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TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2025

MUSIC: PAPER I

EXAMINATION NUMBER

Time: 3 hours 100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 17 pages, 26 audio tracks and a Resource Booklet of 9 pages (i–ix). 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. All questions must be answered 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 of the original work.
5. One blank page (page 17) is included at the end of the question paper. Use this page if you run out of space for a question. Clearly indicate the number of the question you are answering should you use this additional space.

QUESTION	POSSIBLE MARKS	MARK
1	17	
2	16	
3	12	
4	12	
5	20	
6	13	
7	10	
	100	

N12MUSC-1-E

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QUESTION 1

Listen to **Track 1 (0:36)**.

1.1 Place a tick to show what you hear.

Recitative		Aria	

(1)

1.2 Define each of the elements above, and compare their functions.

_____

_____

_____

_____

_____

_____ (3)

Listen to **Track 2 (0:54)**.

1.3 **Track 2** is an example of a/an:

Chorus from a musical		Ensemble from a musical	

(1)

1.4 Justify your choice.

_____

_____

_____

_____ (1)

Listen to **Track 3 (01:35)**.

1.5 Place four (4) ticks to identify features present in the music.

Minor tonality		Dissonance	
Consonant harmony		Romantic style	
Homophonic texture		Polyphonic texture	
Classical style		Major tonality	

(4)

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1.6 Give two reasons to justify your choice of stylistic period.

_____

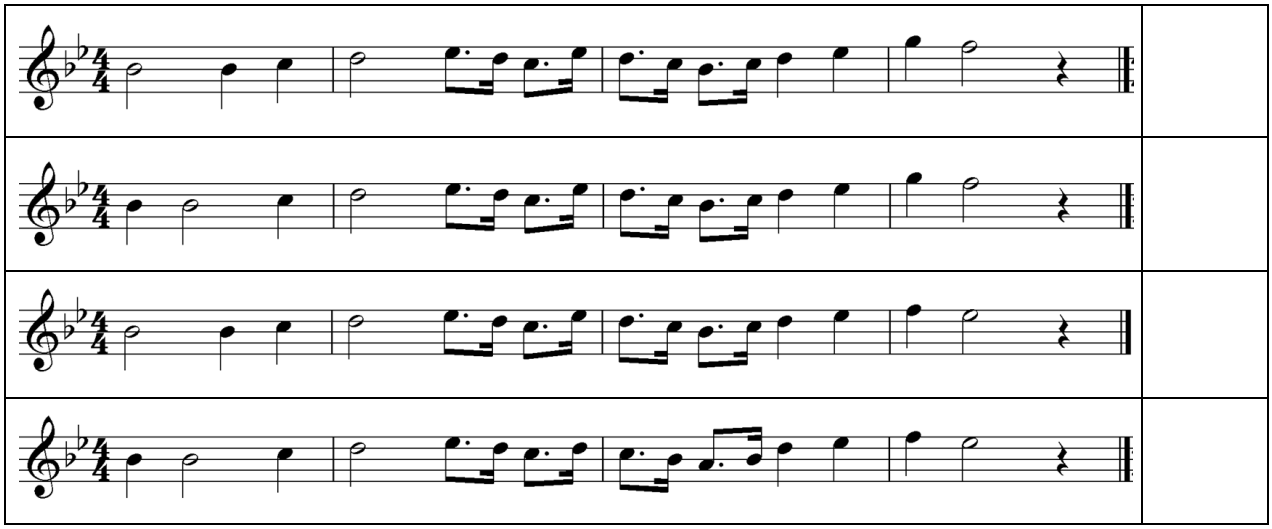
_____

_____

_____

_____ (2)

1.7 Listen to **Track 3a (0:09)**. It is the opening of the melody from **Track 3** above. Place a tick next to the phrase that matches what you hear.



(1)

Listen to **Track 4 (0:59).**

1.8 Track 4 is an example of:

Isicathamiya		Marabi	

(1)

1.9 Describe the sociopolitical conditions which contributed to the development of this style.

_____

_____

_____

_____

_____ (3)

[17]

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QUESTION 2

Listen to **Track 5 (0:49)**.

2.1 Name the character who is singing. Describe the context and content of the number.

(3)

2.2 Describe how the composer's setting of the words reflects the nature of the character singing the aria.

(2)

2.3 This aria is in AB form. Name two ways in which the composer creates contrast between the two sections of this aria.

(2)

Listen to **Track 6 (0:50)**.

2.4 Comment on how the composer's setting of the two descriptions quoted below, as heard in Track 5, reflects their meaning.

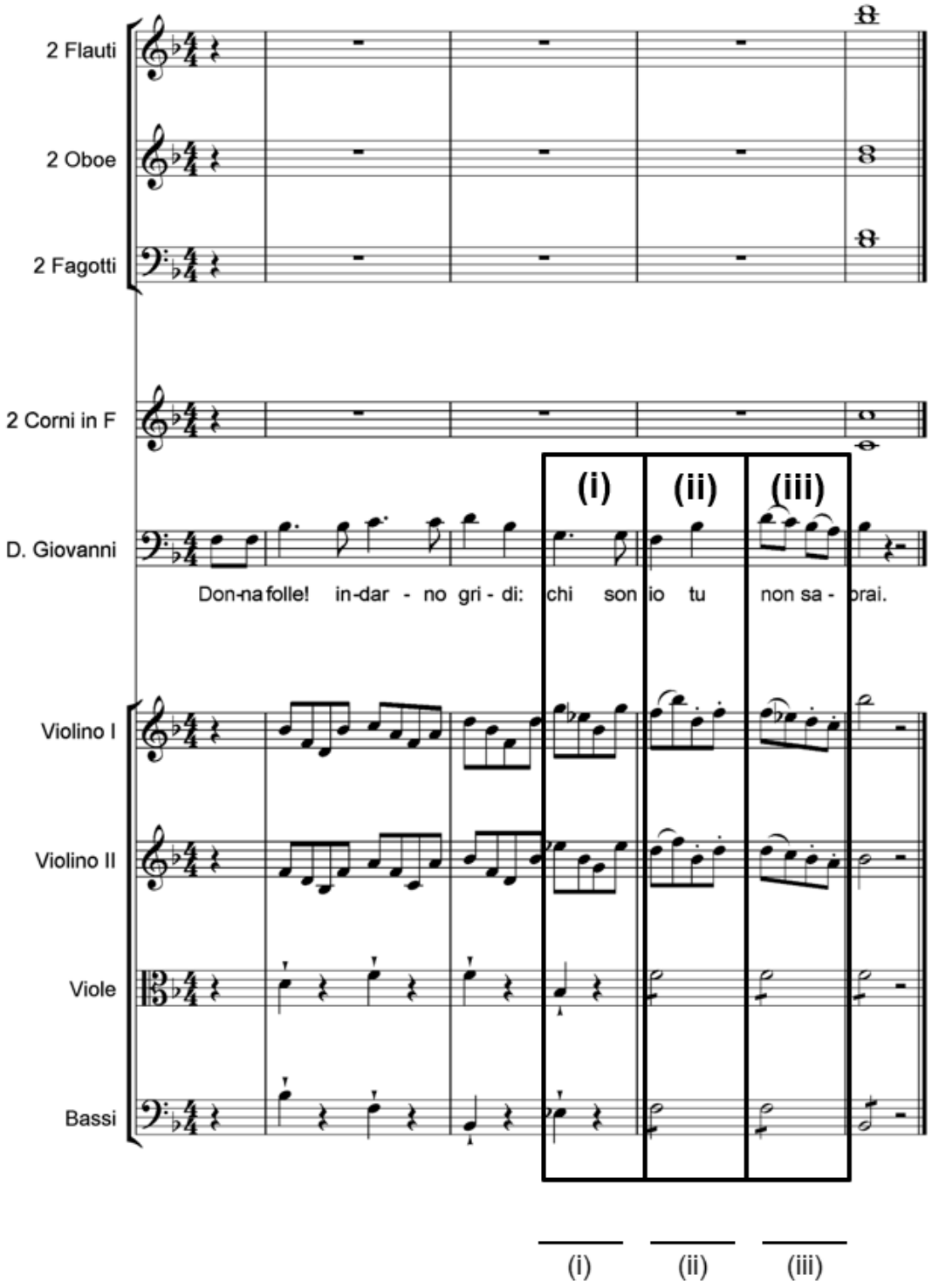
'Tall ones – majestic':

'The little ones':

(4)

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2.5 Refer to the score printed below.



2.5.1 Identify the key of this extract.

_____

(1)

2.5.2 What is the relationship of this key to the tonic key of the piece?

_____

(1)

2.5.3 On the score, figure the chords labelled (i), (ii) and (iii). (3)

[16]

QUESTION 3

Listen to **Track 7 (01:08)** whilst following the score marked **Appendix A** in your Resource Booklet, which is from the fourth movement of Beethoven's Fifth Symphony.

3.1 Identify the section of the movement from which this extract is taken.

_____

(1)

3.2 This section of music is quoted from another movement of the Fifth Symphony. Which movement is it?

_____

(1)

3.3 Explain why this extract is significant in terms of the development of the genre of symphony.

_____

_____

_____

_____

(2)

3.4 In which key are bars 163–167?

_____

(1)

3.5 Analyse the chords marked (i), (ii) and (iii).

(i) _____

(ii) _____

(iii) _____

(3)

3.6 Explain the use of the B^{b} in bar 167 on the last beat of the bar in the cello part.

_____

(1)

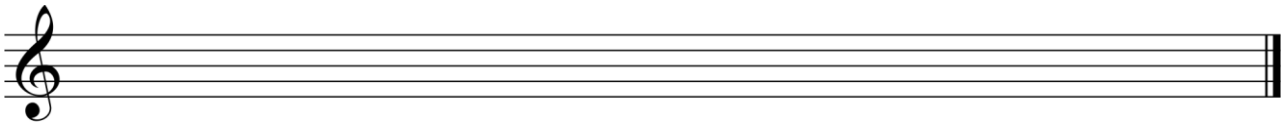
3.7 Identify the theme labelled 'X' which is heard at bar 209.

_____

(1)

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3.8 Rewrite the horn part in bar 211 for a horn in F without a key signature. Remember the horn in F sounds a perfect 5th lower than written.



(2)
[12]

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QUESTION 4

Listen to **Track 8 (04:14)**.

4.1 Identify the genre.

(1)

4.2 Name the structure/form and explain why it is suitable for the setting of these words.

(2)

4.3 Apart from the narrator, name the other characters depicted in this work.

(3)

4.4 The narrator sings the first and the last verses of this work. Describe how the composer reflects the text of these verses in his musical setting.

(4)

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Listen to **Track 9 (04:27)**

4.5 Compare this performance with that heard on **Track 8**. In your opinion, which version has the greater impact? Substantiate your opinion with reference to musical elements.

(2)
[12]

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QUESTION 5

Listen to **Track 10 (02:57)** and **Track 11 (04:14)** which are two arrangements of one of your set works.

In an essay, use the music you hear in Track 10 and Track 11 and your own knowledge to critically evaluate the extent to which the two arrangers of Track 10 and Track 11 have recreated the original version of the 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 two arrangers have recreated the original work.

In addition to your evaluation, include the following information:

- The name of the set work and the composer.
- The style of South African Urban Music represented by the set work.
- The historical context of the original song.
- The response of the government to the original song.

Your essay will be marked using the following rubric:

RUBRIC FOR ESSAY	
16–20	Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful comparison of the two works, with reference to both the general characteristics and the specific features of the two tracks. Own opinion of the works is offered with insight and specific reference to the use of the elements of music.
10,5–15,5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some comparison of the two works, with some reference to both the general characteristics and the specific features of the two tracks. Own opinion of the works is offered with limited insight and some generalisation in terms of the use of the elements of music.
5,5–10	May address all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence. Comparison of the two works is limited with only partial reference to either the general characteristics or the specific features of the two tracks. Own opinion is limited with little or no reference to the use of the elements of music. There is an imbalance between the sections of the essay.
0,5–5	Demonstrates minimal understanding of the question, does not complete all requirements, and provides only a vague reference to, or no use of, the facts. No comparison or opinion is offered. There is no balance within the essay.

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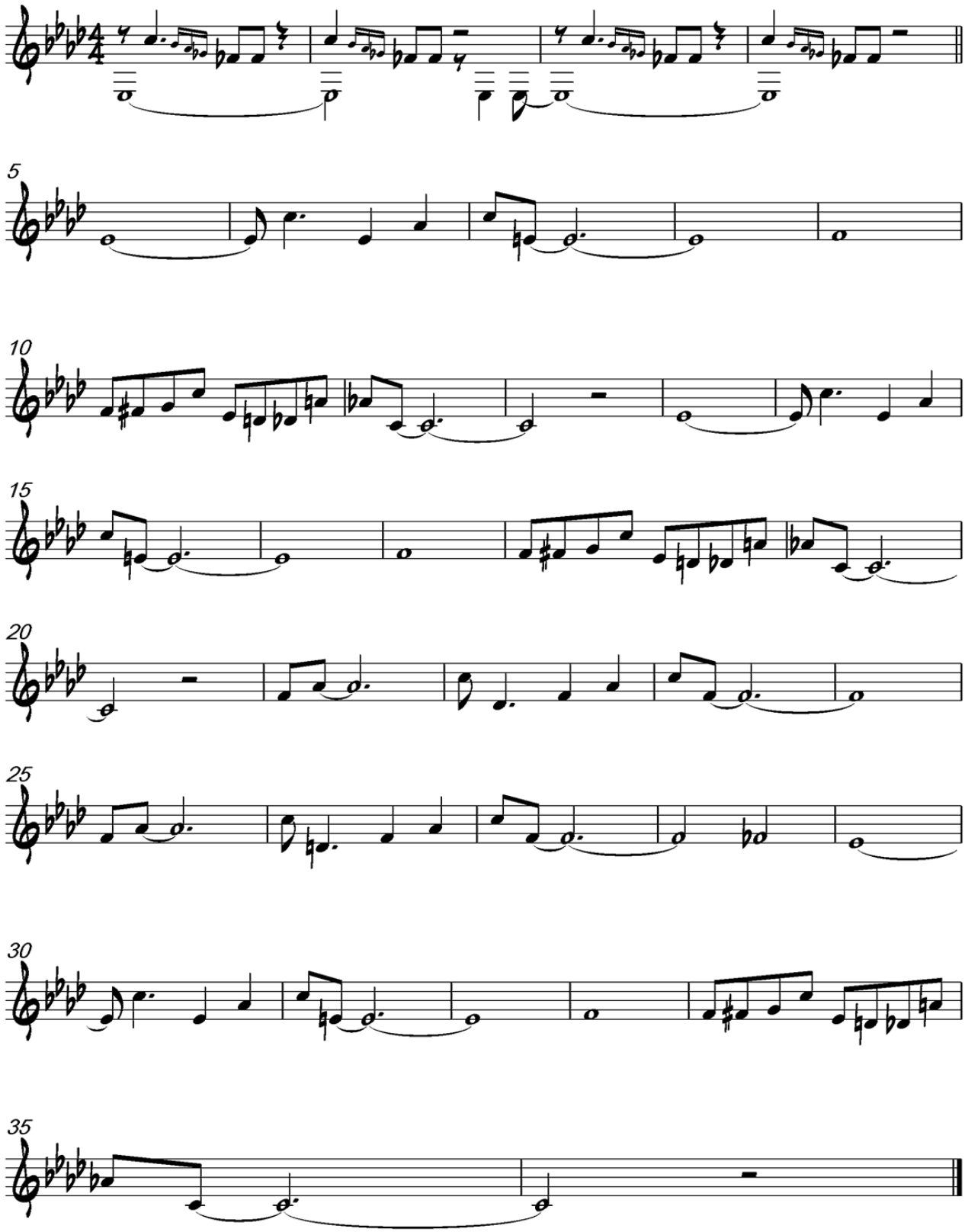
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[20]

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QUESTION 6

Listen to **Track 12 (02:54)** while following the lead sheet below.



6.1 Identify the style of jazz, and state the decade in which it developed.

(1)

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6.2 Describe the social conditions that gave rise to this style.

(3)

6.3 Indicate the form of the melody by marking the sections on the score above. (3)

Listen to **Track 13 (05:38)**

6.4 Identify the style of jazz heard in this track, and name a well-known performer of the style.

(2)

6.5 Compare the two styles, and the two tracks, using the headings in the table below.

	TRACK 12	**TRACK 13**
SIZE of ENSEMBLE (1 × 2 marks = 2)		
USE OF DRUM KIT (1 × 2 marks = 2)		
IMPROVISATION (1 × 2 marks = 2)		
PURPOSE (1 × 2 marks = 2)		

(8 ÷ 2 = 4)
[13]

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QUESTION 7

Listen to **Track 14 (02:10)** which is an extract from the song 'America' from *West Side Story.* The lyrics can be found in **Appendix B** in the Resource Booklet.

7.1 Identify **three rhythmic** features found in lines 1–13.

(3)

7.2 Name the **cadence** that is heard at the very end of the introduction (end of line 9) leading into chorus 1.

(1)

7.3 Explain how the song's musical **style** underlines the meaning of the words. Refer to texture, tempo, word setting and the use of instruments.

(4)

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7.4 The musical *West Side Story* was a landmark musical for its time. Name one musical and one non-musical reason why this is so.

(2)
[10]

Total: 100 marks

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ADDITIONAL SPACE (ALL QUESTIONS)

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

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