NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2024

# MUSIC: PAPER I

## MARKING GUIDELINES

Time: 3 hours 100 marks

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**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

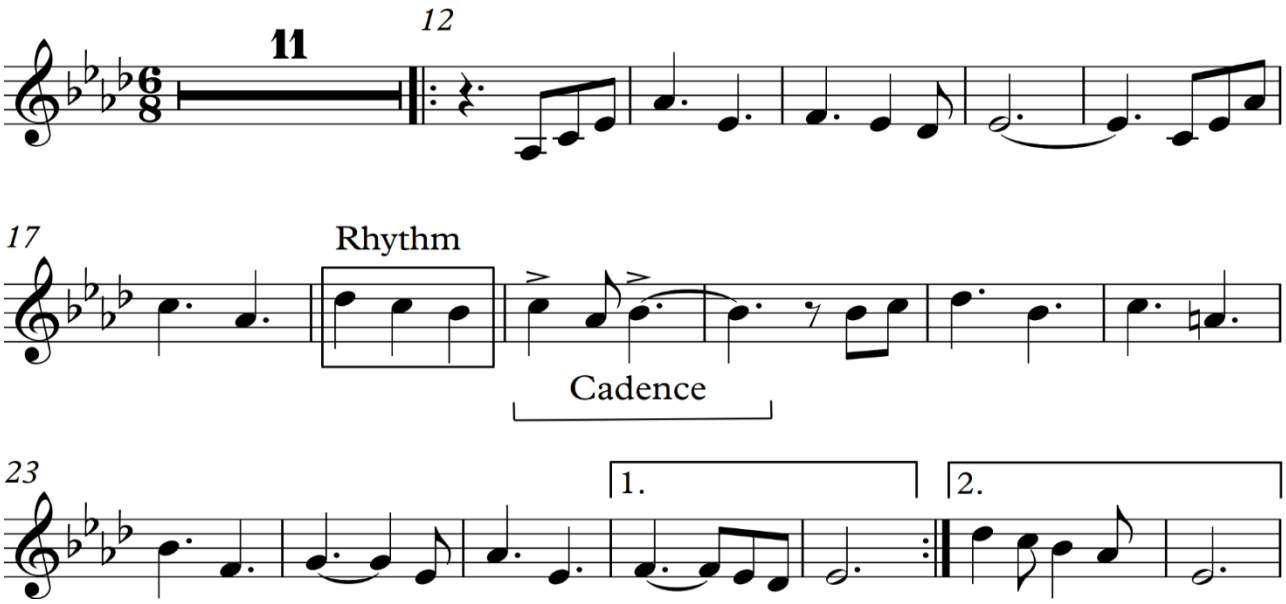
Listen to **Track 01 (00:29), Track 02 (00:42), Track 03 (00:42), Track 04 (00:39)** and **Track 05 (00:32)**.

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.

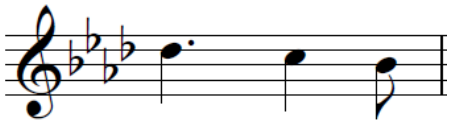
A Minor key
B 5/4 (irregular time signature)
C Tango rhythm
D Swing
E Recitative
F Sequence
G Ornamentation
H 12-bar blues
I String section
J Imitation

| Track 1 | Track 2 | Track 3 | Track 4 | Track 5 |
|---|---|---|---|---|
| B | A | E | G | H |
| F | I | C | J | D |
| | F | | F | |

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.



1.2.2 Name the cadence in bars 19–20.

**Imperfect cadence**

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

**Strings/violins**
**Brass/French horns**

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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

1.3.2 … played by the **piano**.

**Homophonic**
Monophonic
Polyphonic

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.

**Strings: loud/forte**
**Piano: soft/piano**

**Strings: dotted rhythms, staccato**
**Piano: legato**

**Strings: in strict tempo (apart from slight hold back at end)**
**Piano: tempo feels slower, with use of rubato**

**Strings: two large jumps in melody, an octave and a sixth**
**Piano: only jump in the mainly stepwise melody is a third**

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 | |

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

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

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

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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.

**A $A^1$ B $A^2$ / AABA / 32-bar song**

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

**Pentatonic scale**

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

**Strings in canon with voice; Sequence ($18^2$–$22^1$).**

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.

| | **Extract 1** | **Extract 2** |
|---|---|---|
| **Character(s)** | Riff and Bernardo and their gangs | Anita |
| **Vocal melody** | Fast short notes sung in a recitative style.<br><br>Sing in a low tessitura – which gives their voices a sinister quality, showing their violent intention.<br><br>Syllabic | Same melody as Riff and Bernardo, but rhythm is changed to a triplet (more enticing) – shows her suggestive nature (rather than the direct and unsubtle quavers of Riff and Bernardo).<br><br>Sings in a low tessitura.<br><br>Anita's excerpt is also syllabic. |
| **Instrumental accompaniment** | Same as Extract 2:<br>3-note ostinato in bass.<br>Quaver ostinati in violins. | Introduced by glissando saxophone – sexy character.<br><br>Same as Extract 1:<br>3-note ostinato in bass.<br>Quaver ostinati in violins.<br>(Ostinato pattern from Extract 1 is maintained)<br>The accompaniment is lighter and softer than Extract 1. |

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.

| | **Track 11 (*Cool*)** | **Track 12 (*Somewhere*)** |
|---|---|---|
| Tonality | Minor / Atonal | Major |
| Metre | 2/2 | 4/8 (2/2) |
| Opening intervals | Augmented 4th interval in vocal opening | Minor 7th interval in vocal opening |
| Instrumentation | Jazz-influenced, sounds like a big band (closed hi-hat beat, muted trumpets and saxophones)<br><br>Trumpet stabs / riff-based accompaniment / xylophone / call and response with the voice / finger clicks | Focus on strings |
| Texture | Monophonic introduction (melodic instruments play in unison)<br><br>Melody and accompaniment, then instrumental break becomes contrapuntal | Basically homophonic<br><br>Polyphonic writing underneath the voice part |

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

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

**Bebop**

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

**1940s**

2.8 What was the original recording of this piece called?

***Thriving from/on a Riff* (Accept both)**

2.9 State the structure of the head.

**AABA**

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

- **The melody of *Anthropology* is more complex compared to earlier swing era melodies.**
- **It incorporates more intricate melodic phrases than in swing.**
- **Irregular phrase structures feature, especially in the solo improvisations.**
- **A higher degree of chromaticism than before.**
- **Much more difficult to remember than swing melodies, and nearly impossible to sing.**
- **Two fast notes (bebop) often ends the phrases.**

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.

**Contrafact: musical composition consisting of a new melody over/above a familiar harmonic structure.**

***Anthropology's* chord progression is based on the chord progression of *I got Rhythm*.**

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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?

**The Commendatore has been stabbed by Don Giovanni and is dying.**
**The music changes tempo – slows down.**
**Descending chromatic scale – shows that he has died.**
**Minor key, short phrases, limited range.**

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

**Don Giovanni and Commendatore: sing longer note values. Don Giovanni imitates the style of the Commendatore. Both have an opera seria style.**

**Leporello: sings fast notes, syllabic singing, one note per syllable. Patter style. Typical of comic character.**

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

**Recitative**
**It forwards the plot and takes the place of dialogue.**

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.

**Polyphonic**
***Don Giovanni*: All three characters sing together but keep their own individual characteristics and their own feelings/emotions.**
***Tonight* Ensemble: Each character is heard individually, then combined.**

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.

**Opera buffa: comic opera**
**Dramma giocoso: both serious and funny**
**Don Giovanni contains all the stock characters found in opera buffa – the serious, the comic and the in-between**

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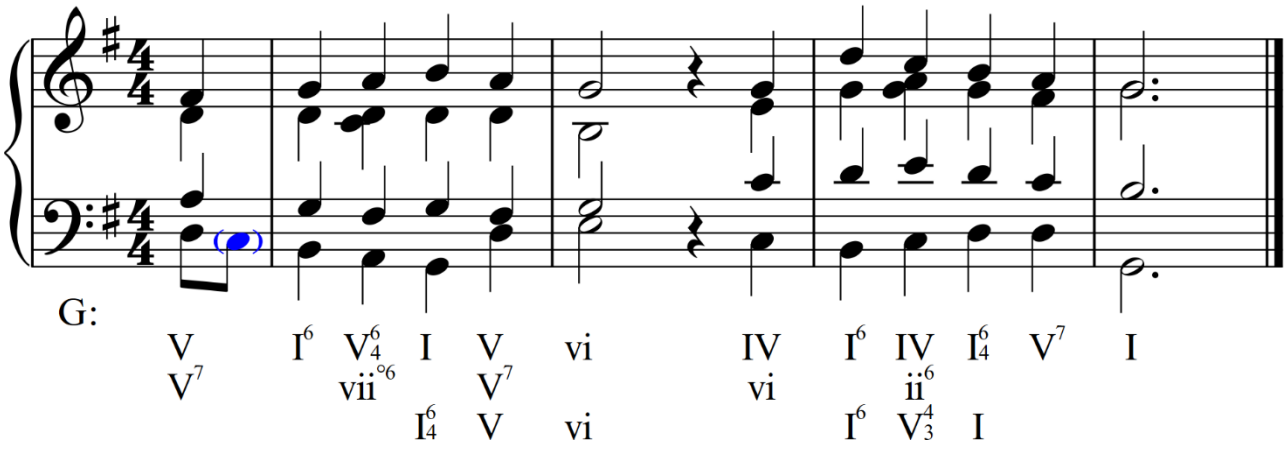
## QUESTION 4

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.




**Key: G major (1)**
**Each chord = 1 × 12**
*Incorrect doubling/spacing = minus 0,5*
*Consecutive 5ths/8ths = minus 0,5*
*Incorrect resolution of V7 = minus 0,5*
*Not using a V7 = minus 1*
*Not using a passing progression = minus 1*
*Not using two different cadences = minus 1*
*Not writing a cadential 6/4 = minus 1*
*Incorrect quality of chord figuring = minus 0,5 per chord*

Candidates will be credited for other correct answers/chords.

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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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| | **Track 16 (02:44)** | **Track 17 (02:29)** |
|---|---|---|
| | Beethoven – Arrangement 1 | Beethoven – Arrangement 2 |
| Set work | Beethoven – Symphony No. 5 in C minor Op. 67, 4th movement<br>Classical symphony<br>Background:<br>Classical period from c.1750 to c.1820/30<br>Symphony derived from Italian overture.<br>First movement in sonata or sonata-rondo form.<br>Fourth movement usually in sonata or sonata-rondo form.<br>Developed by Mannheim School (Stamitz) and F.J. Haydn.<br>Further developed by Beethoven who extended the formal structure for greater dramatic effect.<br>Other relevant information.<br>(Maximum 2 marks for background) | |
| Style | Arranged in a piano concerto style.<br>Concerto (slow 2nd movement). | Arranged in a march-like style.<br>*Ben marcato*<br>Triumphant |
| Tempo | Slower than original | Faster than original |
| Rhythm | Fate (s-s-s-l) motif not used<br>Not using the dotted quaver patterns of the original first theme. | Not using dotted quaver patterns as in the original theme.<br>Uses straight quavers.<br>Not using the fate (s-s-s-l) motif (only reference is at the end). |
| Metre | 4/4 | 4/4 (in an *alla breve* feel)<br>March-like |
| Instruments | Strings: Violin 1, violin 2, viola, cello, double bass<br>Piano<br>Woodwind: Flutes, oboes<br>Brass: Horns, trumpets, trombones<br>Percussion: Timpani, glockenspiel, tubular bells, wind chimes (mark tree) | Marching band setup<br><br>Prominent percussion<br>Prominent brass<br><br>No string section |
| Dynamics | Piano throughout with gentle crescendos (swells).<br>Forte when brass is added.<br><br>Starts quietly (*pp*; then gentle crescendos/swells)<br>Transition theme/Bridge: mezzo-piano; crescendo to forte<br>Theme 1 to end: piano, decrescendo to *ppp*. | Forte throughout.<br>Use of *Sfz* and accents |
| Orchestration (how instruments are used in the piece) | **Theme 1:**<br>• Starts with strings & glockenspiel;<br>• C major triad slow, quietly played by piano.<br>(original = tutti*, ff;* brass very prominent).<br><br>Legato (original has quick detached notes).<br>No dotted rhythms.<br><br>Strings accompanying (*pizz* and arco); tremolos. | **Introduction**: percussion - bass drum, snare drum, cymbals, then tutti in military march style (*alla marcia*).<br><br>**Theme 1:** Tutti starts with major tonic triad, followed by detached notes like original.<br>Melody in trumpets, trills in flutes and piccolo; then followed by an ascending scale passage played by woodwinds with prominent horn.<br><br>Accompaniment pattern: off-beat pattern in horns, euphonium and tuba (brass). |

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| | | |
|---|---|---|
| | Crescendos before the transition theme/bridge (added horns, trumpets, piano (forte).<br><br>**Transition theme/Bridge:**<br>• Forte: brass (trumpet fanfare), piano, tubular bells and glockenspiel.<br>• C–G (modulation to dominant).<br>• Starts with melody in piano, strings accompanying, and timpani.<br><br>**Theme 1** (return):<br>G major – different to the original, but similar to theme 1 at the beginning of this arrangement.<br>Only piano for 4 bars – piano (quietly)<br><br>**Closing theme/Codetta:**<br>Short reference to closing theme/codetta in piano<br>(3 × descending).<br>Slower.<br><br>Ends with timpani and piano *ppp*; double bass (*pizz*) | **Theme 1** is repeated.<br><br>**Transition theme/Bridge:**<br>• Melody played by trombones and horns (8 bars).<br>Trumpets play a repeated fanfare-like quaver pattern.<br>• Then melody continues in saxophones and trumpets.<br>• Percussion: prominent bass drum and cymbals. Feels like *alla breve*<br><br>Pause<br><br>**Closing theme/Codetta:**<br>• Melody in brass<br>• Shorter than original<br>Original's melody is played by the strings and woodwinds, and then repeated by tutti.<br><br>**Development section:**<br>Develops the **2nd theme** (but without the triplets)<br>• First played by trumpets and saxophones in straight quavers (not triplet quavers); then high woodwinds (piccolo, flutes, oboes, clarinets).<br>• Call and response between trumpets and saxophones (straight quavers) and high woodwinds (triplets)<br><br>**Percussion break:**<br>• Full percussion: 4 bars<br>• Then 4 bars snare drum only with piccolo playing the first theme (tonic triad).<br><br>**Closing theme/Codetta:**<br>• Tutti<br>• Bass instruments (bass trombones, euphonium, tuba, lower saxophones) playing tonic triad and high trills in higher winds; prominent percussion (bass drum, cymbals playing opening pattern)<br>• Tonic triad (played by low brass).<br>• Reference to the fate motif at the end (s-s-s-l motif, but in a major key). |

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| | | |
|---|---|---|
| Tonality | Major | Major |
| Harmony | To some extent similar to the original but frequent use of seventh chords and interrupted cadences instead of perfect | Similar to the original |
| Form/Structure | Does not use sonata form as in the original, but uses theme 1, transition theme/bridge and closing theme/codetta. | Not in sonata form like original<br><br>Percussion introduction (typical march style introduction); followed by 8 bar phrases |
| Themes used | Theme 1:<br>C major, slow, on piano, quietly<br>Also starts with the C major triad<br>Legato (original has quick detached notes)<br>No dotted rhythms<br><br>Transition theme/Bridge: C–G (modulation to dominant): similar to the original<br><br>Ends with closing theme/codetta | Theme 1:<br>Theme 2 (quaver triplets only used in the development section).<br>Transition theme/Bridge.<br>Closing theme/Codetta |
| Modulations | C major to G major | Starts in C major. Brief modulation to G major in closing theme/codetta |
| Texture | Mostly homophonic | Homophonic overall, but polyphonic elements due to countermelodies in every section |
| Articulation | Legato | *Ben marcato*<br>Strong emphasis and accents |

**15 marks available for comparison. Candidates must aim for a balanced evaluation.**

**No more than 9 marks available for either Track 16 or Track 17.**

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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.

**Isicathamiya**
**Male a cappella singing**
**Euro-American 4-part harmony hymns**
**Call and response**
**1930s**

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

**Forced labour migrations of Zulu men from rural to urban/mining centres.**

**Cramped conditions in male-only hostels in mining towns like Johannesburg. Inter-hostel a cappella group singing competitions were held as a means of entertainment.**

**Expression against oppression.**

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.

**Strike Vilakazi; 1950s**

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

**Written in 1956 as a protest against the forced removal of Sophiatown's residents to the newly created township of Meadowlands.**

**Group Areas Act of 1950 set aside certain areas where only a particular race was allowed to live.**

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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) | I – IV – V – I | 12-bar blues structure |
| Instrumentation | Drum kit, electric bass (walking bass), electric guitar, penny whistle, trombone, accordion, voice | Penny whistle, guitar (chordal accompaniment), drum kit, acoustic bass (walking bass) |
| Name of instrument(s) improvising in each track | Penny whistle & trombone | Penny whistle |

**Total: 100 marks**

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