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**TOTAL  
MARKS**

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NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2020

**MUSIC: PAPER I**

**EXAMINATION NUMBER**

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Time: 3 hours

100 marks

**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 14 pages, 21 audio tracks and a Resource Booklet of 8 pages (i–viii). Please check that your question paper is complete. A page marked for rough work is included on 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.
4. The music notation must be written using a sharp pencil. The rest of the paper must be answered in pen.
5. 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.
6. In general, one mark will be awarded for each significant fact EXCEPT for the ESSAY, where half a mark will be awarded per comparison to the original work.
7. It is in your best interest to write legibly and to present your work neatly. Do not use Tippex.

QUESTION	MAXIMUM MARK	ACHIEVED
1	15	
2	11	
3	7	
4	13	
5	14	
6	20	
7	20	
<b>TOTAL</b>	<b>100</b>	

**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

(5)

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

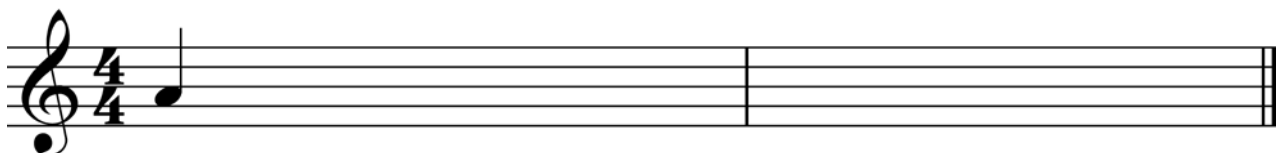
- 1.2 1.2.1 Place the given intervals in the order in which they are heard.

Perfect unison	Minor second	Minor third	Perfect fourth	Perfect fifth (x2)
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- 1: \_\_\_\_\_
- 2: \_\_\_\_\_
- 3: \_\_\_\_\_
- 4: \_\_\_\_\_
- 5: \_\_\_\_\_
- 6: \_\_\_\_\_

(3)

- 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.



(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	_____
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	_____
I request a full refund of all the money we advanced	_____
And unless you can convince me you've improved the floor wax batter	_____
We will take our business elsewhere so I hope you solve this matter	_____

(5)  
[15]

**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.

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(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.

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(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.

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(4)  
**[11]**

**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
<b>Strings</b> (2 × 0,5 = 1)	
<b>Woodwind</b> (3 × 0,5 = 1,5)	
<b>Brass</b> (2 × 0,5 = 1)	
<b>Percussion</b> (1 × 0,5 = 0,5)	

(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.

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(3)

**[7]**

**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**.

	<b>Track 11</b>	<b>Track 13</b>
<b>Title</b>	<i>Cherokee</i>	<i>Koko</i>
<b>Style</b>		
<b>Purpose</b>		

(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:**

Feature 1: \_\_\_\_\_  
 \_\_\_\_\_

Feature 2: \_\_\_\_\_  
 \_\_\_\_\_

**Influence on Track 13:**

Feature 1: \_\_\_\_\_  
 \_\_\_\_\_

Feature 2: \_\_\_\_\_  
 \_\_\_\_\_

(4)

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

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(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 $\flat$ .



(3)  
[13]

**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 state the decade in which each style developed.

	<b>Style</b>	<b>Characteristics (x2)</b>	<b>Decade</b>
<b>Track 14</b>			
<b>Track 15</b>			
<b>Track 16</b>			

(9)

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

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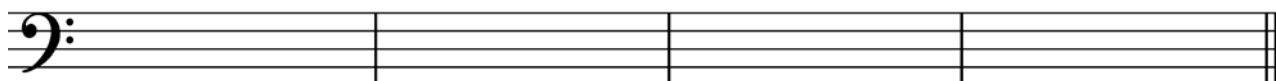
(2)

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

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(1)

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



(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:

<b>RUBRIC FOR ESSAY</b>	
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.

[illegible]

[illegible]

[illegible]

**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: \_\_\_\_\_

\_\_\_\_\_

Harmony: \_\_\_\_\_

\_\_\_\_\_

Tonality: \_\_\_\_\_

\_\_\_\_\_

Vocal melody: \_\_\_\_\_

\_\_\_\_\_

(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.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(4)

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

7.2 State the form of the music of **Appendix D**.

\_\_\_\_\_

(1)

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

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(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**.

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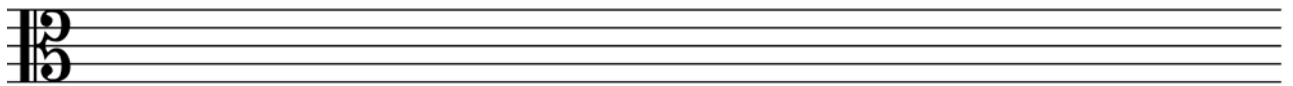
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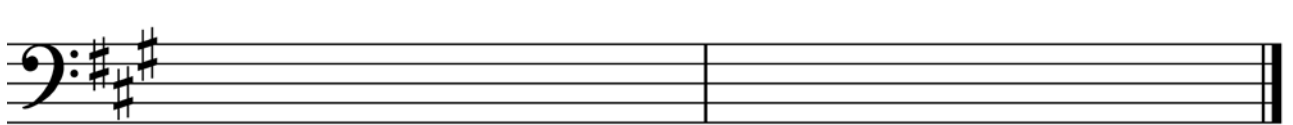

(3)

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



(3)

7.5 Rewrite the extract below with the equivalent simple time signature. Insert the new time signature.



(3)  
[20]

**Total: 100 marks**