NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2020

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

Listen to **Track 01 (00:38), Track 02 (00:24), Track 03 (00:17), Track 04 (00:53), and Track 05 (01:42)**.

1.1 Match the terms in the table below to the corresponding track. Use each letter only once.

A	AABA	F	Vamp
B	Riff	G	Ascending demisemiquavers
C	Pedal point	H	Repetition
D	Diminished chord	I	Minor tonality
E	Blues scale	J	Walking bass line

Track 01	Track 02	Track 03	Track 04	Track 05
E	D	B	C	A
F	G	J	H	I
(I)	(I)	(H)		
(H)	(H)			

½ mark per correct answer = 5 (5)

Listen to **Track 05a (00:31)**.

1.2 1.2.1 Place the given intervals in the order in which they are heard.

Perfect unison	Minor second	Minor third	Perfect fourth	Perfect fifth (×2)

1. **Perfect fifth**
2. **Perfect unison**
3. **Minor third**
4. **Minor second**
5. **Perfect fourth**
6. **Perfect fifth**

½ mark per correct answer = 3 (3)

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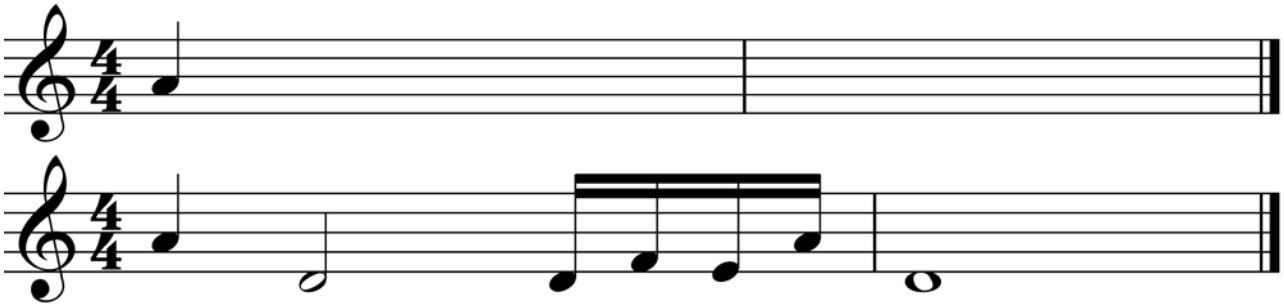
1.2.2 Use your answer to Question 1.2.1 to write the melody (rhythm and pitch) of **Track 05a** beginning on the given note. Do not use a key signature.



Pitch = 1 (marked with continuous accuracy from Question 1.2.1)
Rhythm = 1 (2)

Listen to **Track 06 (00:46)**.

1.3 Listed are five features that occur in **Track 06**. The lyrics of **Track 06** are printed in the table below. Insert each feature **once** in the column on the right, only at the point where it first occurs.

- rallentando
- flute entry
- minor chords
- perfect cadence
- string chords

My eyes are fully open to my awful situation	**string chords**
So I'm writing you a letter to demand an explanation	_____
When the floor wax that we bought from you arrived here Monday morning	_____
We discovered upon usage that the fumes should have a warning	_____
Since the only possibility is that your wax is rancid	**flute entry**
I request a full refund of all the money we advance-ed	**rallentando**
And unless you can convince me you've improved the floor wax batter	**minor chords**
We will take our business elsewhere so I hope you solve this matter	**perfect cadence**

1 mark per correct answer = 5 (5)
[15]

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QUESTION 2

Listen again to **Track 02** and **Track 05**.

2.1 Explain the difference in dramatic narrative (how the story is told through words and music) in the genres represented by Track 02 and Track 05.

Track 02	Opera	**Dialogue as recitative. Words sung to speech rhythms.**	**Arias look back at past events, comment on proceedings, or elaborate on emotions.**
Track 05	Musical	**Spoken dialogue**	**Songs help to establish character and forward the plot.**

No mark for naming genre.
1 mark per track for explanation of dialogue.
1 mark per track for explanation of song. (4)

2.2 Identify the action taking place during **Track 02** and state two ways in which the composer uses the music to intensify the scene.

Fight scene between Commendatore and Don Giovanni (1)

Use of rushing ascending scales establishes fast pace of the action.

Octave leaps could be the sword parries.

Diminished 7th chord is the moment when the Commendatore is stabbed.

Other relevant answers can be considered (2) (3)

Listen to **Track 07 (01:08)** and **Track 08 (01:10)**.

2.3 Discuss two ways per track in which the composer uses the element of music to portray the characters of The Artful Dodger and Fagin.

	Track 07	**Track 08**
Elements	**Major tonality. 6/8 metre with a lively rhythm. Folk dance feel. Short, catchy, memorable melody lines.**	**Minor tonality. Heavy 'oom-pah' bass line. 'Sneering' bass clarinet/ trombone fills between verses.**
Use	**Artful Dodger portrayed as lower class with 'limited' intelligence.**	**Fagin portrayed as a grimy, sleazy criminal.**

½ mark × 2 per track for relevant musical elements (other elements may be acceptable) (2)
1 mark per track for discussion of how elements/lyrics portray characters (2) (4)
[11]

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QUESTION 3

Listen to **Track 09 (00:16)**. A score of the extract can be found at **Appendix A** in the **Resource Booklet**.

3.1 Fill in the table to describe how Beethoven uses the orchestra to create the effect of a gradual crescendo in **Track 09**. Refer to specific instruments and bar numbers in your answer.

	Description
Strings (2 × 0,5 = 1)	**Joined by 1st violins and violas (bar 323), 2nd violins and violas (bar 326), double basses (bar 328). Any two answers.**
Woodwind (3 × 0,5 = 1,5)	**Flute (bar 323), clarinet (bar 324), bassoon (bar 325), oboe (bar 326), piccolo (bar 327). Any three answers.**
Brass (2 × 0,5 = 1)	**Begins with a solo French horn at bar 321. Trumpets join at bar 328.**
Percussion (1 × 0,5 = 0,5)	**Timpani join at bar 328.**

(4)

Listen to **Track 10 (00:16)**. A score of the extract can be found at **Appendix B** in the **Resource Booklet**.

3.2 The music of Track 09 is repeated in Track 10, but Beethoven changes the instruments. Identify three (3) changes of instrument between Track 09 and Track 10. Refer to specific instruments and bar numbers in your answer.

French horn melody at bar 321 now played by contrabassoon at bar 336 (1)

Woodwind replies now played by piccolo, oboe, and French horn at bar 338 (1)

Violin part now played on flute at bar 341 (1) (3)

[7]

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QUESTION 4

Listen to **Track 11 (01:25)**, **Track 12 (01:07)**, and **Track 13 (01:19)**.

4.1 State the specified details about Track 11 and Track 13.

	Track 11	Track 13
Title	***Cherokee* (given)**	***Koko* (given)**
Style	**Big band swing**	**Bebop**
Purpose	**Dancing/Entertainment**	**Attentive listening**

1 mark per block = 4 (4)

4.2 4.2.1 Track 12 (1942) and Track 13 (1945) were recorded by the same musician. Referring to **Track 12**: state two features that show the influence **of** Track 11 **on** Track 12, and two features that show the influence **of** Track 12 **on** Track 13.

Influence of Track 11 on Track 12:
Uses original melody line and harmonic progression from *Cherokee*. Structure of original still obvious. (2)

Influence of Track 12 on Track 13:
Increased use of improvisation. Faster tempo. (2) (4)

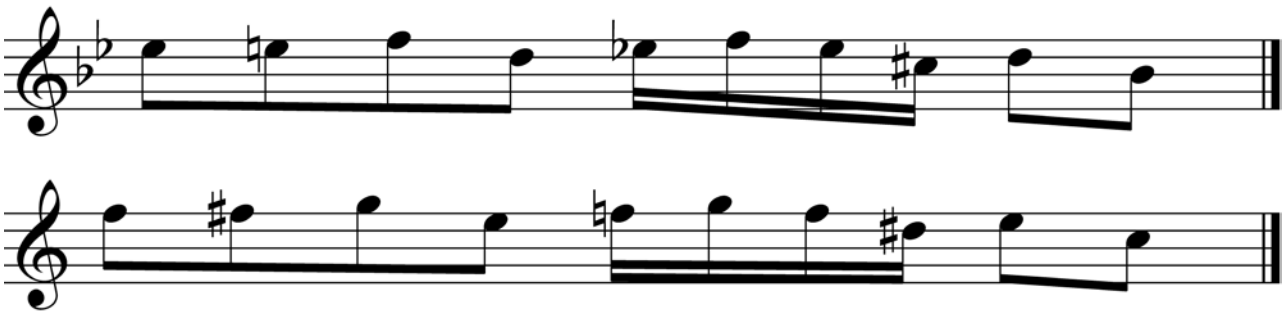
4.2.2 Suggest two reasons why Track 12 and Track 13 are completely different despite both being based on Track 11.

Track 13 based only on chord progression of Track 11 whereas Track 12 uses chord progression and melody.

Track 13 was recorded after the recording ban and so quoting from a previous work meant paying royalties to the composer.

Track 12 recorded before the recording ban so Charlie Parker felt freer to use the original melody.
Any two answers = 2 (2)

4.3 Transpose the following extract up a major second so that it will sound at concert pitch when played by a Trumpet in B♭.



Key signature – no mark
½ a mark per unique note = 3 (3)

[13]

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QUESTION 5

Listen to **Track 14 (01:14), Track 15 (01:27), and Track 16 (01:27)**.

5.1 Identify the style of music represented by each track. Then give two characteristics of each style that can be heard in the track, and the decade in which each style developed.

	Style	Characteristics (×2)	Decade
Track 14	**Mbube**	**Forced singing/4-part harmony/ Emphasis on bass singing**	**1930s**
Track 15	**Mbaqanga**	**Electric guitars/Melodic bass guitar/Drums accenting back beats/Solo saxophone/ Repetitive melodies**	**1960s**
Track 16	**SA Jazz/Township Jazz/Sophiatown Jazz**	**Obvious influence of American Jazz/Walking bass line/groups of horns and reeds**	**1950s**

Each style = 3
Influences/Characteristics 6 × 0,5 = 3
Decade = 3 (9)

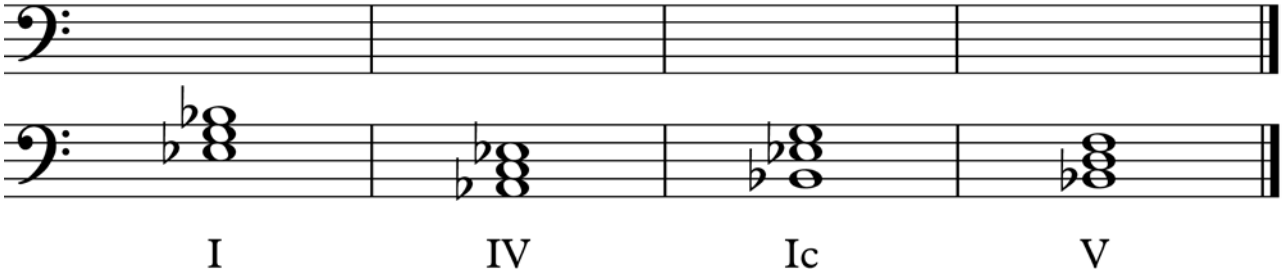
5.2 State two socio-political influences that gave rise to the music heard in **Track 14**.

Forced labour migrations of Zulu men from rural to urban/mining centres.
Forced by British administration to take jobs to pay imposed taxes.
Forced to live in cramped conditions in male-only hostels.
Choral style developed as a means of entertainment.
Expression against oppression/oppressive laws. (2)

5.3 5.3.1 Name the chord progression upon which **Tracks 14 to 16** is based.

Marabi progression (1)

5.3.2 Notate the chord progression of Tracks 14 to 16 in E♭ major. Do not use a key signature but include any necessary accidentals. Figure the chords.



Each chord: ½ mark × 4 = 2
–½ mark for incorrect or no figuration (2)
[14]

QUESTION 6

Listen to **Track 17 (03:40)** and **Track 18 (02:57)** which are two different arrangements of one of your set works.

In an essay, critically evaluate the extent to which the arrangers of **Track 17** and **Track 18** 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 of how the 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	
20–16	Candidate 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 comparison of the works, with reference to both the general characteristics of the styles and the specific features of the two tracks.
15,5–10,5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some references to elements of music such as melody, metre, texture, etc. with some reference to both the general characteristics of the styles and the specific features of the tracks.
10–5,5	Meets all the requirements but demonstrates only a partial understanding of the question and limited factual evidence. Limited reference to elements of music such as melody, metre, texture etc., with only partial reference to either the general characteristics of the styles or the specific features of the tracks. 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 no use of the facts or the elements of music. No comparison is offered. There is no balance within the essay.

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The memo is tabulated to make marking easier. However, the candidate's response must be written in essay form.

	Track 17	Track 18
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	Verses and choruses, and the saxophone improvisation follow the I-IV-V-I progression from the original but without the Jazz harmonies. Other sections of the song (introduction and between verses) have a different progression.	Uses the I-IV-V-I progression of the original with added 7ths in most chords.
Improvisation instrument	Saxophone improvisation.	Trumpet improvisation.
Other Instrumentation	Synthesisers, drum kit, bass guitar, strings, saxophone, electric guitar.	Drum kit, organ, bass guitar, electric guitar, piano, saxophone, trumpet.
Lyrical meaning	Completely different from the original. Makes out that Meadowlands is a great place to live.	Identical to the original. Doesn't include verse in isiZulu.
Metre	4/4 time. Simple quadruple. Same as original.	6/8 time. Compound duple metre.
Style	Pop-rock song.	Soul. Gospel. Jazz ballad.
Tempo	Similar fast tempo to the original.	Slow tempo.
Voices	One lead singer with back-up male singers singing "Mea-Mea-Meadow" after the choruses.	Lead female singer. Back-up female singers sing harmony from 2nd verse onwards.
Beat	Strong steady beat.	Emphasis on 2nd beat of the bar.
Dynamics	Loud throughout.	Begins quietly and gets gradually louder throughout the song.
Melody	Uses original vocal melody.	Uses original vocal melody.
Structure	Verse-Chorus with fills between verses plus an improvisation.	Verse-Chorus plus an improvisation.
Texture	Melody and accompaniment.	Frequently polyphonic with several lines playing at once.
Tonality	Major.	Major.
	Other relevant and correct answers are acceptable. However, answers must bear relevance to the question of evaluating how the two arrangements are different/similar to the original. 'Track 17 has a saxophone improvisation and Track 18 has a trumpet improvisation' is not an acceptable answer. 'Whereas the original version of *Meadowlands* had a piano improvisation, Track 17 has a saxophone improvisation and Track 18 has an trumpet improvisation' will gain 1 mark.	
	15 marks available for comparison. Candidates must aim for a balanced evaluation. No more than 9 marks available for either Track 17 or Track 18.	

[20]

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QUESTION 7

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

7.1 7.1.1 State how Schubert uses the following elements to create tension.

Bass line: **Rises chromatically (1)**
Harmony: **Diminished 7ths are dissonant. Use of Neapolitan chord. (1)**
Tonality: **Begins minor, becomes major, ends minor. (1)**
Vocal melody: **Use of recitative at the end (1)** (4)

Listen to **Track 19 (00:48)** and **Track 20 (00:28)**.

7.1.2 Track 19 and Track 20 are the final stanza of *Der Erlkönig* by two different composers. Compare the **TONALITY** and **VOCAL MELODY** of Track 19 and Track 20 to describe how the composers of Track 19 and Track 20 have set the words.

	Elements
Track 19	**Tonality – minor but with a tierce da Picardie on "tod" and at the very end.** **Vocal melody – Monotone at the beginning, dramatic swell, long note on "kind" (2)**
Track 20	**Tonality – major** **Vocal line – Use of sequence. Conjunct, stepwise movement throughout. (2)**

(4)

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

7.2 State the form of the music of Appendix D.

Strophic (1)

7.3 7.3.1 Name and explain the form used by Schubert for his version of *Der Erlkönig*.

Through-composed (1)
Every stanza of poetry set to different music (1) (2)

7.3.2 Explain why the form and piano accompaniment used by Schubert is better to depict the characters and tell the story of the poem than those present in Appendix D.

Through-composed structure allows for development of the story rather than a static presentation of the words. (1)
Through-composed structure gives Schubert the chance to write different music for each character. (1)
Dramatic piano accompaniment adds a layer of subtext and enhances the emotions of the poetry in a way that a simple chordal accompaniment can't achieve. (1)
Other correct answers will be accepted. (3)

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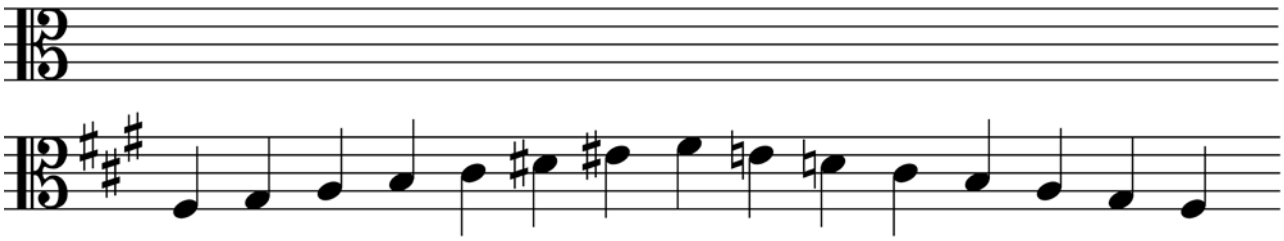
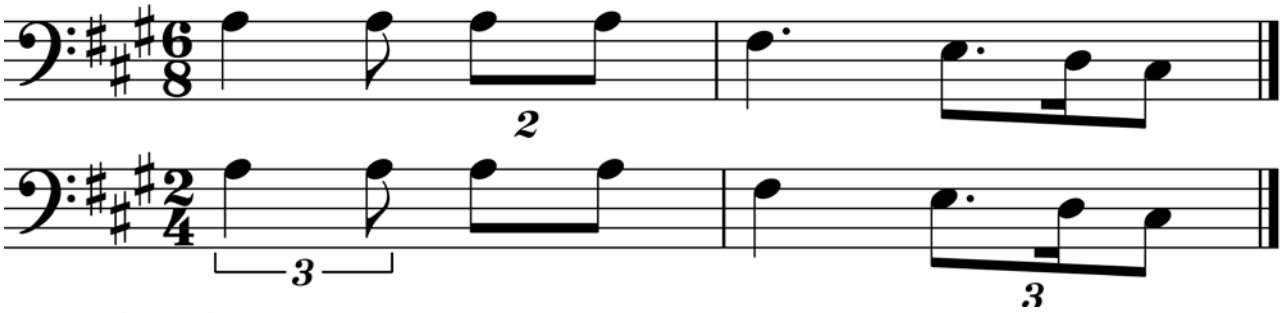
7.4 Write the melodic minor scale, ascending and descending, that has the same key signature as **Appendix D**. Use crotchets.



Key Signature = 1
Scale ascending = 1
Scale descending = 1 (3)

7.5 Transcribe the extract below into the equivalent simple time signature. Give the new time signature.



Time Signature = 1
Bar 1^1 = ½
Bar 1^2 = ½
Bar 2^1 = ½
Bar 2^2 = ½ (3)
[20]

Total: 100 marks

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