



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2019

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.

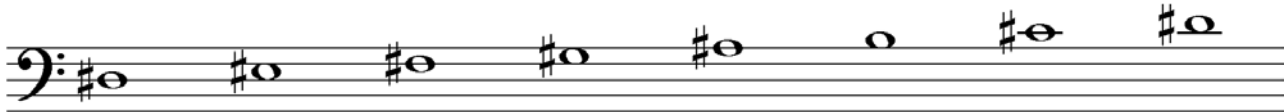
QUESTION 1

- 1.1 Write one octave, ascending and descending, of the melodic minor scale with the given key signature.



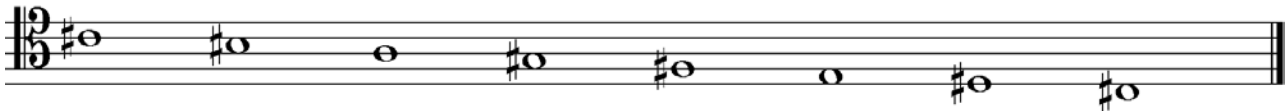
MARKING: ½ ascending + ½ descending

- 1.2 Add the correct accidentals to create the major scale of which the given starting note is the sub-mediante.



MARKING: Scale = 1: the scale is right or wrong.

- 1.3 Identify this scale.



Name of scale: **C sharp harmonic minor**

MARKING: Scale = 1: the name of the scale is right or wrong. ½ if "harmonic" is omitted from the answer.

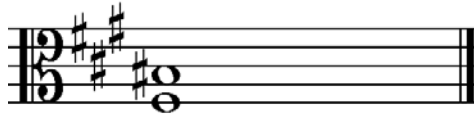
- 1.4 Write the Lydian mode on E flat, ascending, with a key signature. Write in compound duple time, beginning with the given note value. Create your own rhythm, grouping the notes correctly. The completed mode must be exactly two bars in length and no rests may be used.



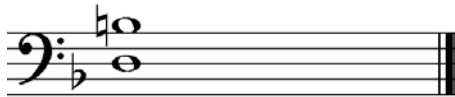
MARKING: Mode = 1: the mode is right or wrong. Grouping: ½ per beat × 4 = 2 marks. Any grouping will be accepted, as long as it is correct in compound duple time. The second bar must only contain 5 quavers because of the anacrusis.

1.5 Write the required intervals above the given notes.

1.5.1 Augmented 4th



1.5.2 Major 6th



MARKING: 1 mark per interval x 2

1.6 Study the extract below and answer the questions that follow. ["Picardy" arr. Malcolm Archer from *After the Last Verse – 200 Hymn Improvisations* – adapted by the examiner]



1.6.1 Tick the correct answer to complete this sentence:

This piece is based on the:

F major scale	<input type="checkbox"/>	Dorian mode	<input checked="" type="checkbox"/>	D minor scale	<input type="checkbox"/>
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1.6.2 TRUE or FALSE: All compound intervals in the piece are major 10^{ths}/compound major 3^{rds}. Give one reason for your answer.

FALSE. The compound intervals in the bass clef of the first 4 bars are major 10^{ths}/compound major 3^{rds}. However, in bar 5, there is a major 9th/compound major 2nd in the treble clef and in the bass clef bar 7, there is a minor 10th/compound minor 3rd followed by a perfect 12th/compound perfect 5th and then a perfect 11th/compound perfect 4th.

[It is only necessary for the candidates to mention one of the other compound intervals.]

1.6.3 Identify an example of pedal point/pedal note. Give bar and beat numbers.

Bar 5³ - 6² / Bar 7 - 8 / Bar 6¹ - 6² – bass note. None of the other sustained notes are pedal points because they form part of the chord above.

1.7 Harmonise the given notes in four parts (SATB or for keyboard) to form a suitable cadence which demonstrates the use of chord V⁷, correctly resolved. Also make use of a chord in second inversion. Remember to name the key and figure the chords.

10

ic V7 i ic V7 i

b minor b minor

14

ic V7 vi ic V7 vi

b minor b minor

MARKING: Chords: 1 mark for ic: correctly spelt and doubled; 1 mark for V7: correctly spelt including raised leading note; 1 mark for correct resolution of V7). -½ for no key and -½ for no figuring. -½ for incorrect doubling.

QUESTION 2

Choose ONE of the melodies (a), (b) or (c) below and answer the questions that follow:

(a)



(b)



(c)



2.1 Write down the letter of your choice and IDENTIFY the work and the composer of your chosen example, e.g. (d) *West Side Story* – Leonard Bernstein.

- (a) ***Koko* – Charlie Parker OR**
- (b) ***Take 5* – Dave Brubeck/Paul Desmond OR**
- (c) ***C-Jam Blues* – Duke Ellington**

2.2 Name the style of your chosen work and state one influence on its development.

- (a) ***KOKO* – Bebop: Reaction to arranged big band jazz – returned to improvisation as the focus of jazz; not for dancing – was played in clubs like *Mintons* in Harlem, New York. Music for listening.**
- (b) ***TAKE 5* – Cool Jazz: direct descendent of bebop – developed in Los Angeles (West Coast jazz) – journalists used the term "cool" because of its understated and subdued feeling. Reaction to the "hot" style of bebop. Miles Davis / Birth of Cool, Classical influences.**
- (c) ***C-JAM BLUES* – Big band swing: Repeal of prohibition – growth of recording industry; end of the Great Depression – dance halls were popular and dance bands grew in size so that the sound filled the halls as there was no amplification.
1 mark for identification of style
1 mark for influence**

- 2.3 With reference to the melody and rhythm/metre (not the tempo), motivate why the piece is/is not a good example of the style.
- (a) **KOKO – Bebop: Melody is angular, motivic, chromatic and characterised by the 2-note "be-bop" motive. The rhythm is complex and varied, uses quavers and semiquavers as the basic unit. All of the above characteristics are typical of bebop. Swung rhythms.**
 - (b) **TAKE 5 – Cool Jazz: Unusual time signature (5/4). Melody is lyrical, balanced and memorable. All typical of cool jazz. Swung rhythms. Blues scale/influences/chromatic notes in melody.**
 - (c) **C-JAM BLUES – Rhythm is suitable for dancing – regular metre unlike cool. There is a strong feel of swing (uneven quavers). This is typical of the style.
Melody is generally arranged in big band jazz but in *C-Jam Blues*, the melodies are improvised by soloists, which is not typical of the style. Simple, tuneful, memorable melody, based on a repeated riff.**

Mark allocation:

1 mark for melody comment.

1 mark for rhythm comment – can be metre but not tempo.

1 mark for motivation.

QUESTION 3

Refer to the score below and answer the questions that follow. [*Gopsal – Melody & Bass* by George Frederick Handel (1685–1759). Adapted by the examiner. From *Ancient & Modern: Hymns and Songs for Refreshing Worship*; Hymns Ancient and Modern Ltd, London 2013]

3.1 State the key and figure the chords labelled A, B and C.

A: B flat major: Va

B: B flat major: V⁷d/V^{4/2}

C: B flat major: Ib/I⁶

No mark for key BUT -½ if key is not stated at least once.

3.2 Explain the presence of the E natural in Bar 7.

The E natural is the leading note of F major, which is the dominant key. The piece modulates to F major. If incorrect key is stated = 0

3.3 Identify the key, and name the cadence labelled X.

C minor: Imperfect / G minor: Plagal / C minor: Perfect

3.4 Identify the non-chordal notes labelled (i) and (ii)

(i) **(Unaccented) passing note/passing note**

(ii) **Anticipation**

QUESTION 4

Refer to **EXTRACTS A, B and C [Mozart Symphony No 40 in G minor: first subject in exposition, bridge and development. Internationale Stiftung Mozarteum, Online Publications 2006: IMSLP00072 Accessed 20 February 2017].**

4.1 Choose the correct answer from the list below to indicate the section of the work from which each extract is taken. Give a reason for your choice.

- Beginning of the Exposition
- Development Section
- Bridge Passage

EXTRACT	ANSWER	REASON
A	Development section	<ul style="list-style-type: none"> • in f# minor, which is one of the keys to which it modulates in the development section. • in a key other than the tonic. • Modulates to distant, foreign, unrelated, unusual, unexpected keys
B	Beginning of the exposition	<ul style="list-style-type: none"> • in the tonic key
C	Bridge passage	<ul style="list-style-type: none"> • in the bridge passage, the sequence of the 1st phrase is a tone higher, whereas in the 1st subject it is a tone lower. • Modulates to B Flat Major (relative Major).

Other valid reasons will be accepted.

Refer to the extract below. [Mozart Symphony No 40 in G minor: page 68 and 69 Internationale Stiftung Mozarteum, Online Publications 2006: IMSLP00072 Accessed 20 February 2017].

4.2 Identify TWO compositional techniques (other than repetition and sequence) present in this extract that develop the main motive of the work. State the bar number(s) and instrument(s).

The musical score extract shows measures 72 to 76. The instruments listed are Flauto, Oboi, Fagotti, Corno in Bb, Violino I, Violino II, Viola, and Bassi. The key signature is G minor (two flats) and the time signature is common time (C). The main motive is introduced in measure 72 by the first violins and violas/bass, marked *p*. This motive is then imitated by the oboes and bassoons in measures 73-76, also marked *p*. The Flauto and Corno in Bb parts are silent throughout the extract.

4.2.1 Bar numbers: **72³–73⁴ OR 74³–75⁴ OR 73³–74³ OR 75³–76³**
 Instrument/s: **1st violins OR violas OR bassi**
 Compositional technique: **Rhythmic augmentation**

4.2.2 Bar numbers: **72⁴–74³ OR 74³–75³ OR 74³–75³ OR 72³–74³ OR 74³–76³**
 Instrument/s: **Between the oboes and bassoons OR between the 1st violins and violas/bassi**
 Compositional technique: **Imitation**

4.3 Comment on how the Classical style is evident in the way in which Mozart uses the following musical elements in the first movement of Symphony No. 40 in G minor. For each element, state how Mozart uses it **AND** how his use is typical, or not, of the Classical style.

- (a) Texture
- (b) Instruments
- (c) Melody
- (d) Tonality/key structure

The memo below is bulleted for ease of reference. The candidates must answer in paragraph form.

- **Texture**
 - **Mainly homophonic = a single melodic line with chordal accompaniment.**
 - **Typical Classical feature as the style moved away from the ornate, polyphonic textures of the Baroque period.**
 - **Homophonic and polyphonic.**
- **Instruments:**
 - **Orchestra – nucleus of strings with paired winds and 2 horns.**
 - **Dialogue between the strings and winds occurs in a number of places in the movement.**
 - **Horns are used to fill in the texture and seldom have a melodic role.**
 - **Double basses and cellos are written on one staff – they do not have independent melodic lines. The greater independence of bass lines only developed after the Classical period.**
 - **Clarinet is atypical – only joined the orchestra later in the Classical period.**
- **Melody:**
 - **Classical melodies are typically motivic.**
 - **Based on the Mannheim sigh**
 - **Uses sequences**
 - **The first subject is an excellent example of the development of a motive into a longer melody.**
 - **The melody of the second subject provides a contrast to the first in its mood, key and rhythmic structure.**
 - **Narrow range, stepwise, memorable, tuneful.**
- **Tonality:**
 - **The exposition follows the expected key structure for Classical sonata form, i.e. Minor Tonic for first subject to Relative Major for second subject. If the tonic was Major, then the second subject would be in the dominant key.**
 - **The keys of the development section are not typical of a Classical sonata as Mozart modulates to distantly related keys, e.g. F# minor, rather than to closely-related keys as one would expect.**
 - **Minor keys are atypical of Classical symphonies**

Other valid answers will be credited.

- 4.4 The following phrase is from bars 148–153 of the cello part of the 1st movement of Symphony No 40. Rewrite phrase A in the treble clef and phrase B in the bass clef. Include the key signature.

PHRASE A



PHRASE B



**MARKING: 1 mark per phrase because of the repetition of the motive x 2.
1/2 x 2 for the key signatures.**

Total: 50 marks