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TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2024

MUSIC: PAPER I

EXAMINATION NUMBER

Time: 3 hours 100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 16 pages, 21 audio tracks and a Resource Booklet of 4 pages (i–iv). Please check that your question paper is complete. Two pages marked for rough work are included in the Resource Booklet.
2. Each candidate must be issued with a CD- or MP3-player and must have access to this listening equipment with headphones for the entire duration of the examination. Candidates may not listen to the tracks during reading time. Please take note of the voice label on each track, which confirms the correct numbering of the track. The approximate length of each track is stated in the question. If your track is not the correct length, please ask the invigilator for assistance with your audio device.
3. Answer ALL the questions on this question paper and hand it in at the end of the examination. Remember to write your examination number in the space provided on the question paper. Do not answer any questions in an Answer Booklet. The music notation must be written using a sharp pencil. The rest of the paper must be answered in pen. Write legibly and present your work neatly. Do not use Tipp-Ex.
4. Please be guided by the mark allocation when planning your answers; the number of lines required will depend on individual handwriting. Avoid repeating information in your answers. In general, one mark will be awarded for each significant fact EXCEPT for the ESSAY, where half a mark will be awarded per evaluation with the original work.
5. Two blank pages (pages 15 and 16) 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	18	
2	21	
3	12	
4	13	
5	20	
6	16	
TOTAL	**100**	

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QUESTION 1

Listen to **Track 01 (00:29), Track 02 (00:42), Track 03 (00:42), Track 04 (00:39)** and **Track 05 (00:32)**.

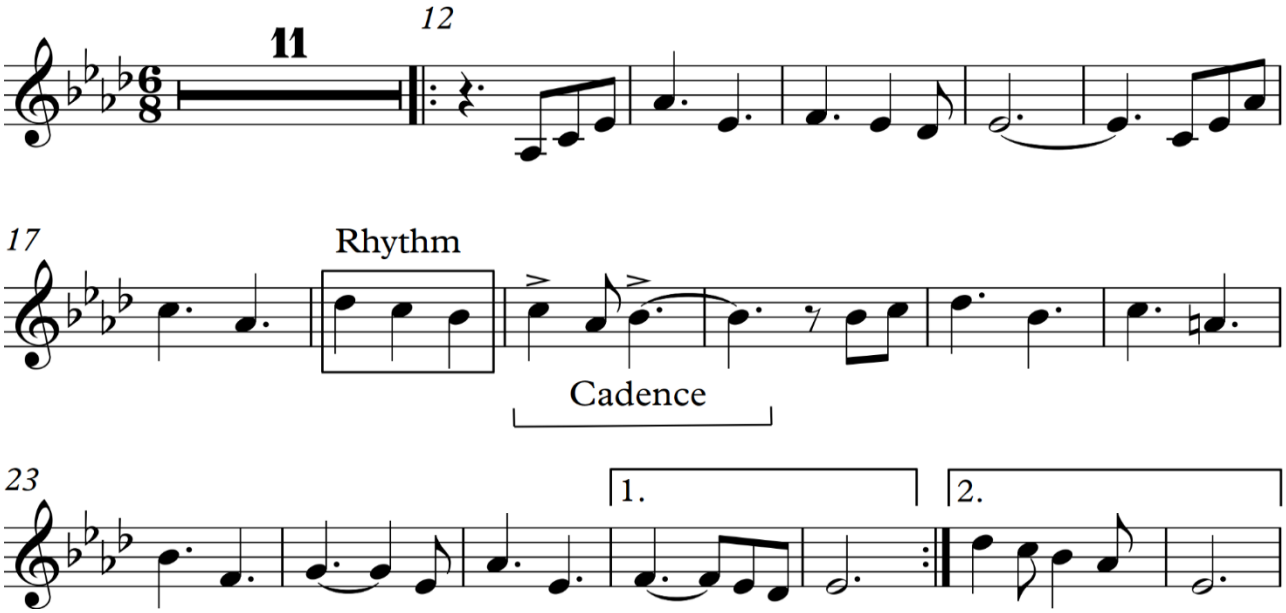
1.1 Match each term below to the track in which it is heard. Use each term only once. Fill in the corresponding letters of two terms under each track.

A	Minor key	F	Sequence
B	5/4 (irregular time signature)	G	Ornamentation
C	Tango rhythm	H	12-bar blues
D	Swing	I	String section
E	Recitative	J	Imitation

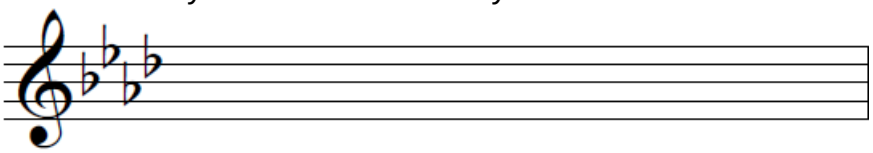
Track 1	Track 2	Track 3	Track 4	Track 5

(5)

1.2 Refer to the melody below while listening to **Track 06 (00:47)**.



1.2.1 Correct the rhythm in bar 18. Write your answer on the stave below.



(1)

1.2.2 Name the cadence in bars 19–20.

_____

(1)

1.2.3 Identify **two** (2) instruments or groups of instruments that play this tune.

_____

_____

(2)

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Listen to **Track 07 (00:52)**.

1.3 Underline the word that best describes the texture of the music …

1.3.1 … played by the **strings** at the start of the extract.

Homophonic
Monophonic
Polyphonic (1)

1.3.2 … played by the **piano**.

Homophonic
Monophonic
Polyphonic (1)

1.3.3 Describe **two** (2) other differences (other than texture and timbre) between the music played by the strings and the music played by the piano.

_____

_____

_____

_____

(2)

1.4 Listen to **Track 08 (01:33)**. Place **three** (3) ticks to identify the features of the music.

Compound duple metre		Rubato	
The piano plays its own melody, quite different to the voice part		Strophic form	
Simple triple metre		The piano and the voice share the main melody	
Through-composed		Simple quadruple metre	

(3)

Listen to **Track 09 (00:52)**.

1.5 Which **two** (2) of the following are **NOT** features of this excerpt?

Chromaticism		Imperfect cadence	
Interrupted cadence		Tonic pedal point	
Diatonic melody		Simple quadruple metre	

(2)
[18]

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QUESTION 2

Listen to **Track 10 (00:58)** and refer to **Appendix A** in your Resource Booklet.

2.1 Identify the form of this piece.

_____

(1)

2.2 Identify the type of scale formed by the melody notes in bars 1^2–9^1.

_____

(1)

2.3 Name **two** (2**)** compositional techniques heard in bars 17^2–25^1.

_____

_____

(2)

2.4 Refer to **Appendix B** which is from the *Tonight* ensemble from *West Side Story.* Name the character(s) in each extract and identify **two** (2) ways in which the characters are portrayed by the composer. Refer to the vocal melody and instrumental accompaniment.

_____

_____

_____

_____

_____

_____

_____

_____

(4)

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Listen to **Track 11 (04:01)** and **Track 12 (02:06)** which are two songs from *West Side Story.*

2.5 Compare and contrast the stylistic features of the two songs. Refer to tonality, metre, the opening intervals, instrumentation and texture.

(5)

Listen to **Track 13 (05:25)**.

2.6 Name the style of jazz represented by **Track 13**.

(1)

2.7 In which decade was this style of jazz most popular?

(1)

2.8 What was the original recording of this piece called?

(1)

2.9 State the structure of the head.

(1)

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2.10 How does the melody of this piece contrast to most melodies heard in the swing era?

(2)

2.11 Listen to **Track 13 (05:25)** and **Track 14 (00:46)**. Explain what a contrafact is and what the two tracks have in common.

(2)
[21]

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QUESTION 3

Listen to **Track 15 (01:43)**.

3.1 What is happening at this point in the opera, and how does the composer convey the action in the music?

(2)

3.2 How does Leporello's musical style differ from that of Don Giovanni and the Commendatore in this extract?

(2)

3.3 Name the operatic element used at the end of the extract and describe its role in opera.

(2)

Listen to **Track 15a (01:02)**.

3.4 What is the texture of this extract? Describe how Bernstein has created the same texture in the *Tonight* ensemble.

(3)

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3.5 Mozart referred to *Don Giovanni* as an 'opera buffa' and the librettist, Da Ponte, called it a 'dramma giocoso'. Explain the meaning of these two terms and give **one** (1) reason why *Don Giovanni* is a good example of opera buffa.

(3)
[12]

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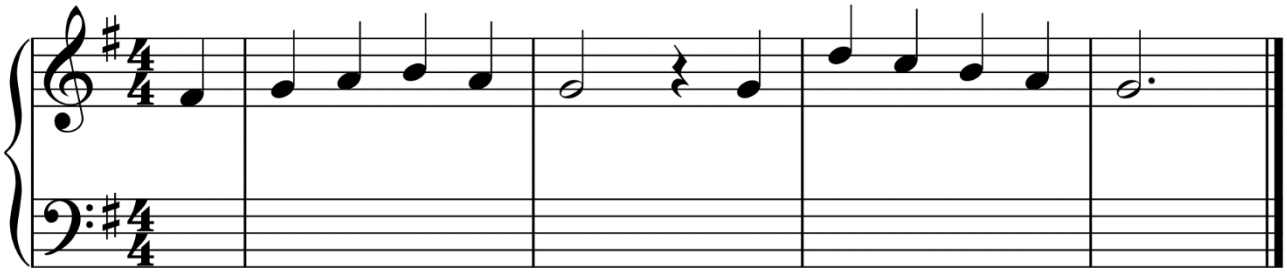
QUESTION 4

Harmonise the given melody in four-part harmony.

Include the following:

- Passing progression
- Two different cadences
- Cadential 6/4 progression
- Dominant seventh chord

Indicate the key below the stave and figure all chords.



[13]

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QUESTION 5

Listen to **Track 16 (02:44)** and **Track 17 (02:29)**, which are two arrangements of one of your set works.

In an essay, use the music you hear in **Track 16** and **Track 17**, and your own knowledge, to critically evaluate the extent to which the two arrangers have created new versions from the original piece. Your evaluation must focus on the **elements of music** in each arrangement.

DO NOT offer your opinion on the quality ('goodness'/'badness') of the arrangements, but rather give specific examples from the recordings to explain how the new versions are put together.

In addition to your evaluation, include the following information:

- The name of the set work and the composer.
- The genre of composition represented by the set work.
- A brief background of the genre.

Your essay will be marked according to the following rubric:

RUBRIC FOR ESSAY	
20–16	Clearly demonstrates an understanding of the question, cites factual evidence and refers to elements of music such as melody, metre, texture, etc. Completes all requirements and provides an insightful evaluation of the works with reference to the specific features of the two tracks and the candidate's own knowledge.
15,5–10,5	Demonstrates an understanding of the question, cites factual evidence and provides some references to elements of music such as melody, metre, texture, etc. Completes all requirements, with some reference to the specific features of the two tracks and the candidate's own knowledge.
10–5,5	Demonstrates only a partial understanding of the question, cites limited factual evidence and provides limited reference to elements of music such as melody, metre, texture, etc. Meets all requirements, with only partial reference to the specific features of the two tracks and the candidate's own knowledge. 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 makes no use of, the facts, the elements of music or the candidate's own knowledge. No evaluation is offered. There is no balance within the essay.

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[20]

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QUESTION 6

Listen to **Track 18 (04:15)**.

6.1 Identify the South African style heard in this track. Give **two** (2) reasons for your answer and state the decade in which it developed.

(4)

6.2 State **two** (2) socio-political influences that gave rise to the music heard in **Track 18**.

(2)

6.3 Listen to **Track 19 (03:59)**, which is an arrangement of your prescribed work, *Meadowlands.*

6.3.1 Name the composer of this song and the decade in which it was composed.

(2)

6.3.2 Describe the socio-political circumstances that gave rise to the creation of this song.

(2)

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6.4 Listen to **Track 19 (03:59)** and **Track 20 (02:18)**.

Compare **Track 19** and **Track 20** under each of the following headings:

	Track 19	**Track 20**
Harmony (chord progression)		
Instrumentation		
Name of instrument(s) improvising in each track		

(6)
[16]

Total: 100 marks

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ADDITIONAL SPACE (ALL QUESTIONS)

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

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