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TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2021

MUSIC PAPER II

EXAMINATION NUMBER

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Time: 1½ hours

50 marks

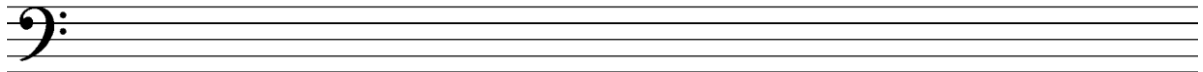
PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 8 pages and a Resource Booklet of 8 pages (i–viii). Please check that your question paper is complete. Detach the Resource Booklet from the middle of your question paper. The Resource Booklet includes one page for rough work.
2. All questions must be answered on this question paper. Do not answer any questions in an Answer Booklet.
3. 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. One mark will be awarded for each significant fact. You will not be credited for repeated information in your answer.
5. Write legibly and present your work neatly. Do not use Tippex.
6. Two blank pages (pages 7 and 8) are included at the end of the paper. If you run out of space for an answer, use these pages. Clearly indicate the number of your answer should you use this extra space.

QUESTION	MAXIMUM MARK	ACHIEVED
1	19	
2	23	
3	8	
TOTAL	50	

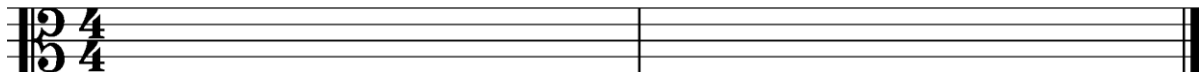
QUESTION 1

1.1 Write the G minor pentatonic scale without a key signature. Use crotchets.



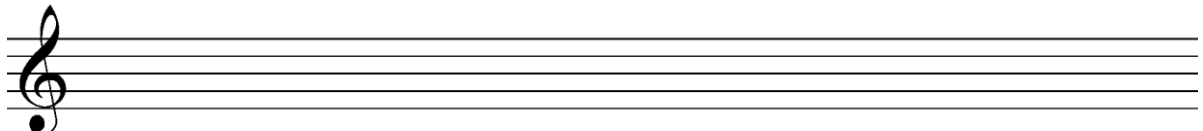
(1)

1.2 Write the chromatic scale beginning on F. Use exactly two bars in 4/4 time without leaving any rests.



(2)

1.3 Write the scale of B major with a key signature. Use quavers in compound quadruple time and complete the bar with rests.




(4)

1.4 1.4.1 Name the key on which the following melody is based.



Key: _____ (1)

1.4.2 Rewrite the melody using the key signature of the key named in Question 1.4.1.



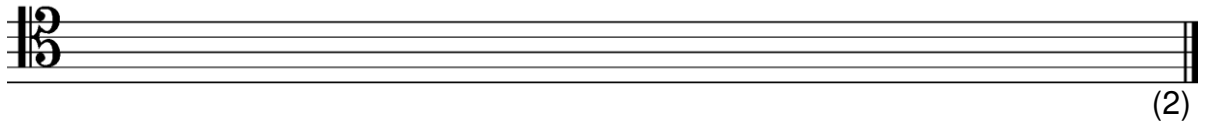
(2)

1.5 Identify the mode below.

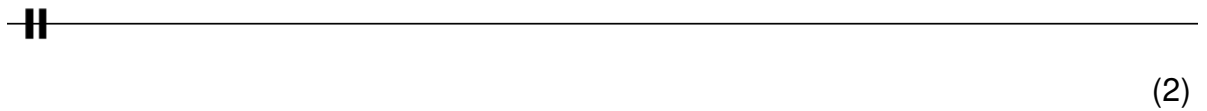
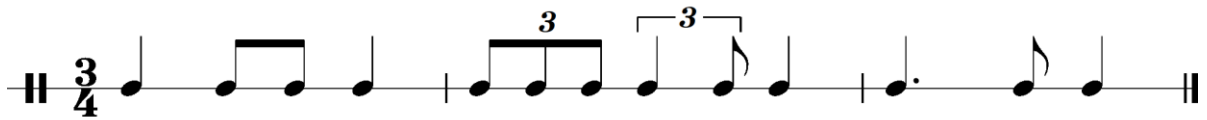


Mode: _____ (1)

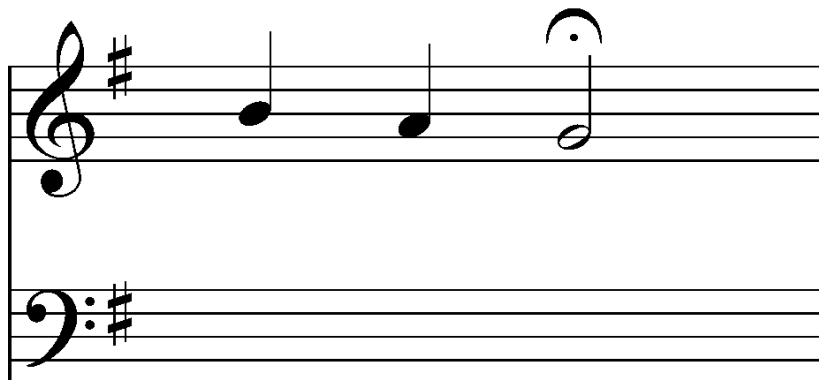
1.6 Write the Dorian mode on F with key signature. Use semibreves.



1.7 Rewrite the following rhythm so that it would sound the same in compound time.



1.8 Complete the given cadential progression using four-part harmony. Include a second inversion chord and a dominant seventh chord.



(4)
[19]

QUESTION 2

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

2.1 State the tonic key of the piece.

_____ (1)

2.2 Identify the type of ensemble performing Appendix A.

_____ (1)

2.3 2.3.1 Identify the form of the music in Appendix A.

_____ (1)

2.3.2 Using letters (A, B, C, etc.) to represent each section, show how the form of the piece is constructed.

 _____ (3)

2.4 Figure the chords labelled **X**, **Y**, and **Z**.

X: _____

Y: _____

Z: _____ (3)

2.5 Identify the cadence marked **A** at bars 29–30.

_____ (1)

2.6 2.6.1 Identify TWO compositional techniques found at bars 31–37, marked **B**.

Technique 1	
Technique 2	

(2)

2.6.2 Identify ONE compositional technique found in the Violin 1 part at bars 39–44, marked **C**.

_____ (1)

2.7 2.7.1 State the key to which the music modulates at bar 51.

_____ (1)

2.7.2 What is the new key's relationship to the tonic key of the piece?

_____ (1)

2.8 Identify the non-harmonic notes marked (i), (ii), and (iii).

(i) _____

(ii) _____

(iii) _____ (3)

2.9 Rewrite the violin 2 part of bars 56–58² (printed below) at the same pitch in the tenor clef. Include the key signature.

(2)

2.10 Identify the intervals marked **P**, **Q**, and **R**.

P: _____

Q: _____

R: _____

(3)

[23]

ADDITIONAL SPACE (ALL questions)

REMEMBER TO CLEARLY INDICATE AT THE QUESTION THAT YOU USED THE ADDITIONAL SPACE TO ENSURE THAT ALL ANSWERS ARE MARKED.

