NATIONAL SENIOR CERTIFICATE EXAMINATION
MAY 2025

MUSIC: PAPER I

MARKING GUIDELINES

Time: 3 hours 100 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 Place a tick to show what you hear.

Recitative	X	Aria	

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

Recitative is 'sung-speech', with light orchestral or basso continuo accompaniment, and it is used to deliver the dialogue of opera. It moves the drama forward. An aria is a solo song, accompanied by orchestra – it is used to express emotion or comment on the preceding action (delivered in the recitative). It generally does not move the drama forward – the action is put on hold during arias.

MARKING: 1 mark for each definition, (2) + 1 mark for function (compared).

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

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

Chorus from a musical		Ensemble from a musical	X

1.4 Justify your choice.

We hear a number of different characters expressing their own emotions with regard to a situation. If it were a chorus, there would be a number of singers, often SATB, expressing the same emotion.

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

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

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

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

Romantic: large brass section – brass carries the melody. Wide dynamic range and sudden dynamic changes.
Other correct answers will be accepted.

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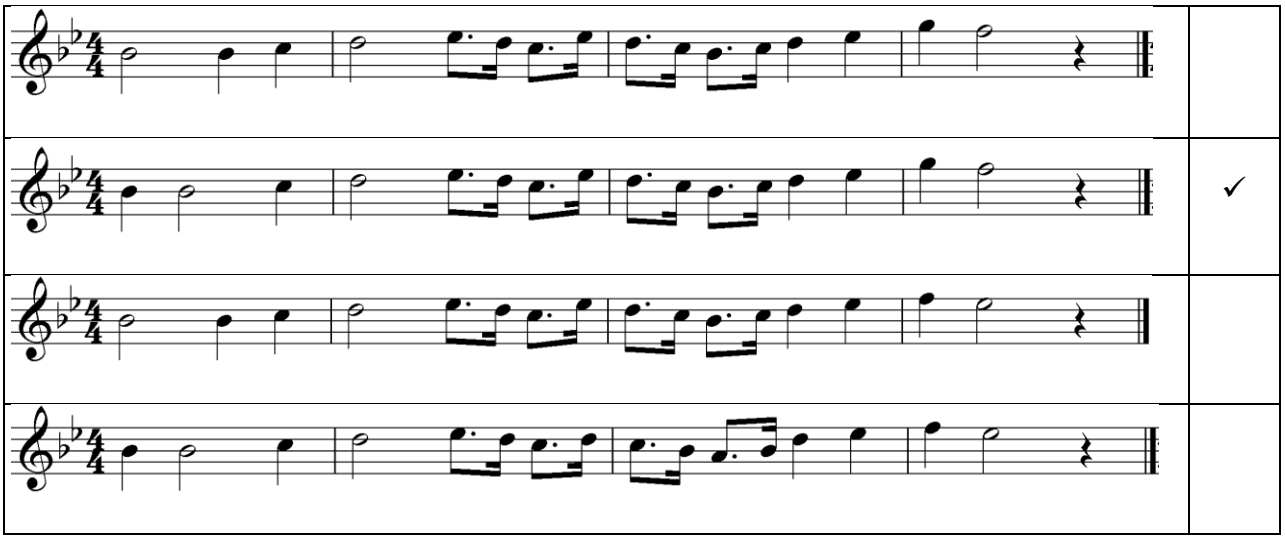
1.7 Listen to **Track 3a (0:09)**. It is the opening of the melody from **Track 3** above.

Place a tick next to the phrase that matches what you hear.



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

1.8 Track 4 is an example of:

Isicathamiya	X	Marabi	

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

The discovery of gold on the Witwatersrand led to thousands of men from rural areas moving to Johannesburg to work as miners – they were housed in hostels and singing together in harmony was what they did to give them courage and hope.

Other correct answers will be accepted.

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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.

Leporello (1) – he is listing all Don Giovanni's conquests to Donna Elvira (1), a woman who had earlier been seduced and left by Don Giovanni. He is 'consoling' her in a mocking fashion after Don Giovanni has spurned her. (1)

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

Leporello is a comic, lower-class character. Mozart uses patter singing in Section A to reflect this. Other valid answers.

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

A = Fast – Allegro / B = Slow – Andante (1 Mark)

A = 4/4 / B = 3/4 (1 Mark)

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' – long note values, crescendo, ritardando towards the end of the phrase.

'The little ones' – short notes, light, mezzo forte, slightly staccato

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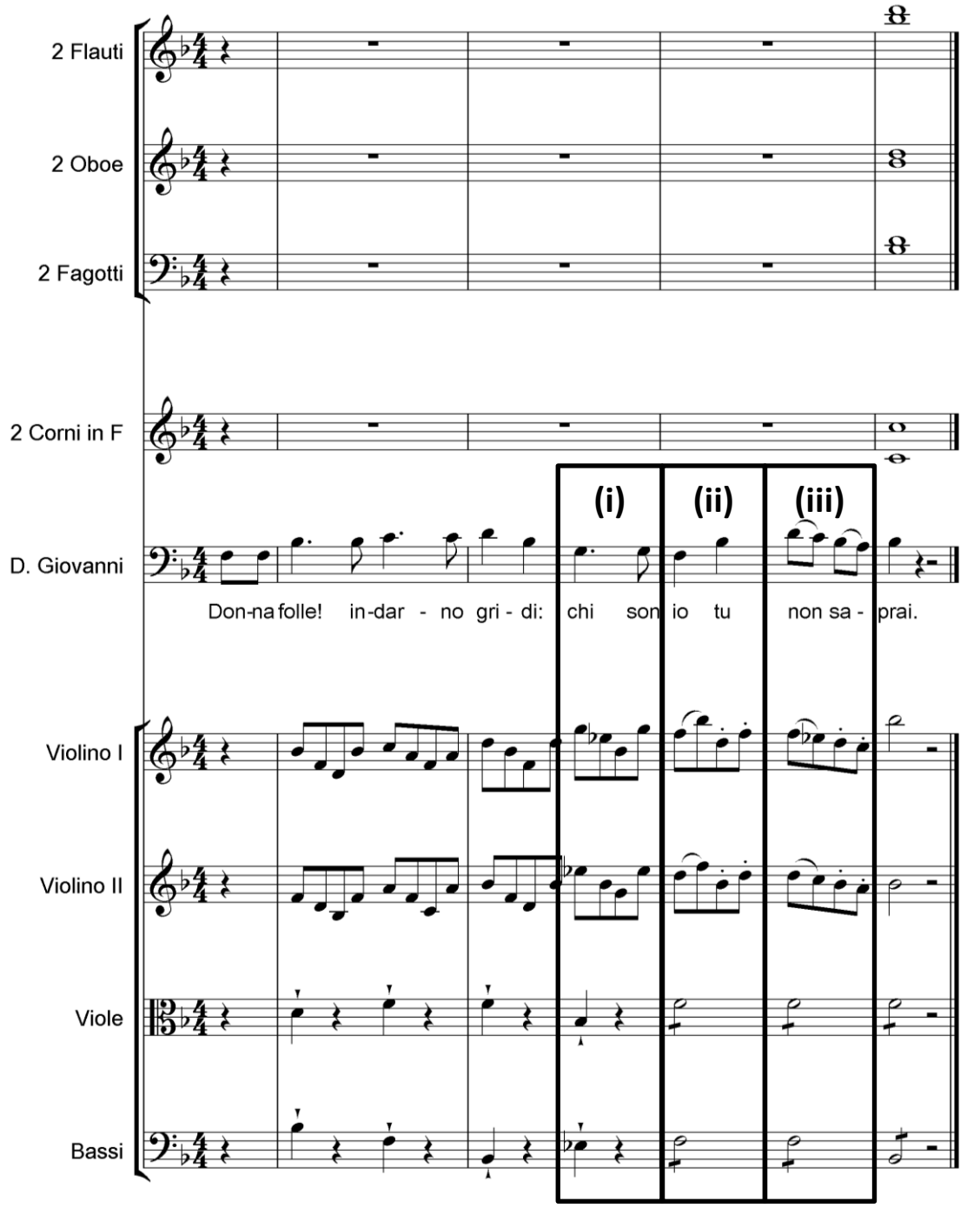
2.5 Refer to the score printed below.



2.5.1 Identify the key of this extract.

B Flat Major

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

Subdominant

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

(i) **IV**

(ii) **Ic**

(iii) **V7**

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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.

Development section

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

Third movement – Scherzo

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

The concept of quoting/using themes from one movement of a symphony in another was unusual in the Classical period.

It points the way forward to the concept of 'Cyclical Symphonies' which are unified by one or more themes which appear throughout. Cyclical symphonies became more common in the Romantic period. This is, therefore, significant in terms of the development of symphony and confirms Beethoven's importance as a pioneer in this genre.

Larger orchestra, and more brass instruments seen in the score also significant.

3.4 In which key is bars 163 – 167?

C minor

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

(i) **V7b**
(ii) **ivb**
(iii) **ic**

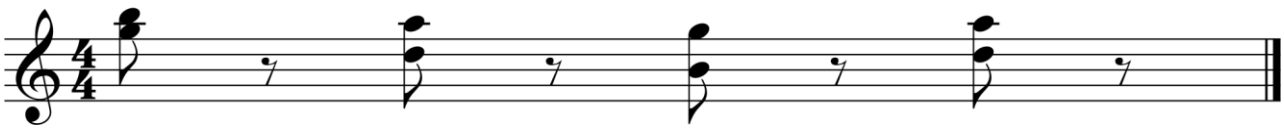
3.6 Explain the use of the B^{b} in bar 167 on the last beat of the bar in the cello part.

Use of descending melodic minor scale.

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

First theme / Opening Theme

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.



Notes = ½ × 2 mark per note

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QUESTION 4

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

4.1 Identify the genre.

Lied ['Der Erlkönig']

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

Through-composed. This is a narrative poem – it tells a story; therefore to use a form that sets each verse to different music helps in the telling of the story as the different moods and emotions are more easily depicted.

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

Father, Son and Erlkönig

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

In the first verse, he sets the scene of the father and son on horseback, riding through the night. The dangerous/scary/mood of the song is created by the repetitive triplet pattern in the right hand, depicting the galloping horse, and the rising scale pattern using the scale of g minor in the left hand. In the last verse, the narrator ends the story: there is an accelerando as the father urges the horse on and then a ritardando as they reach the courtyard of the house/castle. The rising g minor scale pattern returns in this section. The narrator ends the lied using recitative, which emphasises the fact that the child is dead, and the piano completes the phrase with a perfect cadence.

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.

Own opinion. No mark for opinion.

Comments could include: the male voice in the original is more effective in portraying the male characters/the narrator; this version lacks the tension in the beginning because of light tone of the female voice. The dynamics are softer at the beginning – doesn't grab the audience's attention as effectively as the version in Track 8. There is greater dynamic variety in the second version – especially as the song progresses. There is a greater build-up to the climax of the piece. Greater emotion. The female voice is more effective in portraying the enticing nature of the Erlking.
Any other valid comment will be credited.

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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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THE ANSWER TO THIS QUESTION MUST BE WRITTEN IN ESSAY FORM – THE MEMO IS TABULATED FOR EASE OF REFERENCE.

	TRACK 10 **(Mango Groove)**	**TRACK 11** **(Mike Makhalemele)**
Set work	Strike Vilikazi (½) - *Meadowlands* (½) Style – Vocal jive (1) Song written about the forced removals from Sophiatown to Meadowlands (1) Government promoted the song (1) as they didn't understand the irony and subversive message of the song (1)	
Harmony	Uses the I-IV-V-I progression of the original with added 7^{ths} in most chords.	Uses the I-IV-V-I progression of the original with added 7^{ths} in most chords, except for the improvisation. Richer harmonic palette owing to chromatic passages in the improvised melody.
Tonality	Major	Major
Improvisation instrument(s)	Trumpet improvisation.	Saxophone, piano, guitar(s).
Other instrumentation	Drum kit, organ, bass guitar, electric guitar, piano, saxophone, trumpet	No vocals; saxophones carry the melody initially. Guitar and bass guitar. Piano/keyboard. Drum kit – cymbals are much more prominent. Tambourines/shakers.
Lyrical meaning	Identical to the original. Doesn't include verse in isiZulu.	No lyrics in this version.
Metre	6/8 time. Compound duple metre.	4/4 time. Simple quadruple time. Same as original.
Style	Soul. Gospel. Jazz ballad	Pop-rock
Tempo	Slow tempo.	Extended slow-ish introduction – accelerando into 1st verse, the tempo of which is slightly faster than the original version. It slows down again going into the improvisation. More upbeat than the original.

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Voices	Lead female singer, Backup female singers sing harmony from 2nd verse onwards.	Instrumental only.
Beat	Emphasis on 2nd beat of the bar.	Strong steady beat.
Dynamics	Begins quietly and gets gradually louder throughout the song.	Mainly loud but greater dynamic variety than the NJ version – slight diminuendo into the improv section.
Melody	Uses original vocal melody.	Original melody is clearly recognisable, and the syncopated rhythm is still present. However, because of the improvisation, there are many new melodic ideas. The melody is mainly carried by sax, rather than voice.
Structure	Verse-Chorus plus an improvisation.	Extended introduction – which doesn't give a clear indication of the melody. Opens with drums, tambourine and shakers – then improvised solo sax. Then we hear the main melody on the guitar. 'verse 1 – chorus – verse 2 – chorus – extended improvisatory section on solo sax backed by rhythm section – keyboard improvisatory section also backed by rhythm section – guitar improv – back to verse/chorus – played through twice. No coda – short tag that fades.
Texture	Frequently polyphonic with several lines playing at once.	Denser than original version but still clear melody and accompaniment.
	Other relevant and correct answers are acceptable. However, answers must bear relevance to the question of evaluating how the arrangements are different/similar to the original. *'Track 10 has a trumpet improvisation and Track 11 has a saxophone improvisation*' is not an acceptable answer. *'Whereas the original version of 'Meadowlands' had a piano improvisation, Track 10 has a trumpet improvisation and Track 11 has a saxophone improvisation'* will gain one (1) mark.	

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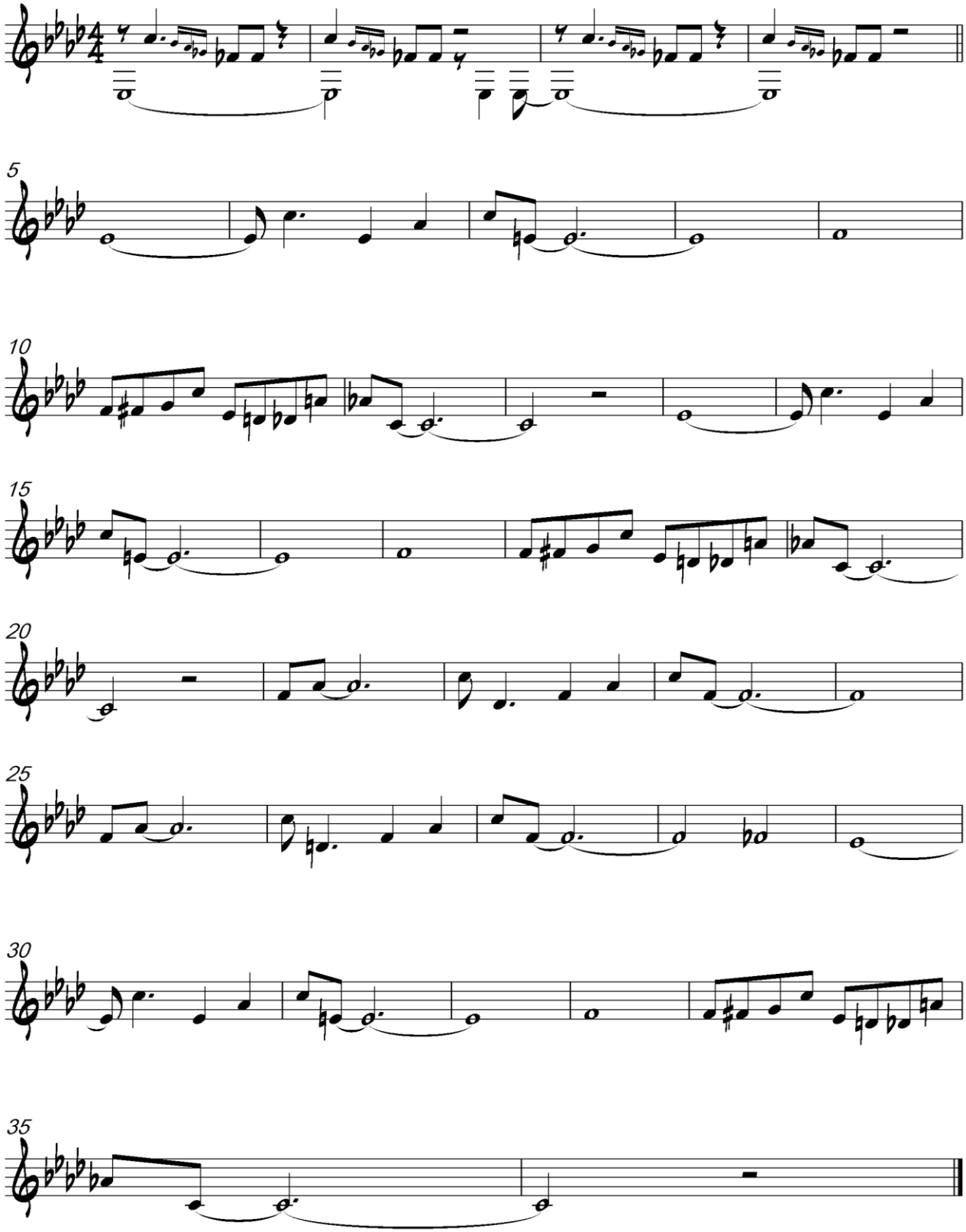
QUESTION 6

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



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

Big Band – Swing: 1930s

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

End of Great Depression and the repeal of Prohibition in the early-1930s: increased popularity of dance halls – but there was no amplification so the smaller Dixieland bands weren't loud enough to be heard. Therefore the size of the bands increased in order to fill the dance halls with sound. The music was made for dancing. Increased popularity of radio and the development of the recording industry also influenced the development of the style.

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

Intro: Bar 1-4 (1 mark); A: 5-12; A: 13-20 (1 mark); B: 21-28; A: 29-36 (1 mark)

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.

Cool Jazz. Dave Brubeck Quartet/Miles Davis/Paul Desmond/Modern Jazz Quartet/any other correct answer.

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)	**12–15 players: 3–4 of each brass/ reed instrument + rhythm section**	**2–4 players: solo instrument(s) + rhythm section**
USE OF DRUM KIT (1 × 2 marks = 2)	**Pulse maintained by bass drum and percussion; hi-hat emphasises beat 2 & 4**	**Mainly cymbals and snare drum. Little use of the bass drum.**
IMPROVISATION (1 × 2 marks = 2)	**Limited, often written out. Free improvisation sections are short**	**Extended solo improvisations. Also collective improvisation.**
PURPOSE (1 × 2 marks = 2)	**Dancing**	**Listening – laid-back; improvisation opportunities for performers.**

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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.

Starts with a syncopated clave rhythm.
Guiro joins after a bar with triplets which creates a cross rhythm.
Difficult to establish a regular beat in line 1–9.
Alternation between 6/8 and ¾ time in lines 10–13 creating a rhythmic hemiola.

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

Plagal cadence

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.

Instrumentation: Latin American percussion, i.e claves and guiro and Spanish guitar. Links to the Puerto Rican characters in the song.
Texture: homophonic throughout.
Word setting: syllabic throughout, so that the message is clearly delivered.
Slower paced introduction, cross rhythms, some dissonance (i.e. 'in the ocean', portrays the section of the song which deprecates the Island of Puerto Rico.
The praise of America is effectively captured (from line 10 onwards) by the major tonality, faster tempo and rhythmic hemiola.

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

Tragic plot – two people die on stage
Subject matter – dealt with racism directed towards immigrants, gang warfare, and delinquent issues.
Variety of musical styles (jazz, opera-like ensemble piece, Latin-American, Contemporary)
Prominent role of dance
Fusion of dance and drama
Other convincing answer.

Total: 100 marks

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