



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2021

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.

QUESTION 1

Listen to **Track 01 (00:18)**, **Track 02 (01:24)**, **Track 03 (00:45)**, **Track 04 (00:21)**, and **Track 05 (00:40)**.

- 1.1 Match each term in the table below to the track in which it is heard. Use each term only once.

A	Ostinato	F	12-bar blues
B	Imitation	G	20 th -century popular music
C	20 th -century art music	H	Imperfect cadence
D	Electronic music	I	Variation
E	Monophonic and polyphonic texture	J	Syncopation

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

Listen to **Track 06 (00:14)**.

- 1.2 Select the melody played in **Track 06**. The melody is played three times on Track 06.

	
	
	✓

Listen to **Track 07 (00:14)**. The extract below is played three times on Track 07.

- 1.3 1.3.1 Insert a time signature at the beginning of each bar in the extract below.

- 1.3.2 State the type of metre you have inserted into each bar.

Bar 1: **Compound duple**
Bar 2: **Irregular**

Listen to **Track 07a (00:39)** which is an extended version of Track 07.

- 1.4 1.4.1 Identify the key of the extract.

B \flat minor

- 1.4.2 Give the technical names of the notes in Question 1.3.1 marked (i) and (ii).

(i): **Supertonic**
(ii): **Subdominant**

Listen to **Track 08 (00:15)**.

- 1.5 Identify the rhythm of the percussion part of Track 08. The complete rhythm is heard twice on Track 08.

	✓

Listen to **Track 09 (02:28)**. A score of Track 09 can be found in **Appendix A** in the Resource Booklet.

1.6 Identify the form of Track 09.

Strophic	Modified strophic	Through-composed
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1.7 Between Bar 41 and Bar 51 the singer changes from speaking of his rural bliss to thinking about an urban life. Describe **FOUR** ways in which the composer has achieved this change of emotion through the music. You may comment about the score and the recording.

The music is faster – Animato

The music is obviously louder

The music becomes staccato

The quaver chords in Bar 50 are different to anything previously

The music is marked 'risoluto' at bar 49–50

Any four correct and valid points.

QUESTION 2

Listen to **Track 10 (02:05)** and **Track 11 (01:22)**. The words and their translation can be found at **APPENDIX B** in the Resource Booklet.

2.1 2.1.1 Name the character singing in Track 10. What is he singing about?

Leporello

Telling Donna Elvira about Don Giovanni's many conquests

2.1.2 State the type of aria represented by Track 10 and Track 11.

Catalogue aria

2.1.3 Explain the purpose of the type of aria named in Question 2.1.2.

For a character to list things/items

For comic value in the opera

2.1.4 Track 10 and Track 11 are taken from two different operas by Mozart. Using the given headings, outline **FOUR (4)** similarities between the two tracks that are characteristic of this type of aria.

Singing style	Patter singing Syllabic singing
Orchestral word painting and dynamics	Orchestra uses shorter note values to match singer's patter style. Orchestra plays same melody as the singer at the climactic points of both arias. Music crescendos towards the end of both patter sections.

Other correct answers can be accepted.

Listen to **Track 12 (00:35)** and **Track 13 (00:39)**.

- 2.2 In Track 12 and Track 13, Mozart and Lionel Bart used instruments and the elements of music to make their characters sound menacing/threatening. Using the headings below, describe how both composers achieved this mood in their music.

Voice type: **Bass**

Tonality: **Minor**

Strings in Track 12: ***Forte* diminished chords**

Brass in Track 13: **Low-pitched, stabbed chords. Sforzando notes at the end of each vocal line.**

QUESTION 3

Refer to **Appendix C**, **Appendix D**, and **Appendix E** in the Resource Booklet.

3.1 Complete the table to illustrate the style of Jazz represented by each Appendix.

	Appendix C	Appendix D	Appendix E
Style	Bebop	Cool Jazz	Swing
Tempo	Very fast	Slow	Dance tempo
Type of ensemble	Not given. Presumably solo instrument plus accompaniment	Small band. Horn and Tuba unusual for Jazz	Big Band
Type of score	Lead sheet – Just melody and chords	Fully arranged – all instruments, notes and performance directions given	Fully arranged – all instruments, notes and performance directions given

1 mark per block

3.2 Transpose the following extract from Appendix C down a major 2nd as it would sound at concert pitch when played by a Trumpet in B \flat . Do not use a key signature.



10 notes correct = 3
 8–9 notes correct = 2.5
 6–7 notes correct = 2
 4–5 notes correct = 1.5
 2–3 notes correct = 1
 0–1 notes correct = 0

3.3 Identify the form of Appendix C.

AABA/32-bar song form

3.4 State the texture of Appendix D.

Homophonic

QUESTION 4

Listen to **Track 14 (00:25)**, **Track 15 (00:18)**, **Track 16 (00:21)**, and **Track 17 (00:30)**.

- 4.1 Read the quote below about Beethoven's 5th Symphony and answer the questions that follow.

The famous opening motif is to be heard in almost every bar of the first movement and, allowing for modifications, in the other movements too.

- Track 14 – opening motif from 1st movement
- Track 15 – extract from 2nd movement
- Track 16 – extract from 3rd movement
- Track 17 – extract from 4th movement

- 4.1.1 Describe the similarity between the rhythm of all the tracks.

All contain some element of short-short-short-long from the original motif.

- 4.1.2 Describe how the opening motif heard in Track 14 has been 'modified' in Track 15, Track 16, and Track 17. Give two 'modifications' per track.

	'Modification'
Track 15	Now in triple meter. Now major. Now a brass fanfare.
Track 16	In triple metre. Repeated notes. Now on the beat.
Track 17	Now major. Now triplet quavers.

**½ mark per correct answer – total 1 mark per block.
Other correct answers can be accepted.**

Listen again to **Track 14** and then to **Track 18 (01:05)**.

- 4.2 The years 1803 to 1808 have been described as 'Beethoven's Heroic Phase' in which much of his music contains a theme of triumph over adversity. Compare **THREE** elements of music/compositional techniques heard in Track 14 and Track 18 to show how this was achieved in his 5th Symphony.

Track 14 minor. Track 18 is major

Track 14 has a wide range of dynamics. Track 18 is constantly forte

Track 14 is mostly string, Track 18 uses the full orchestra including new instruments

Track 14 has short phrases in imitation. Track 18 has long phrases

Any three correct and valid comparisons.

QUESTION 5

Listen to **Track 19 (02:03)**.

- 5.1 Track 19 is a contemporary interpretation of South African Urban Music. Name **FOUR** styles of South African Urban Music that have influenced the music of Track 19 and state **ONE** characteristic of each style that can be heard in the music. Do not mention a characteristic more than once throughout your answer.

Style 1	Marabi
Characteristic	The Marabi chord progression/The I-IV-Ic-V progression/ Repetitive catchy melodies
Style 2	Vocal Jive
Characteristic	Female vocalist/Repetitive catchy melodies/The I-IV-Ic-V progression.
Style 3	Kwela
Characteristic	The pennywhistle
Style 4	Mbaqanga
Characteristic	Electric instruments

Listen to **Track 20 (00:39)**.

- 5.2 5.2.1 Identify the style of music represented by Track 20.

Isicathamiya/ingoma busuku

- 5.2.2 Motivate your answer to Question 5.2.1.

Male voice, a capella singing

- 5.2.3 Give **THREE** musical influences that contributed to the origin of the style identified in Question 5.2.1.

**Euro-American 4-part harmony hymns
American vaudeville/minstrel shows
Traditional Zulu singing
Singing competitions at rural weddings
Competitive singing of regimental anthems
Any three correct answers.**

QUESTION 6

Listen to **Track 21 (03:55)** and **Track 22 (03:09)**, which are two arrangements of one of your set works.

In an essay, use the music you hear on Track 21 and Track 22, and your own knowledge, to critically evaluate the extent to which the two arrangers of Track 21 and Track 22 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 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 Jazz represented by the set work.
- The purpose of this style of Jazz.
- The decade in which the style of Jazz was most popular.

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 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, completes all requirements, cites factual evidence and provides some references to elements of music such as melody, metre, texture, etc., with some reference to the specific features of the tracks and the candidate's own knowledge.
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 the specific features of the 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.

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

	Track 21	Track 22
Set work	C-Jam Blues Duke Ellington Swing Dancing/Entertainment 1930s	
Harmony	Lots of 7th chords. 12-bar Blues chords not rigidly stuck to	Lots of 7th chords. 12-bar Blues chords stuck to throughout.
Improvisation instruments	Piano Saxophone Flute Trumpet	Violin 'Cello
Other Instrumentation	Trumpets Vibraphone Trombones Drums – shuffle rhythm Bass – walking bass	String orchestra Electric bass guitar – walking bass Piano Drums
Articulation	Strong, defined tonguing throughout	Defined articulation throughout
Metre	Quadruple	Quadruple
Style	Big Band Swing arrangement	String orchestra arrangement in a Swing style. Pastiche of Swing style
Tempo	Steady Swing tempo	Slower than the original
Rhythm	Swing rhythms throughout	Heavy Swing throughout
Beat	Steady beat kept by drums and walking bass.	Steady beat kept by drums and walking bass.
Dynamics	Solo sections quite quiet. Ensemble choruses loud.	Dynamics <i>mezzo-forte</i> throughout. Brief <i>diminuendo</i> in penultimate chorus before finishing loudly
Melody	Riff from original used in the third chorus and then again close to the end	Riff from original used at the beginning and end.
Form	Begins with rhythm section. Then piano solo. Then original riff played by trumpets and trombones. Alternating solo and ensemble choruses. Some choruses are half ensemble and half chorus. 12-bar blues. No 4-bar break before each solo.	Begins with riff played twice 12-bar Blues 4-bar breaks between solo choruses

Texture	Mostly homophonic. Short sections of polyphony.	Mostly homophonic. Short sections of polyphony.
Tonality	Major	Major
	<p>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.</p> <p>'Track 21 has a Big Band and Track 22 has a string orchestra' is not an acceptable answer. 'Whereas the original version of <i>C-Jam Blues</i> used a variety of solo instruments taken from a Jazz Band, Track 21 uses a full Big Band whereas Track 22 uses a string orchestra' will gain 1 mark.</p>	
	<p>15 marks available for comparison. Candidates must aim for a balanced evaluation. No more than 9 marks available for either Track 21 or Track 22.</p>	

QUESTION 7

Listen to **Track 23 (00:38)**.

7.1 Identify the work and its composer.

Franz Schubert
Erlkönig

7.2 7.2.1 Name the two characters that appear in Track 23.

The Erlking
The Child

7.2.2 Describe how the composer used the **TONALITY, HARMONY, PIANO ACCOMPANIMENT**, and **VOCAL LINE** to differentiate between the two characters in Track 23.

Tonality: **Erlking – major**
Child – minor

Harmony: **Erlking – Consonant/Diatonic**
Child – Dissonant (use of diminished triad)/Chromatic

Piano accompaniment: **Erlking: Octave chord and two triplets off the beat**
Child: Driving triplet rhythm

Vocal line: **Erlking: Conjunct. Some use of melisma**
Child: Use of semitones. Chromatic

Total: 100 marks