NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

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.

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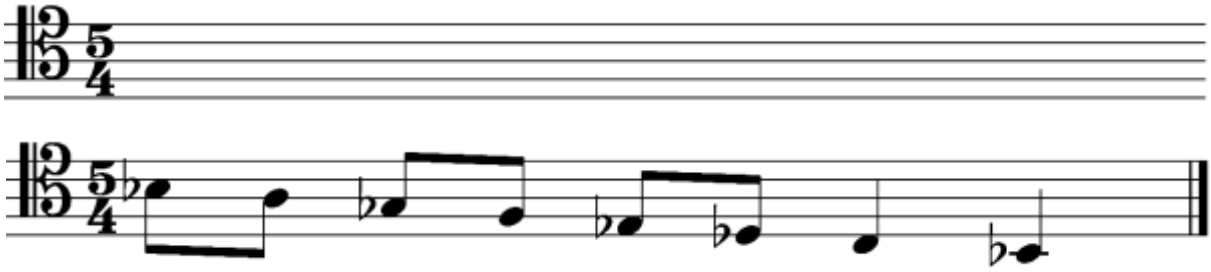
QUESTION 1

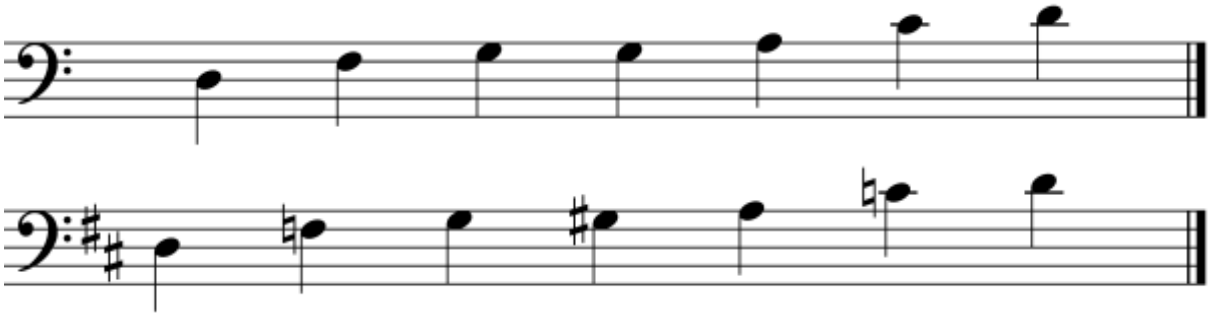
1.1 Write the scale of B♭ harmonic minor, descending, without a key signature. Use one bar in the given time signature without using any rests.



Scale = 1

Correct use of 5/4 time = 1 (Any rhythm acceptable)

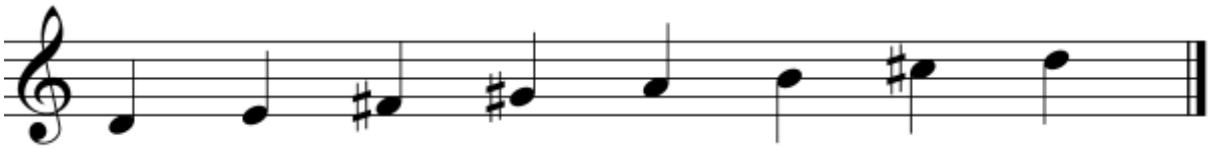
1.2 Add the major key signature of the first note, and any necessary accidentals to create a Blues scale.



Key signature = 1

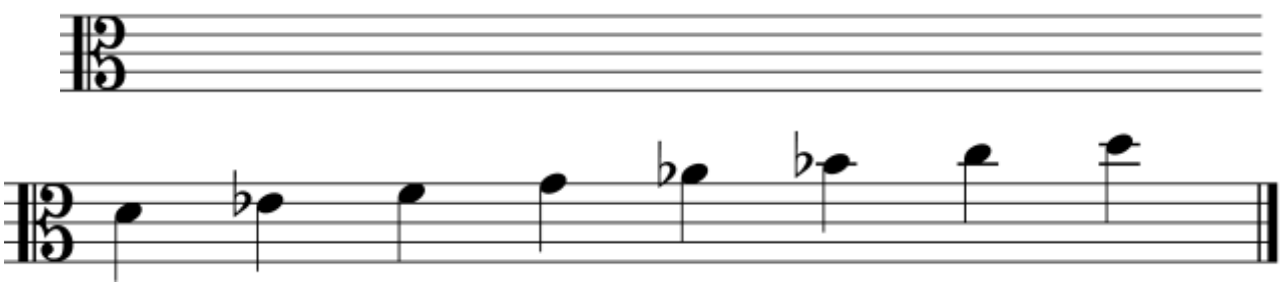
Scale = 1

1.3 1.3.1 Identify the mode.



Mode: **Lydian mode on D (1)**

1.3.2 Using the same starting note as 1.3.1, write a mode with three flats. Write without a key signature, using crotchets. Name the mode you have written.



Mode = 1

Locrian Mode on D = 1

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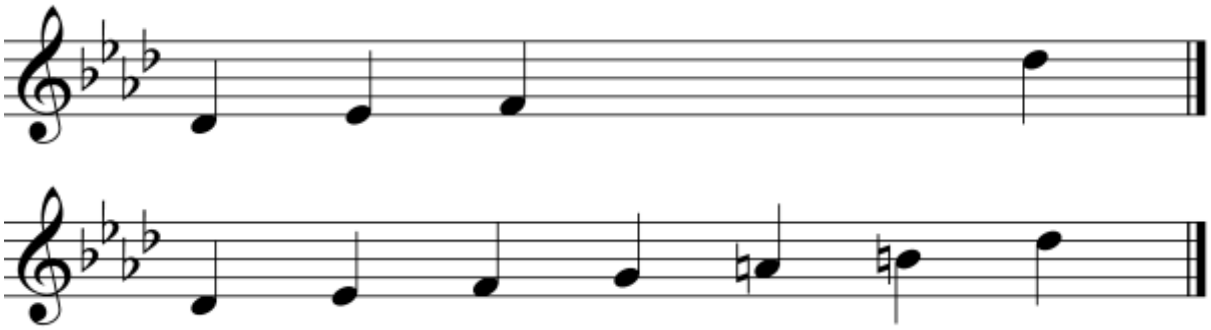
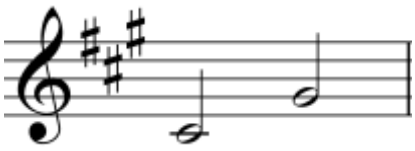
1.4 Fill in the missing notes to create a whole tone scale.

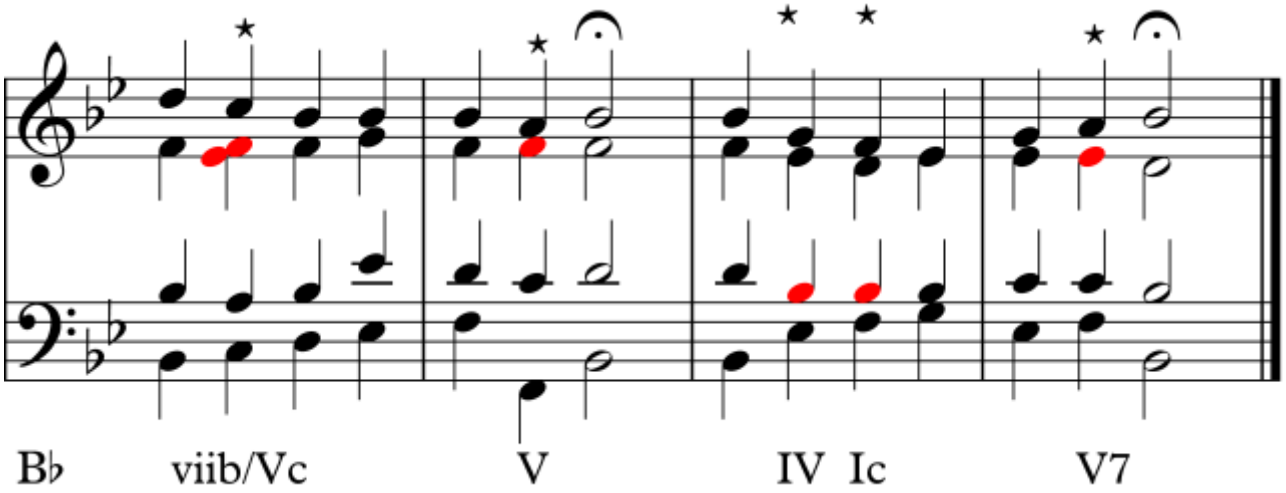


Scale = 1

1.5 The following notes can be described as:

	The dominant and submediant in F♯ minor
	The mediant and leading note in A major (1)
	The leading note and subdominant in D major

1.6 Add one note to each chord marked with a star to create a suitable harmonic progression. State the key and figure the chords that you create. You must create a dominant seventh chord.



Naming of key = 1

Each note written correctly with correct figuring = 1 x 5 = 5

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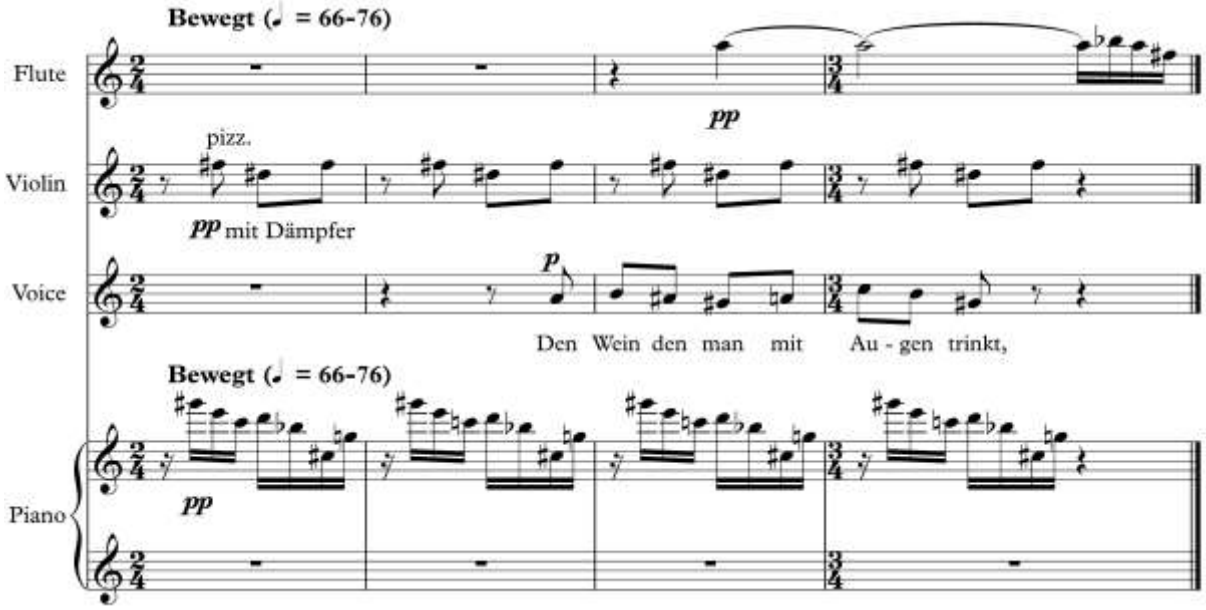
1.7 Study the extract below and identify THREE (3) characteristics that are present in the music.



Repetition	Chromatic scale	Viola
Tonic triad	**Chamber ensemble**	Major and minor tonality
Bowed	Irregular time signatures	**Use of mutes**

(3)
[18]

QUESTION 2

Refer to **Appendix A** in the Resource Booklet.

2.1 Identify the form of the music of **Appendix A**.
Binary Form (1)

2.2 State the tonic key of the piece.
G minor (1)

2.3 Name a minor scale that contains the five notes labelled 'A'.
C minor/G melodic minor (1)

2.4 Figure the chords labelled (i), (ii), and (iii).

(i) **Vb/V^6** (1)
(ii) **VI** (1)
(iii) **ic/i^6_4** (1)

Marked with continuous accuracy from 2.2

2.5 Identify the compositional techniques labelled 'S' and 'T':

(S): **Imitation** (1)
(T): **Sequence** (1)

2.6 2.6.1 Name the key and cadence labelled 'X'.
Key: **D minor** (1)
Cadence: **Perfect** (1)

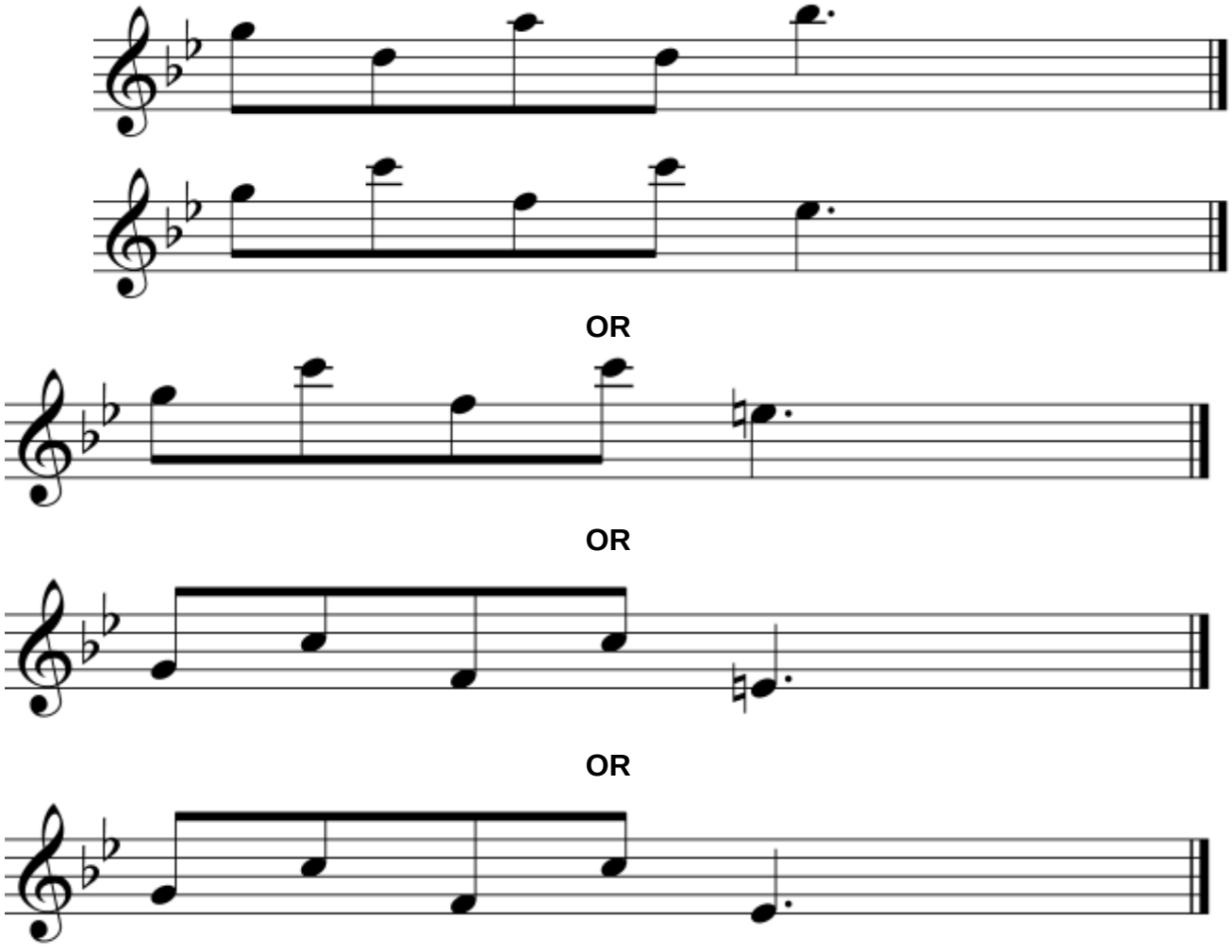
2.6.2 What relation does this key have to the tonic key of the piece?
Dominant (1)

2.7 Indicate the non-harmonic notes labelled 'P' and 'Q'.

P	**Anticipation**	Auxiliary note	Pedal point	Suspension
Q	Anticipation	Auxiliary note	Pedal point	**Suspension**

1 mark per correct answer

2.8 Use Bar 2 of the Violin 1 part (given below) to show inversion.



½ a mark per interval = 2

[15]

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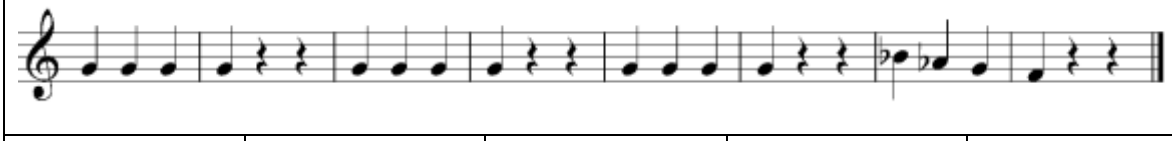
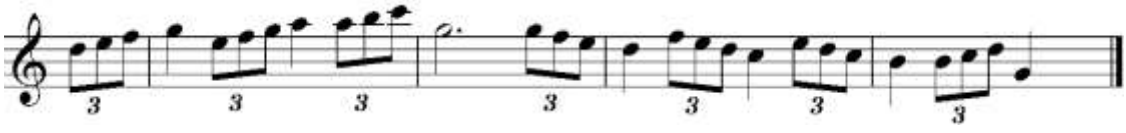
QUESTION 3

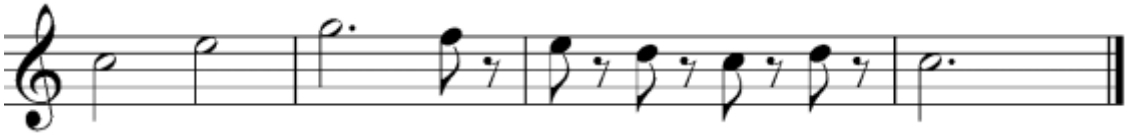
3.1 Indicate the section from which the following extracts from the fourth movement of Beethoven's fifth symphony are taken.



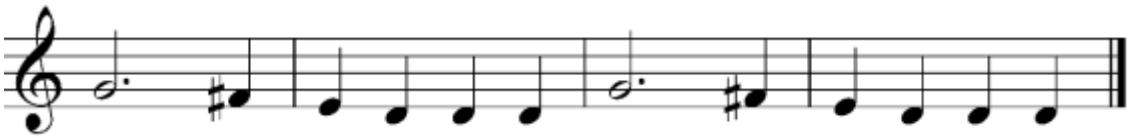
Exposition Transition	Exposition Codetta	Development	Recapitulation 2nd subject	Recapitulation Coda



Exposition Transition	Exposition Codetta	Development	Recapitulation 2nd subject	Recapitulation Coda



Exposition 1st subject	Exposition Codetta	Development	Recapitulation 2nd subject	Recapitulation Coda



Exposition 1st subject	Exposition Codetta	Development	Recapitulation 2nd subject	Recapitulation Coda

½ mark per correct choice = 2

3.2 Beethoven composed his fifth symphony at a time when he was trying to compose music that was greater and more emotional than ever before. Describe how Beethoven used structure, tonality, and timbre to fulfil his new musical outlook in the fourth movement of this symphony.

Element	Description
Structure (2)	**Extended the development section by adding a passage from the 3rd movement. Coda extended to become a 2nd development section.**
Timbre (2)	**Primary chords played by full orchestra at the beginning and the end of the movement at a forte dynamic creates a grand sound.** **Use of horns to play transition theme is deliberate to create a grand sound.** **Other correct answers will be accepted**
Tonality (1)	**Music is in C major rather than C minor**

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3.3 Study **Appendix B**, **Appendix C**, and **Appendix D** in the Resource Booklet.

3.3.1 Select the composer of each piece from the list provided below.

Beethoven	Cage	Debussy	Hindemith	Mozart	Schoenberg

	Composer
Appendix B	Mozart
Appendix C	Beethoven
Appendix D	Debussy

1 mark if all correct. 0 marks otherwise.

3.3.2 Complete the table to identify stylistic features of the compositional period of each of the pieces in Appendix B, C, and D.

	Appendix B	**Appendix C**	**Appendix D**
Performance directions	**Only dynamics and limited to p, f, and mfp.**	**Mainly dynamics but now a larger range from pp to ff. Also use of *dolce* (sweet) as an instruction to the performers.**	**Lots of different performance directions. Lots of different dynamic markings.**
Variety of instruments	**Strings with small wind and brass sections plus timpani.**	**Strings plus extended wind section including piccolo and contrabassoon, extended brass including trombones, and timpani.**	**Strings divided into 9 parts. Wind section including cor anglais, horns. Percussion – antique cymbals.**
Use of instruments	**Violin melody with wind used solely for harmonic accompaniment.**	**Strings playing the melody but with an expanded role for the woodwinds.**	**Each instrument used for its unique timbre. Woodwind playing the majority of the melodies with string accompaniment.**

(9)
[17]

Total: 50 marks

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