION 2

Listen to **Track 4 (01:10) [Recitative from *The Marriage of Figaro* – Mozart], Track 5 (01:04) [Quintet from *West Side Story* – Bernstein] and Track 6 (01:08) ["La Donna e Mobile": Luciano Pavarotti <https://www.youtube.com/watch?v=xCFEk6Y8TmM> Accessed 9 February 2019]**

2.1 Identify and define the element of opera/musical theatre heard in each track.

The answer is tabulated here for ease of reference.

	Track 4	Track 5	Track 6
Name the Element of Opera/Musical heard in the track [1 mark per track × 3 = 3 marks]	Recitative (secco)	Ensemble	Aria
Define the element named above. [1 mark per track × 3 = 3 marks]	<u>Speech-like song</u> with limited accompaniment used to convey dialogue <u>Harpichord accompaniment.</u> <u>Moves action forward</u>	<u>Two or more characters singing at the same time.</u> Expressing their own emotions / feelings.	<u>Soloist accompanied by orchestra.</u> Expresses emotions / reactions to the action that has just occurred <u>Does not advance the action.</u> <u>Shows off the skill of the singer.</u>
Must state two of three facts for ½ mark each. The underlined fact is required.			

Listen to **Track 7 (01:27) [Oliver's melody from "Who will Buy" from *Oliver!* by Lionel Bart; 1991; National Symphony Orchestra conducted by John Owen Edwards; TER Ltd CDTER1184]**

2.2 Indicate whether the following statements about this track, and the work from which it is taken, are TRUE or FALSE. If the statement is false, provide the correct answer: e.g. *Oliver!* is written in Dutch. Answer: False, it is written in English.

- (a) The melody sung by Oliver in this track is in ABA form **TRUE**
- (b) The opening melody sung by Oliver in this track is based on the Jewish Phrygian dominant scale. **FALSE – Pentatonic Scale / Fagin’s song, "Reviewing the situation", is based on the Jewish Phrygian dominant scale.**

- (c) The musical *Oliver!* was written by Duke Ellington. **FALSE – Lionel Bart**
- (d) This song is sung by Oliver after he has been taken in by Mr Brownlow. **TRUE**
- (e) The opening of this number (before the section heard on this track) develops into a homophonic texture because of the intertwining of the street sellers' cries. **FALSE – Polyphonic texture**

Listen to **Track 8 (01:05)**. ["Madamina"(Catalogue Aria) from *Don Giovanni* – Mozart. *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition: Disk 3 Track 62; McGraw-Hill Companies/Sony BMG Music 2006] and **Track 9 (01:05)** ["I'm Reviewing the Situation" from *Oliver!* by Lionel Bart; 1991; National Symphony Orchestra conducted by John Owen Edwards; TER Ltd CDTER1184]

- 2.3 State how the social status/cultural background of each character is portrayed through the musical setting.
Leporello: lower class, comic character is depicted through the patter singing and short phrases. Syllabic (½).
Fagin: is also lower class, and he is Jewish. He also has patter phrases and his Jewish heritage is depicted through the elements of the Klezmer style that are evident in the song including the fluctuating tempo, oom-pah bass and the violin flourishes which are based on the Jewish Phrygian Dominant scale.
Both characters must be mentioned.
- 2.4 Compare the subject matter of the tracks. Do not refer to the language of the tracks.
Leporello is not singing about himself – he is telling us about Don Giovanni's conquests. We learn the most about Don Giovanni in this aria – from how many women he has conquered to the nationalities and the different types of women he likes.
Fagin is singing about himself: he is reviewing his life and considering whether he should turn away from a life of crime. We learn more about Fagin from this song.
- 2.5 Comment on the effectiveness of the tempo and meter change between the two sections of Track 8 with specific reference to the setting of the lyrics.
Section B is much slower than section A and it is in triple time whereas A is in quadruple time. This is effective because, in Section A, Leporello is enumerating the women that Don Giovanni has conquered and the fast tempo and "even" meter imitates an abacus/counting machine. In Section B, he describes the characteristics of the women and the slower tempo, in the style of a Minuet in triple time, imitates some of the characteristics, e.g. gracefulness of the blonds and the constancy of the brunettes are reflected in the lyrical melody.

Also accept answers directly related to what is heard in Track 8.

QUESTION 3

Refer to SCORE A ["Jupiter" from *The Planets* by Gustav Holst: IMSLP05396-Holst - THE PLANETS - Suite for Large Orchestra - Partitur accessed 29 December 2018], SCORE B [1st movement from Symphony No 94 in G Major by Haydn IMSLP262221-SIBLEY1802.25015.df42-39087009351356 score accessed 30 January 2018] and SCORE C [*Hebrides' Overture* by Mendelssohn IMSLP122244-PMLP05059-Mendelssohn - Die Hebriden_FS_rsl accessed 29 December 2018]

3.1 Place the three scores in chronological order by completing the table below. Write the letter of each score.

Classical	Romantic	20 th Century
A	C	B

3.1.1 Give reasons as indicated for your choice above by comparing at least two of the scores.

REASON 1: with reference to the string family.

- **Score A has the cellos and basses written on one staff – typical of the Classical period.**
- **Score B and C have the lower strings written on separate staves – typical of Romantic and later works because the lower strings become more independent.**

REASON 2: with reference to the wind instruments.

- **Score B includes piccolo, cor anglais and bass clarinet which point to a later orchestra than the one in Score C.**
- **Score C includes flutes, clarinets, oboes and bassoons, but no auxiliary instruments.**
- **Score A and C have fewer brass instruments.**
- **Score A only uses flutes, oboes and bassoons. There is no clarinet, which was only added to the orchestra by Mozart.**

Other responses, relating to the melody / harmonic material of the scores or other stylistic characteristics, were credited as long as they were correct in relation to the scores.

3.2 The following extract, from another section of Score C, is written for two clarinets in A, which sound a minor 3rd lower than written. Rewrite the music at concert pitch. Remember to include the new key signature and all musical details.

MARKING: ½ for each note x 6 = 3. Key signature = 1

3.3 This melody is taken from another section of Score A. Rewrite it in the equivalent compound time signature. Remember to include the new time signature.

OR

MARKING: ½ x 3 beats = 1½ + ½ for time signature = 2

3.4 Identify the following intervals labelled (i), (ii) and (iii) on Score B. Intervals (i) and (ii) are printed below for ease of reference. Please refer to the score for interval (iii).

- (i) Between the lowest note of the clarinet and the lowest note of the oboe: **Minor 7th**
- (ii) Between the double bass and the viola: **Perfect 8ve**
- (iii) Between the two flutes: **Major 3rd**

QUESTION 4

Listen to **Track 10 (01:29)**. [*USA Special* performed by the N D HotShots: **Track 1** from *African Jazz 'n Jive: An Authentic Selection of South African Township Swing Classics from the 50s and 60s*. Gallo Record Company CDZAC 75, 2000] and **Track 11 (01:11)** [Bergville Green Lovers <https://www.youtube.com/watch?v=KopUIfKPSow> accessed 15 February 2019]

4.1 Read each statement and then write the track number under the correct answer. In each case, only two of the three answers will be used.

EXAMPLE:

STATEMENT			
The style of the track is:	Classical	Romantic	20 th Century
TRACK NUMBER	8		9

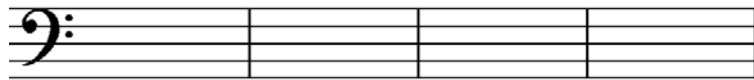
STATEMENT			
The roots of this style of music lie in:	Indigenous musical styles	Marabi	Mbaqanga
TRACK NUMBER	11	10	
This style of music is most associated with:	Sophiatown	Shebeens & gangsters	Zulu migrant workers and all-male mining hostels
TRACK NUMBER	10	10	11
This style of music was also influenced by:	American Big Band swing	Vocal jive jazz	African-American close harmony
TRACK NUMBER	10		11
A typical characteristic of the style is:	Call-and-response	Heavy melodic bass	Short, 2–3 note phrases
TRACK NUMBER	11	10	
The texture of the track is:	Mainly polyphonic	Mainly homophonic	A mixture of homophonic & polyphonic texture
TRACK NUMBER		10 / 11	10 / 11
The timbre of the track is dominated by:	Saxophones & brass	<i>A capella</i> , multi-part male voices	The kwela flute
TRACK NUMBER	10	11	

Listen to **Track 12 (01:27)**. [*Pata Pata* – Miriam Makeba from the album *Welela*]

4.2 Tick the cyclical chord progression that you hear in Track 12.

I – iib (ii ⁶) – IV – V		I – IV – V – I	
I – IV – Ic (I ^{6/4}) – V	✓	I – vi – IV – V	

4.3 This song is in D major. Write the chord progression that you have chosen above without key signature, but with any necessary accidentals. Indicate the key and figure the chords.



D: I IV Ic/I6/4 V

Marking: ½ per chord X 4 = 2. If incorrect progression is chosen in 4.2, but the correct corresponding chords are written in 4.3, these will be marked correct. (-½ if no figuring)

Listen to **Track 13 (01:15)**. [*Meadowlands* performed by Nancy Jacobs and her Sisters. Track 5 from *The History of Township Music* – WRASSE Records: WRASS029. All titles published by Gallo Music 2001]

4.4 The lyrics of the first and second verses of the song are printed below. In the right hand column, add the missing musical details as indicated:

LYRICS	
INTRODUCTION	Number of Bars (1): 4 bars Played by (2): piano, double bass, guitar & drum kit (any two instruments)
<i>Sizohamba ubusuku nemini</i> <i>SiyeGoli eMeadowlands</i> <i>Sizohamba ubusuku nemini</i> <i>SiyeGoli eMeadowlands</i>	Describe the use of the voices (1): Solo female voice singing the main melody with female backing vocals repeating the word "Meadowlands"
<i>Meadowlands, Meadowlands,</i> <i>Meadowlands sithandwa sam</i>	Describe the use of the voices (1): All female voices singing in harmony.
<i>Otla utlwa makgowa a re,</i> <i>A re yeng ko Meadowlands</i> <i>Otla utlwa makgowa a re,</i> <i>A re yeng ko Meadowlands</i>	Comment on the piano part and name the texture that is created (1): Improvises a counter-melody above the singers creating a polyphonic texture.
<i>Meadowlands, Meadowlands,</i> <i>Meadowlands sithandwa sam</i>	

Listen to **Track 14 (04:31)**. The lyrics can be found in the Resource Sheet as **APPENDIX A [Sophiatown by Thandi Klaasen: <<https://www.youtube.com/watch?v=Fu-vBX7oKKU>>: accessed 30 January 2018]**

4.5 Name the Apartheid law, and explain its consequences, which led to the events referred to in this song.

The Group Areas Act of 1950 led to the forced removal of the residents of Sophiatown to Meadowlands in Soweto.

4.6 Evaluate the use of the following elements of music in the creation of the mood of the song: tempo, tonality and melody. Include appropriate comparisons with *Meadowlands* to substantiate your evaluation.

This memo is tabulated for ease of reference. The answer must be written as a paragraph.

Musical Element	Track 14 <i>Sophiatown</i>	<i>Meadowlands</i>	Mood created in <i>Sophiatown</i>
Tempo	Slow tempo	Fast, upbeat	Reflective mood
Tonality	Major but sounds like minor/blues	Major key	Melancholy, sad mood.
Melody	Vocal melody: lyrical, wide range. Lyrical trumpet melody in the introduction and then as countermelody to voice. Melodic bass line – typical of Mbaqanga	Vocal melody: Limited range, repetitive. Simple. Improvised countermelody in the piano in verses 2, 3 and 4	Sense of loss of places that she loved and were part of her life.

Other valid responses will be considered.

Evaluation: Maximum of 3 marks

Comparison: Maximum of 4 marks

4.7 Compare the lyrics of *Sophiatown* with those of *Meadowlands*. Use quotations from the lyrics to support your comparison. Do not refer to the language of the lyrics.

- The lyrics of *Sophiatown* paint a picture of places that were destroyed and refer to specific places in Sophiatown, which Thandi Klaasen remembers: "Fattie's Bar" and "Good Street".
- There is a true sense of having belonged ("breaking down the place where I was born") and the sadness of not having had a chance to say goodbye. ("I had no chance to say goodbye to romance").
- However, the lyrics of *Meadowlands*, written in three different languages, are more superficial and send a mixed message that the people of Sophiatown are seemingly willing to leave ("go to Meadowlands, our beloved place" – sung with irony and sarcasm),
- and yet this is not the true meaning of the lyrics. The irony is subtle and covert, ("staying here in our beloved place" – referring to Sophiatown – their truly-beloved home – sung with honesty and sincerity)
- Written in order to "fool" the authorities into thinking that the song supported the relocation of the residents to Soweto.
- *Sophiatown* was written after the event, as a reflection on what had happened, whereas
- *Meadowlands* was a protest song written at the time to express the feelings of the people.

QUESTION 5

Listen to **Track 15 (04:06)**, [**Erlkönig: Schubert – Original**] and **Track 16 (03:45)** [**Erlkönig Rammstein**].

Write an essay in which you compare Track 15 and Track 16.
In addition to the general elements of music, also compare the setting of the lyrics, word painting, programmatic elements and mood.

Include the following information in your discussion:

- The name of the poet
- A definition of the genre
- The form of the work, with an explanation
- Name two non-musical Romantic characteristics in the work

Offer your own opinion as to which track you prefer, and justify it with reference to the use of at least two elements of music. Ensure that the comparison forms the body of the essay and that both similarities and differences are discussed.

Your essay will be marked using the following rubric:

RUBRIC FOR ESSAY	
20–16	Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful comparison of the works, with reference to both the general characteristics of the genres and the specific features of the two tracks. Own opinion of the works is offered with insight and specific reference to the use of the elements of music.
15,5–10,5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some comparison of the works, with some reference to both the general characteristics of the genres and the specific features of the tracks. Own opinion of the works is offered with limited insight and some generalisation in terms of the use of the elements of music.
10–5,5	Meets all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence. Comparison of the works is limited with only partial reference to either the general characteristics of the genre or the specific features of the tracks. Own opinion is limited with little or no reference to the use of the elements of music. There is an imbalance between the sections of the essay.
5–0,5	Demonstrates minimal understanding of the question, does not complete all requirements, and provides only a vague reference to, or no use of, the facts. No comparison or opinion is offered. There is no balance within the essay.

**THE ANSWER TO THIS QUESTION MUST BE WRITTEN IN ESSAY FORM –
THE MEMO IS TABULATED FOR EASE OF REFERENCE.**

Poet (1)	Goethe	
Definition of Genre (1)	Lied (0): solo voice and piano in German (1)	
Form + Explanation (2)	Through composed – different music for each verse	
Two non-musical Romantic characteristics (2)	<p>Fascination with nature – this is set in nature</p> <p>Fascination with the supernatural – the Erlking and his daughters are supernatural beings.</p> <p>Romantic belief that a child retained spiritual purity and was closer to the supernatural realm. The child can see what the father cannot.</p> <p>Miniature piece – lied. Romantic music was "miniature" or "monumental"</p> <p>Combination of music and poetry.</p> <p>Nationalism because of the use of folklore.</p>	
	Track 15: Original	Track 16 Rammstein
Tonality & harmony	<p>Minor for the father, son and narrator.</p> <p>Major for the Erlking's sections – although in the last verse, the Erlking sings in the minor key to display his anger.</p> <p>Complex, chromatic harmony. Use of diminished 7^{ths}</p> <p>In a lower key (g minor) than the arrangement.</p>	<p>Minor throughout. No change of tonality for the Erlking's sections whereas in the original, the Erlking sings in the major key.</p> <p>Harmony is not as complex.</p> <p>The postlude at the end has a major section</p>
Metre	Quadruple	Triple / Compound
Tempo	<p>The original tempo is "Schnell".</p> <p>There is an accelerando towards the end as per the performance directions.</p>	Slower than Track 15
Melody / Pitch	<p>Each of the four characters sing in a different register of the voice: the father – low; son – upper register; Erlking and narrator in middle register. The depiction of the Erlking's character is additionally enhanced by the change of tonality (to major) and the change in the accompaniment pattern.</p> <p>Wider range than Rammstein</p>	<p>Melody is different – triple meter contributes to this as well.</p> <p>The rising left hand melodic figure in the introduction is not present.</p> <p>Erlking's accompaniment pattern does not change, as it does in the original.</p>
Lyrics	<p>True to the original German.</p> <p>Three characters plus a narrator are depicted in the lyrics.</p>	<p>True to the original German.</p> <p>Both in German</p>
Programmatic Elements	<p>The galloping horse is represented by a repetitive triplet pattern throughout in the right hand.</p> <p>The accelerando towards the end depicts the urgency of getting to safety and then the ritardando depicts the horse slowing to a trot as they reach home.</p>	<p>The horse is not depicted by piano triplets but rather by the tambourine playing on the off-beats, creating a triplet feel.</p>

Word Painting	<p>The rising fear of the child is depicted by the repetitive rising chromatic motive, which gets higher each time the child sings.</p> <p>The narrator's line telling of the death of the child is in recitative, which emphasises the tragedy.</p> <p>"Todt" is sung with more empathy to reflect the sadness of the child's death.</p>	<p>The rising fear of the child is not conveyed by the melody – it lacks the rising semitone and rather falls, which detracts from the anxiety.</p> <p>The death of the child at the end, originally depicted using recitative, is now followed by a postlude in the major key.</p> <p>Production techniques used to delineate/define characters</p>
Rhythm	<p>Driving rhythm as a result of the triplet figure in the accompaniment.</p> <p>Narrator sings mainly in even notes values – indicates his objectivity as the story-teller</p> <p>Dotted rhythms characterises the son's melody: "Mein vater", and the father's melody.</p> <p>Erlking sings in longer, relatively even note values.</p>	<p>The triple meter results in a more relaxed rhythm. Rhythm uses a lot of "long-short" (minim/crotchet patterns). Feels like a waltz. Lacks the driving rhythm of the original.</p>
Timbre	Male voice accompanied by solo piano.	<p>Male voice – harsh tone.</p> <p>Drum kit. Rhythm guitar.</p> <p>Bass and lead guitar using distortion, Piano, tambourine</p> <p>Distorted voices</p>
Texture	Homophonic texture.	Dense texture but mainly homophonic with polyphonic sections where the guitar/bass play counter melodies to the voice.
Dynamics	Mezzo forte – forte throughout. Sudden changes of dynamics are not as noticeable.	Loud throughout. No dynamic variation.
Structure	Through composed with a 16-bar intro; 3 or 4-bar interludes; perfect cadence after final recitative.	<p>Through-composed</p> <p>Much shorter introduction.</p> <p>Longer interludes between verses with the lead guitar given a chance to solo.</p> <p>Longer postlude.</p>
Mood	Anxious mood from the beginning which is heightened as the song progresses.	The triple meter contributes to a less anxious mood. The danger and panic of the son is not as evident.
Style	Romantic (no mark)	20 th Century / 21 st Century / Rock / Metal (½)

QUESTION 6

Listen to **Track 17 (01:40) [*Anthropology* – Charlie Parker from the album *The Genius of Charlie Parker*; 2005; Savoy Jazz]** and **Track 18 (01:55) [*Three to get Ready* – Dave Brubeck Quartet/Paul Desmond from *Time Out Not Now Music Limited 2011*]**

6.1 Place three ticks in Column A to identify unique features of **Track 17** and place three ticks in Column B to identify unique features of **Track 18**. Place 2 ticks in Column C to identify features common to both tracks.

Place ticks for common features only in Column C – do not tick in all three columns.

	COLUMN A Unique features of Track 17 3 ticks Parker	COLUMN B Unique features of Track 18 3 ticks Brubeck	COLUMN C Common features of Track 17 and Track 18 2 ticks
Changing time signatures		x	
Call-and-response between piano and saxophone		x	
Saxophone improvisation			x
Bass drum "bombs"	x		
Trumpet improvisation	x		
Piano improvisation		x	
Walking bass			x
Quadruple time	x		

6.2 Identify the style of music represented by each track and state the decade in which each developed.

Track 17: **Bebop. 1940s**

Track 18: **Cool Jazz. 1945 / late 1940s / 1950s**

MARKING: Name of style = ½ and decade = ½ = 2.

Listen to **Track 19 (02:03)** and **Track 20 (01:35)**

6.3 Choose six statements from the list below: two that are true for Track 19, two that are true for Track 20 and two that are true for both tracks. Write the NUMBER ONLY of each statement in the relevant column in the table below.

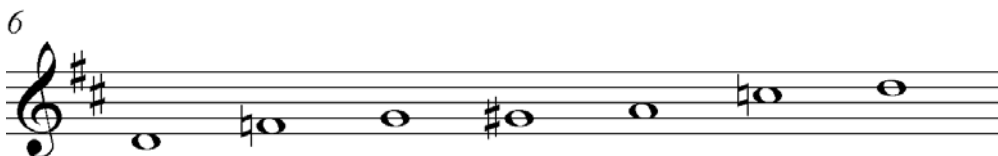
- 6.3.1 Rhythm section consisting of bass, piano, drum kit.
- 6.3.2 Head is played twice at the beginning
- 6.3.3 No collective improvisation
- 6.3.4 4-bar solo break precedes each improvisation
- 6.3.5 Improvisations on trumpet and clarinet
- 6.3.6 Slower than Track 19
- 6.3.7 Solo improvisations on violin & muted trombone
- 6.3.8 The last solo is played by the muted cornet
- 6.3.9 Solo improvisations on trumpet & saxophone
- 6.3.10 Imitation between the solo instruments

	Unique to Track 19	Unique to Track 20	Common to both
Statement Number	6.3.4	6.3.5	6.3.1
Statement Number	6.3.7	6.3.10	6.3.2
Statement Number	6.3.3		

6.4 Some of the solo instruments are in B flat, which sound a major 2nd lower than written. Transpose the C blues scale so that it can be played by the solo instruments. Use a key signature, and add any necessary accidentals.



OR



MARKING: 1 mark – the scale is right or wrong. If correct, but written without a key signature, -1/2. Can be written using the KS of D minor.

Total: 100 marks