



NATIONAL SENIOR CERTIFICATE EXAMINATION
SET A 2022

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 (00:43)**, **Track 02 (00:32)**, **Track 03 (00:33)**, **Track 04 (01:50)**, and **Track 05 (00:28)**.

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

A	Compound time	F	Monophonic texture
B	Augmentation	G	Atonal
C	Disjunct	H	Verse-chorus form
D	Swing rhythm	I	Improvisation
E	Brass section	J	Interrupted cadence

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

Listen to **Track 06 (00:27)**.

- 1.2 Place the melody lines in the order which they are heard.

	3
	1
	4
	2

Listen to **Track 07 (01:05)**.

1.3 Listed are six features that occur in **Track 07**. The lyrics of **Track 07** are printed in the table below. Insert each feature **once** in the column on the right, only at the point where it first occurs.

- a capella
- accelerando
- augmented chord
- dotted rhythm
- sequence
- trombone glissando

Dear kindly Sergeant Krupke You gotta understand	_____
It's just our bringin' up-ke That gets us out of hand	Sequence
Our mothers are all junkies Our fathers are all drunks	Sequence
Golly Moses, naturally we're punks!	A capella
Gee, Officer Krupke, we're very upset	_____
We never had the love that ev'ry child oughta get	Dotted rhythm
We ain't no delinquents We're misunderstood	Augmented chord
Deep down inside us, there is good!	_____
There is good! There is good, there is good There is untapped good	Accelerando
Like inside the worst of us is good	Trombone glissando
That's a touchin' good story Let me tell it to the world! Just tell it to the judge	_____

Listen to **Track 08 (01:47)**.

- 1.4 The following paragraph contains FIVE (5) inaccuracies. Correct these inaccuracies in the table below.

You have been listening to the first movement of Symphony no.3 by Ludwig van Beethoven. Beethoven was a composer who bridged the Romantic period and 20th century music. Like the first movement of many symphonies, the music is in rondo form. The symphony is subtitled 'Heroic' and this can be seen in the music's minor tonality and *adagio* tempo. The addition to the orchestra of the piccolo, contrabassoon and trombones adds weight to the *forte* sections.

Inaccuracy	Correction
Beethoven was a composer who bridged the Romantic period and 20th century music.	Beethoven bridged the Classical and Romantic periods/18 th –19th century.
Like the first movement of many symphonies, the music is in rondo form.	The first movement of most symphonies is in sonata form.
minor tonality	The tonality is major
adagio tempo	The tempo is allegro
The addition to the orchestra of the piccolo, contrabassoon and trombones adds weight to the <i>forte</i> sections.	Beethoven only added these instruments in his fifth symphony.

QUESTION 2

Listen to **Track 09 (00:16)**, **Track 10 (00:41)**, and **Track 11 (00:56)**.

- 2.1 Identify the action taking place in each track and explain how Mozart uses the characters' vocal melodies to enhance the specific scene.

Track 09:

Action: **Leporello pacing around outside the mansion**

Vocal melody: **Tonic-dominant melody instantly makes Leporello sound ridiculous/comic.**

Track 10:

Action: **Don Giovanni and Donna Anna fighting.**

Vocal melody: **Fast, dotted, ascending melody followed by falling quavers makes Donna Anna sound outraged**

Don Giovanni imitates Donna Anna to hide his identity.

Track 11:

Action: **Death of the Commendatore**

Vocal melody: **Intensely chromatic lines indicate the heightened emotion of the scene.**

Slow, dotted rhythm reminiscent of a funeral march.

Other correct answers may be possible.

Listen to **Track 12 (01:36)**.

- 2.2 The lyrics of an aria from Mozart's *Don Giovanni* are provided below. Outline **THREE** examples of word painting which can be found in this section of the aria.

Nella bionda egli ha l'usanza di lodar la gentilezza; nella bruna, la costanza; nella bianca la dolcezza; vuol d'inverno la grassotta, vuol d'estate la magrotta; è la grande maestosa, la piccina è ognor vezzosa.	With blondes it is his habit to praise their kindness; in brunettes, their faithfulness; in the very blonde, their sweetness. In winter he likes fat ones, in summer he likes thin ones. He calls the tall ones majestic. The little ones are always charming.
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'Blondes...kindness' – the music is reminiscent of a courtly minuet. The turn on 'gentilezza'.

'In brunettes' – the orchestral flourish reminds us of Donna Elvira's entrance.

'In the very blonde' – the melismatic and descending chromatic melody emphasises 'sweetness'

'Fat ones' and 'thin ones' – a dotted crotchet is used for 'grassotta' whereas two short quavers are used for 'magrotta'

'tall ones' – long note lengths, crescendo, ascending melody, the held note at the end of the phrase.

'little ones' – short note lengths, fast repetition of the words, descending melody.

Other correct answers may be possible.

Listen to **Track 13 (01:38)** and **Track 14 (01:01)**.

- 2.3 Discuss how Bernstein uses music to depict different ethnic groups in each of the tracks from *West Side Story*.

Track 13	Track 14
The Sharks – Puerto Rican Seis – Latin American percussion and speech delivery Huapango rhythms 6/8–3/4 Simply putting 'Latin American style' = ½ mark	The Jets – White Americans Bebop style Use of vibraphone/muted trumpets Simply putting 'Use of Jazz' = ½ mark

Other correct answers may be possible.

Refer to **APPENDIX A** and **APPENDIX B**.

- 2.4 Compare the use of the augmented fourth (tritone) interval in Appendix A and Appendix B.

Appendix A – the tritone resolves giving a sense of optimism

Appendix B – tritone is unresolved representing violence

QUESTION 3

Listen to **Track 15 (00:47)**.

- 3.1 3.1.1 State the form of Track 15.

12-bar blues

- 3.1.2 Write the chords most associated with this form in D \flat major. Do not use a key signature. Figure the chords.

Db I Gb IV Ab V

Addition of 7th to chord acceptable

- 3.2 3.2.1 Give the title and name the band leader of Track 15.

**One O'Clock Jump
Count Basie**

- 3.2.2 Name the style of jazz represented by Track 15.

Big Band/Swing/Kansas City style

- 3.2.3 In which decade was this style of jazz most popular?

1930s/1940s

Listen to **Track 16 (00:57)** and **Track 17 (01:00)**.

No smiling and laughing and grinning and dancing. No entertaining. They [bebop musicians] wanted to be an artist just like Stravinsky, who was just a pure artist. – Greg Tate in *Miles Davis: Birth of the Cool*.

I think the intention [in the creation of *Birth of the Cool*] was to create a listening music, a concert music that very deliberately did not have the drive and the funk of [bebop] on it. But it was mainly about trying to create new colours in a way where you widen the palate of jazz. – Quincy Jones in *Miles Davis: Birth of the Cool*.

- 3.3 Referring to the quotes above, discuss the music of Track 16 and Track 17 to compare the conception and timbre of bebop and cool jazz.

While the answers are given in the form of a table, candidates must write a paragraph using full sentences.

	Track 16 (Anthropology)	Track 17 (Boplicity)
Conception	<p>Jazz musicians frustrated with performing Swing repertoire set out to create a new 'musicians' style of jazz.</p> <p>Wanted a style of jazz that demanded close listening instead of being popular entertainment.</p> <p>Wanted jazz to return to its roots as an improvisatory form of music.</p> <p>Smaller band sizes naturally began to rely less on complicated group arrangements and more on individual virtuosity and improvisation.</p>	<p>Antipathy towards bebop from the general public and record labels.</p> <p>Musicians looking to exploit new jazz language but without the frenetic nature of bebop.</p> <p>Desire to create an arranged music which explored difference sonorities to previous jazz.</p> <p>Influence of Classical music, particularly Ravel, Bartok, Stravinsky</p>
Timbre	<p>Very virtuosic solo lines were difficult to copy.</p> <p>Asymmetric phrasing, 'Bombs' from the drummer, and an insanely fast tempo make the music impossible for dancing.</p> <p>Lots of chromaticism and complicated harmonies make the music difficult to listen to.</p>	<p>A laidback approach to playing the melody.</p> <p>A lyrical & legato approach to playing the melody & improvised solos.</p> <p>A subdued rhythm section: Drummer using brushes and double bass playing a steady walking bassline.</p> <p>Use of French horn, tuba, and baritone sax as melodic instruments.</p>

Other correct answers may be possible.

QUESTION 4

- 4.1 State the form of the fourth movement of Beethoven's fifth symphony.

Sonata Form

- 4.2 Describe TWO ways in which Beethoven extended this form in the fourth movement of his fifth symphony.

Used part of the 3rd movement in the development section

Extended the coda

- 4.3 List THREE other innovations which Beethoven used in his fifth symphony.

Four-note motif used throughout the work

Use of piccolo, contrabassoon, and trombones in 4th movement

Change to C major in the 4th movement

Use of thematic material in timpani

Attacca between 3rd and 4th movement

Change to *presto* tempo at the end

Unusual key relationships between different movements

Use of brass as melodic instruments

Any three answers

Study **APPENDIX C**, **APPENDIX D**, and **APPENDIX E**.

- 4.4 State the period of composition of each piece.

	Period of Composition
Appendix C	Modern/20th Century
Appendix D	Classical
Appendix E	Romantic

- 4.5 Discuss the instrumentation of Appendix C, Appendix D, and Appendix E to justify your answer to Question 4.4.

Appendix C: Woodwind referred to as 'reeds', Drum kit ('Traps'), Electric guitar. Tenor saxophone. Muted trumpets. 'Cello's split into four parts.

Appendix D: Paired woodwinds, Paired brass, only timpani in percussion section, 'cello and bass sharing a stave.

Appendix E: Extended woodwind section including cor anglais, extended brass section including tuba, harp in the orchestra, 'cello and bass on separate staves.

Other correct answers may be possible.

QUESTION 5

Listen to **Track 18 (04:41)** and **Track 19 (04:17)**, which are two arrangements of one of your set works.

In an essay, use the music you hear on Track 18 and Track 19, and your own knowledge, to critically evaluate the extent to which the two arrangers of Track 18 and Track 19 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 original work and the composer.
- The period of composition in which the original work was composed.
- Two characteristics of the style period which feature in the original work.

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.

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

	Track 18	Track 19
Set work	<i>Erlkönig</i> Franz Schubert Lied/Art Song Romantic Period Literary influence on the composition Programmatic music Supernatural tale Use of piano part to enhance scene/emotion	
Articulation	Beatbox adds a percussive effect lacking from the original	Greater range of articulation than the original due to the increased instrumentation
Beat	Steady beat throughout	Steady beat throughout
Metre	Simple quadruple	Simple quadruple
Time Signature	4/4	4/4
Phrasing	Similar phrasing to the original	Similar phrasing to the original
Rhythm	Triplet rhythm removed from the original. Accompaniment now uses quavers	Use of the triplet rhythm in the accompaniment
Tempo	Slower than the original	Similar to the original
Dynamics	Reduced range of dynamics compared to the original. Erlking sung <i>piano</i> and child sung <i>forte</i> similar to the original	Greater range of dynamics than the original
Pitch	Child sung at a high register Father sung at a low register Erlking sung at a high register	Similar pitch to the original with different instruments used for each character
Melody	Mostly similar to the original with some dramatic alterations	Similar to the original
Harmony	Simplified from the original Dramatic dissonant chords at the end of the song	Same as the original Some dramatic dissonant chords
Tonality	Matches the original. Mostly minor with the Erlking sung major	Matches the original. Mostly minor with the Erlking's sections played major
Texture	Changes freely between homophonic and polyphonic e.g. Polyphonic at the beginning with four different vocal lines then homophonic when the child, father, and erlking sing	More dense than the original More polyphonic than the original
Timbre	An a capella vocal ensemble Beat box accompaniment Distinctive bass motif absent	Orchestra – possibly a midi recording Dramatic use of brass and percussion throughout

Depiction of characters	Different singers for each character rather than one singer using different parts of the voice	<p>Different instruments used for each character.</p> <p>Narrator – Oboe</p> <p>Father – Trombone</p> <p>Child – Clarinet/Oboe</p> <p>Father – Trombone</p> <p>ErlKing – Flute</p> <p>Child – Trumpet/Oboe</p> <p>Father – Trombone</p> <p>Erlking – Flute</p> <p>Child – Trumpet/Oboe</p> <p>Father – Trombone</p> <p>ErlKing – Trombone</p> <p>Child – Strings/Oboe</p> <p>Narrator – trombone/trumpet</p>
Form	<p>Similar to the original</p> <p>'Eins-zwei-drei' introduction is different</p> <p>Dramatic chords and beatboxing added at the end of the song.</p>	<p>Similar to the original</p> <p>Short mysterious introduction on high pitched strings, harp and timpani</p> <p>Trumpet solo mimics the 'recitative' at the end</p> <p>V-i at the end is similar to the original</p>
	<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 18 has an a capella vocal ensemble whereas Track 19 has an orchestra' is not an acceptable answer. 'Whereas the original version of <i>Erlkönig</i> used a piano and voice, Track 18 has an a capella vocal ensemble whereas Track 19 has an orchestra' will gain 1 mark.</p>	
	<p>15 marks available for evaluation. Candidates must aim for a balanced evaluation. No more than 9 marks available for either Track 18 or Track 19.</p>	

QUESTION 6

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

- 6.1 Name the style of South African urban music represented by each picture in Appendix F. State a reason for your answers.

	Style	Reason
Picture 1	Kwela	Use of the pennywhistle
Picture 2	Mbaqanga	Electrified instruments
Picture 3	Isicathamiya	Male a capella singing
Picture 4	SA Jazz/Sophiatown Jazz/Township Jazz	Typical 1950s jazz band line up playing in a nightclub

Listen to **Track 20 (02:26)** and **Track 21 (04:15)**. Lyrics to both songs can be seen at **APPENDIX G**.

While Track 20 was written at the time of the forced removals from Sophiatown, Track 21 is Thandi Klaasen's reminiscence of Sophiatown.

- 6.2 Explain which song, Track 20 or Track 21, best reflects the mood of Sophiatown residents in the mid-1950s, which song best reflects South African urban music of the 1950s, and which song is more effective as a protest song.

Mood: Track 21 is outwardly more reflective of the mood of Sophiatown residents. (No mark for opinion)

Lyrics in Track 21 such as 'It was the place I knew where my dreams came true, Until they broke it down Sophiatown.' and 'I can see police on a winter night Breaking down the place where I was born.' give an accurate first hand description of the mood.

The mood of residents in Track 20 would appear to support the move. The lyrics of Verse 1, Verse 2, Chorus 1, and Chorus 2 are ostensibly positive about the relocation. Verse 3 and 5, giving the opinion of the Tsotsis (street boys), reveal the true feelings of the people.

Maximum of 3 marks for mood.

Music: Track 20 better reflects the music of the time. (No mark for opinion)

Track 20 has a Vocal Jive/Sofiatown style with obvious influences from Marabi music, Swing jazz, and contemporary vocal groups such as the Andrew's Sisters.

Track 21 has a more modern pop ballad feel with jazz inflections from the trumpet solo.

Maximum of 3 marks for music.

Protest: Either track could be seen as being more effective (no mark for opinion)

Track 20 would have been a more effective protest song in the 1950s due to its ambiguous lyrics, use of different languages, and use of satire/irony which were misinterpreted by the government.

Track 21 perhaps a better protest song today as it gives a very direct, personal reflection that can be understood without ambiguity.

Total: 100 marks