



TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2019

MUSIC: PAPER II

EXAMINATION NUMBER

Time: 1½ hours

50 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 14 pages. Please check that your paper is complete.
2. All questions must be answered on the question paper. Do not answer any questions in an answer booklet.
3. The 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 repeated information in your answers.
5. It is in your own interest to write legibly and to present your work neatly. Do not use Tippex.

QUESTION	MAXIMUM MARK	ACHIEVED
1	15	
2	6	
3	8	
4	21	
TOTAL	50	

QUESTION 1

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

(1)

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

(1)

1.3 Identify this scale.

Name of scale: _____ (1)

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.

(3)

1.5 Write the required intervals above the given notes.

1.5.1 Augmented 4th

1.5.2 Major 6th

(2)

1.6 Study the extract below and answer the questions that follow.



1.6.1 Tick the correct answer to complete this sentence:

This piece is based on the:

F major scale	Dorian mode	D minor scale
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(1)

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.

(2)

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

(1)

- 1.7 Harmonise the given notes in four parts (SATB or for keyboard) to form a suitable cadence which demonstrates the use of chord V^7 , correctly resolved. Also make use of a chord in second inversion. Remember to name the key and figure the chords.



(3)
[15]

2.3 With reference to the melody and rhythm or metre (not the tempo), motivate why the piece is/is not a good example of the style.

(3)
[6]

QUESTION 3

Refer to the score below and answer the questions that follow.

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

A: _____

B: _____

C: _____

(3)

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

(1)

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

Key: _____ Cadence: _____ (2)

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

(i) _____ (ii) _____ (2)
[8]

QUESTION 4

Refer to **EXTRACTS A, B and C** below.

EXTRACT A

Musical score for Extract A, measures 1-5 and 6-10. The score is in 2/4 time and B-flat major. It features four staves: Violino I, Violino II, Viola, and Bassi. The first five measures show the initial entry of the strings. The second system, starting at measure 6, continues the piece. Dynamics include piano (*p*) in measures 1, 2, 6, 7, and 8.

EXTRACT B

Musical score for Extract B, measures 1-5 and 6-10. The score is in 2/4 time and B-flat major. It features four staves: Violino I, Violino II, Viola, and Bassi. The first five measures show a more active string texture. The second system, starting at measure 6, continues the piece. Dynamics include piano (*p*) in measures 1, 2, 3, 4, 6, 7, 8, and 9.

EXTRACT C

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		
B		
C		

(6)

4.2 Refer to the extract below.

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).

72 73 74 75 76

Flauto

Oboi

Fagotti

Corno in Bb

Violino I

Violino II

Viola

Bassi

4.2.1 Bar numbers: _____

Instrument(s): _____

Compositional technique: _____

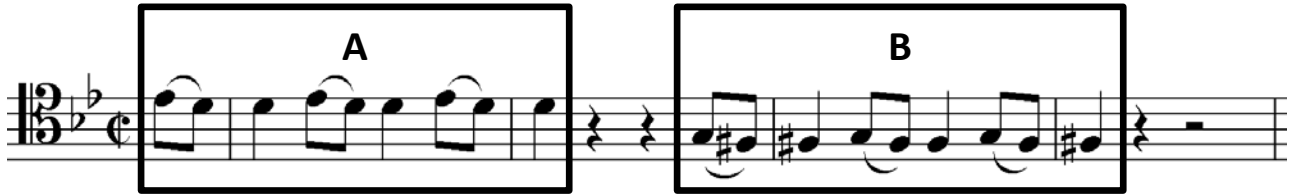
4.2.2 Bar numbers: _____

Instrument(s): _____

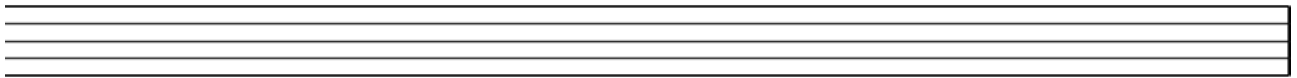
Compositional technique: _____

(4)

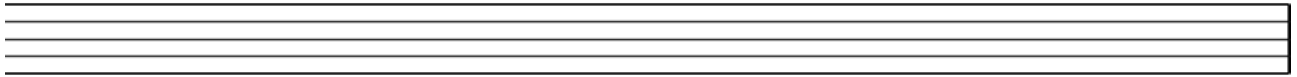
4.4 The following phrase is from bars 148–153 of the cello part of the first movement of Symphony No 40. Rewrite phrase A in the treble clef and phrase B in the bass clef. Include the key signature.



PHRASE A



PHRASE B



(3)
[21]

Total: 50 marks

ROUGH WORK

