



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2023

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 (01:14)**, **Track 02 (0:43)**, **Track 03 (01:05)**, **Track 04 (0:39)** and **Track 05 (01:24)**.

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

- | | | | |
|---|-------------|---|-------------------|
| A | Minor key | F | Baritone voice |
| B | Sequence | G | String quartet |
| C | Imitation | H | Gradual crescendo |
| D | Syncopation | I | Triple metre |
| E | Duple time | J | Piano comping |

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

1.2 Refer to the melody below while listening to **Track 06 (0:22)**.

Rhythm

1.2.1 Correct the rhythm in bar 3. Write your answer on the stave below.

1.2.2 Using the given rhythm, fill in the missing notes in bar 10.

Listen to **Track 07 (01:07)**.

1.3 There are only three sets of words in this piece, although they are repeated.

*Glory to God in the highest
And peace on earth
Goodwill towards men*

There are several different musical **textures** in this extract. Describe two features of the musical textures used for each set of words.

Glory to God in the highest	Homophonic / chordal texture / Melody and accompaniment. Voices sing together at the same time in harmony
And peace on earth	Monophonic texture Male voices singing together in octaves / unison String chords at the end
Goodwill towards men	Polyphonic texture Fugue / imitation Voices come in one after the other (bass, tenor, alto, soprano)

1.4 Listen to **Track 08 (03:05)**. The following paragraph contains FIVE (5) inaccuracies. Correct these inaccuracies below.

You have been listening to 'Boplicity'. This Gil Evans arrangement is from the studio album **Time Out** and was recorded by the Miles Davis **quintet** in 1949. The recording features a few classically trained musicians who played unconventional jazz instruments such as the **violin** and tuba. 'Boplicity' is based on a **12-bar blues** structure and has a moderate tempo. It starts with a **4-bar introduction** and the **opening chorus is fully written out for the full ensemble**.

Inaccuracy	Correction
Studio album 'Time Out'	Studio album 'Birth of the Cool'
Miles Davis quintet	Miles Davis nonet
Unconventional jazz instruments such as the violin and tuba	French horn and tuba
Based on a 12-bar blues structure	Based on a 32-bar song / AABA structure
The opening chorus is fully written out for the full ensemble	The opening chorus is fully written out for the full ensemble, minus the piano.
4-bar introduction	No introduction

QUESTION 2

Listen to **Track 09 (01:30)** which is an extract from the song 'Maria' from *West Side Story*. The lyrics can be found in **Appendix A** in the Resource Booklet.

2.1 Name the type of voice which sings this extract.

Tenor

2.2 Describe TWO features of the vocal melody in the **Introduction**.

Lines 1 and 3 are sung in a recitative style

Lines 1 and 3 are mainly on a monotone

Sung rubato (freely)

Legato singing

The first three repeated 'Marias' use the same pitches (C#-F#-E)

Narrow range (i.e. range of a 5th)

Lines 1 to 3 are soft (piano). There is a crescendo and diminuendo in line 2 and then a crescendo in line 4 leading into the verse.

2.3 Compare the **rhythm and metre** in the Introduction and Verse.

Introduction	Verse
Simple quadruple (C or 4/4)	Simple duple (2/2)
Use of rubato	Use of crotchet triplets (lines 6, 9, 13)
Use of quaver triplets	Word 'Maria' is syncopated in lines 5–15
	Use of Latin America-rhythms – represent Maria's Hispanic origins
	Combination of duple and triple metres in the melody and inner voices

(2 × 1/2 in each section)

Rhythm: (1)

Metre: (1)

2.4 What interval is heard at the end of line 4? What is the significance of this interval in *West Side Story*?

Augmented 4th / Tritone

Leitmotif – represents the doomed love of Maria and Tony

It is used throughout as a uniting element.

When it resolves to a perfect 5th = giving a sense of optimism and love; when unresolved = represents violence.

2.5 Bernstein uses word painting to enhance the lyrics. Give TWO examples which can be found in this extract.

'Say it soft' = pp sub; suddenly very quiet;

Almost like praying' = quiet (p); perfect 5th on the word 'praying'.

'Say it loud' = accompaniment and singing is forte; crescendo

Listen to **Track 10 (0:54)**.

2.6 What type of song is this?

Ensemble / Quintet

2.7 Identify the texture of the extract and describe how it is created by the characters.

Polyphonic

Each individual/group singing their own melodic line, expressing their individual thoughts, aspirations and motives at the same time.

Riff and Bernardo: thinking about the fight that has been arranged between their two gangs that evening.

Anita: thinking about her 'nocturnal activities' with Bernardo after the fight.

Tony and Maria: singing about their romantic love.

2.8 The musical *West Side Story* was a landmark musical for its time. Give TWO reasons for this.

Subject matter – dealt with racism towards immigration, gang warfare

Variety of musical styles (jazz, opera-like ensemble, Latin-American, contemporary)

Tragic plot – two people die

Use of dissonance (tritone)

Fusion of dance and drama

Prominent role of dance

QUESTION 3

Listen to **Track 11 (0:15)**, **Track 12 (0:13)**, **Track 13 (0:13)** and **Track 14 (0:08)**, and refer to **Appendix B** in your Resource Booklet which are from the Introduction to Don Giovanni.

- 3.1 In each track identify the character, his/her action and how he/she is depicted through the music.

	Character	Action	How is the character depicted in the music
Track 11	Leporello	Leporello hiding when he hears someone is coming	Comic character – Patter singing / one note per syllable
Track 12	Commendatore	Challenges Don Giovanni to a duel	Dotted rhythms, wide range
Track 13	Donna Anna	Rushes on the stage, struggling with Don Giovanni	Dotted rhythms, wide range Furious/angry – forte High register Rage aria
Track 14	Don Giovanni	Pursuing Donna Anna	Echoes Donna Anna's vocal line – his method of seduction. Changes his character to suit the character he is singing to.

Listen to **Track 15 (02:26)**. The score and lyrics with an English translation are printed as **Appendix C** in the Resource Booklet.

- 3.2 Identify the key of the piece.

Db major

- 3.3 Indicate the structure of the song.

Strophic	Through Composed	Modified Strophic
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- 3.4 Give a reason for your answer in Question 3.3 and state why the composer used this form structure to set the words of the poem.

Different musical setting for Verse 3.

The poem demanded a different musical setting for verse 3.

3.5 Compare *Die Forelle* with your set work, *Der Erlkönig* with regards to word painting and programmatic elements, tonality, form, melody and lyrical content.

	<i>Die Forelle</i>	<i>Der Erlkönig</i>
Word painting and Programmatic elements	<p>Playful, happy trout swimming and jumping out of the water; flapping of a fish' tail; = Semiquavers (sextuplet) in piano represents the fish swimming.</p> <p>Major key = playful happy trout</p> <p>Trout fighting for survival (Verse 3): = minor key,</p> <p>Fisherman stirring the water, making it muddy/murky; raises the tension. = chords in piano/repetitive quaver chords = change of accompaniment = crescendo</p>	<p>Galloping horse = Constant triplet pattern in accompaniment:</p> <p>Rising fear of the child; = Chromatic melody that rises each time the boy sings:</p> <p>Enticing nature of the Erlking: = major key, change of accompaniment</p>
Tonality	Major key. Changes to minor in verse 3 (when trout is caught)	Minor key. Changes to major for Erlking
Form	Modified-strophic	Through composed
Melody and lyrical content	<p>Narrator telling the story. Tragic story. Melody changes in verse 3. Mood changes in verse 3.</p>	<p>Three characters in first person. Erlking is tragic story. Melody changes throughout depending on the storyline. Mood fluctuates with each character.</p>

QUESTION 4

Listen to **Track 16 (0:19)**, **Track 17 (0:19)**, **Track 18 (0:19)**, **Track 19 (0:34)** and **Track 20 (0:15)**.

- 4.1 **Four** of the tracks are taken from Beethoven's Fifth Symphony, and **ONE** is from an earlier symphony by the same composer. Identify the tracks by giving their position in the Fifth Symphony. Identify the track that is not from the Fifth Symphony by labelling it 'other'.

Track 16	Second subject
Track 17	Closing theme in Exposition / Codetta theme
Track 18	First subject
Track 19	'Other' – Theme from another symphony
Track 20	Transitional theme (bridge) between subjects 1 and 2

Listen to **Track 21 (0:28)** and Refer to **Appendix D** in the Resource Booklet.

- 4.2 Identify the section of the movement from which this extract is taken.

Coda

- 4.3 Describe ONE (1) element of music used by Beethoven to increase the intensity and excitement in this part of the movement.

Change in tempo – Presto

Change time signature to simple duple (2/2) = halving the pulse and effect of diminution.

First theme returns (bar 392) for a powerful climax

Accents, crescendos (from bar 380) – ff (bar 392)

Bar 392: Tutti, 1st theme returns for powerful climax, fanfare/victorious

- 4.4 Explain the following orchestral terminology and notation.

4.4.1 zu 2 (bar 355) **both players**

4.4.2 1. (bar 372) **first player**

- 4.5 Write out how the viola part in bars 364 – 365 should be played.

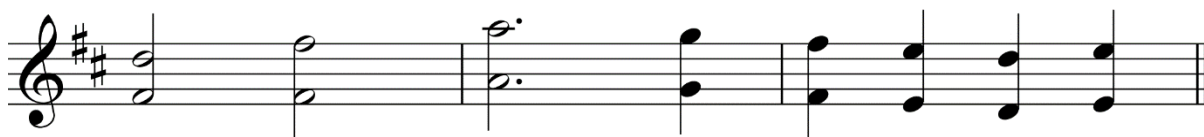


- 4.6 Rewrite the bassoon part in bars 374 – 377 an octave higher in the treble clef.



Each bar = $\frac{1}{2} \times 4 =$

- 4.7 Transpose the clarinet part in bars 392 – 394 so that it would sound the same when played by a clarinet in B \flat . Remember to add the new key signature.



Key signature =

Notes =

- 4.8 Identify the musical device used in bars 368 – 371 in the first violin part.

Repetition

QUESTION 5

Listen to **Track 22 (04:00)** and **Track 23 (05:30)**, which are two arrangements of one of your set works.

In an essay, use the music you hear on Track 22 and Track 23, and your own knowledge, to critically evaluate the extent to which the two arrangers of Track 22 and Track 23 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 Jazz represented by the set work.
- The purpose of this style of Jazz and its origins.
- The decade in which the style of Jazz was most popular.

Your essay will be marked according to 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.

	Track 22 (04:00)	Track 23 (05:30)
	Glenn Miller Remastered	Rudy van Gelder Edition/2009 Digital Remaster
Set work	One O' Clock Jump Count Basie Swing/Big Band Dancing/Entertainment 1930s/1940s	
Tempo / Rhythm	Steady Swing tempo – similar to original Typical 'swing' rhythm. Steady tempo – moderate Suitable for dancing – as typical of the style Pulse kept by drums	Faster than the original
Metre	Quadruple	Quadruple
Style	Big Band Swing arrangement	More like bebop than swing. Fast improvisations, extended choruses.
Riffs	Riffs are used	The riffs are not used (which is an important part of the original). Riffs are used at the end of electric organ solo.
Instruments	Big Band sound. Saxophones Trumpets (mutes used), trombones Piano, drum kit, bass 12–15 players Voice (at start) Contrast between reeds and brass instruments – similar to original (e.g. saxophone solo and riff played on muted trumpets)	Small ensemble (more like bebop than swing) Trumpet, saxophone Electric organ Drum kit, double bass The organ is used to make the accompaniment more interesting.
Improvisation Instruments	Piano Saxophone Trumpet Trombone 'Arranged jazz'. Improvisations written out because of the size of the group. Brass and reeds take turns to improvise against background riffs.	Extended trumpet and electric organ solos. Fast improvisation; extended choruses. Long Trumpet solo Electric organ solo Saxophone solo
Form	12-bar blues structure Introduction – full band, voice ('wake up boy'). Piano solo with rhythm section; boogie'ish left hand in piano/walking bass. 0'26 Tenor Saxophone solo – with riffs played on muted trumpets; rhythm section. Tenor saxophone solo repeated – with slight variation in solo; muted trumpets (riffs)	Intro: Saxophone, trumpet, electric organ, drums, bass. 0'20 Extended trumpet solo. Rhythm section (drum kit, electric organ, bass) 1'52 Electric organ solo. Rhythm section. 2'18 Electric organ solo. Trumpet and saxophone join playing riff from original 2'47 Electric organ solo accompanied by drum kit, bass.

	<p>0'59 Trombone solo – accompanied by drum kit, reeds in background</p> <p>1'16 Tenor saxophone solo – riffs played on muted trumpets.</p> <p>01'31 High trumpet solo with saxophone riffs (no reference to <i>Oh When the Saints</i>).</p> <p>Trumpet solo repeat.</p> <p>02'02 Trumpet solo with saxophone riffs.</p> <p>02'52 Melody from 'Sixes and Seven Times' played by the saxophones. Also a very short reference at beginning of track in the piano part).</p> <p>Entire band at the end – start quiet, getting louder towards end. Saxophones and brass play riffs in call and response – increase intensity to the end.</p>	<p>3'28 Saxophone solo accompanied by drum kit; electric organ riff.</p> <p>3'57 Saxophone and trumpet – call and response. Electric organ riffs, accompanied by drum kit.</p> <p>'Oh when the Saints' quote is not used.</p> <p>4'25 Repeated chords, Saxophone solo.</p> <p>Entire ensemble at the end. Increase in intensity to the end.</p> <p>'Six and Seven Times' tune is used at the beginning of the track / placement is different)</p>
Melody	<p>Repetitive, catchy, memorable. Use of syncopation in melody</p> <p>'Six and Seven Times' used at the end and very briefly at the beginning. Does not have the 'Oh When the Saints' quote</p>	<p>Use of syncopation in melody</p> <p>'Six and Seven Times' is used at the beginning. Does not have the 'Oh When the Saints' quote</p>
Dynamics	<p><i>Mezzo forte</i> – <i>forte</i>. No extremes of dynamics.</p> <p>Crescendo at end.</p>	<p><i>Mezzo forte</i> – <i>forte</i> throughout. Same throughout</p>
Texture	Homophonic and polyphonic sections (riffs)	Homophonic and polyphonic sections
Tonality	Major; No modulation	Major; No modulation
Purpose	Dance music	Not for dancing but more for improvisation.

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

No more than 9 marks available for either Track 22 or Track 23.

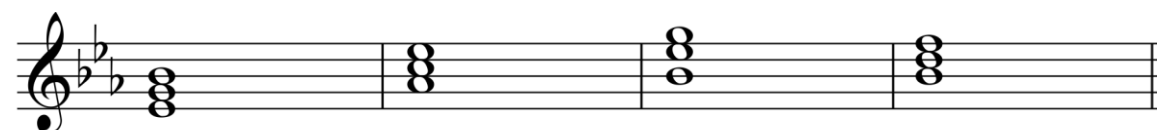
QUESTION 6

Listen to **Track 24 (0:42)**.

- 6.1 Identify the South African style heard in this track and give ONE reason for your answer.

Marabi: The Marabi chord progression / I - IV – Ic – V
Repetitive catchy melodies
Piano Ragtime style

- 6.2 On the staff below, write out the chord progression associated with this style. Use the given key signature and figure the chords with the correct Roman numerals.



The musical staff shows four measures of chords in E-flat major. The chords are: I (E-flat major), IV (A-flat major), I⁶₄ (E-flat major in first inversion), and V (B-flat major). The key signature has two flats (B-flat and E-flat).

Eb: I IV I⁶₄ V

Chord and Roman numeral = (1 × 4)

Listen to **Track 25 (01:45)**.

- 6.3 Identify the style of South African urban music represented in **Track 25**. State ONE characteristic that you can be heard in the music.

Kwela: use of pennywhistle; repetitive; danceable melodies, simple chord progression

- 6.4 Listen to **Track 25 (01:45)** and **Track 26 (02:28)**. Compare the instrumentation and the lyrics of the two songs and explain which song is more effective as a protest song.

Instrumentation: The melody in the first verse in Track 25 is played by a pennywhistle. In Track 26 it is sung.

Track 26 has a four-bar instrumental introduction. In Track 25 the introduction is sung.

Lyrics: The lyrics "ons dak nie, ons pola hier" (we're not moving, we're staying here) are left out in Track 25, which implies that the people were happy to move.

Track 26 would have been a more effective protest song due to its ambiguous lyrics and use of different languages which were misinterpreted by the government.

Total: 100 marks