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TOTAL
MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2023

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 15 pages, 26 audio tracks and a Resource Booklet of 16 pages (i–xvi). Please check that your question paper is complete. Two pages marked for rough work are included in 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. Do not answer any questions in an answer booklet. The music notation must be written using a sharp pencil. The rest of the paper must be answered in pen. Write legibly and present your work neatly. Do not use Tipp-Ex.
4. 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. In general, one mark will be awarded for each significant fact EXCEPT for the ESSAY, where half a mark will be awarded per evaluation with the original work.
5. One blank page (page 15) is included at the end of the paper. If you run out of space for an answer, use this page. Clearly indicate the number of your answer should you use this extra space.

| QUESTION | MAXIMUM MARK | ACHIEVED |
|----------|--------------|----------|
| 1 | 18 | |
| 2 | 14 | |
| 3 | 22 | |
| 4 | 15 | |
| 5 | 20 | |
| 6 | 11 | |
| TOTAL | 100 | |

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 |

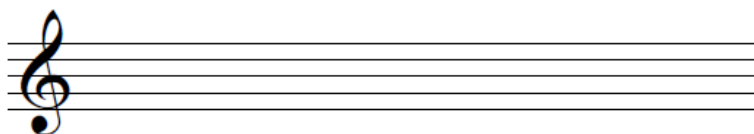
| Track 1 | Track 2 | Track 3 | Track 4 | Track 5 |
|---------|---------|---------|---------|---------|
| | | | | |
| | | | | |

(5)

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 staff below.



(1)

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

(1)

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:

(2)

And peace on earth:

(2)

Goodwill towards men:

(2)

- 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 has no introduction, but the opening chorus is fully written out for the full ensemble.

(5)
[18]

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.

(1)

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

(2)

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

(2)

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

(2)

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

(2)

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

- 2.6 What type of song is this?

(1)

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

(2)

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

(2)
[14]

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.

Track 11:

Track 12:

Track 13:

Track 14:

(12)

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.

(1)

3.3 Indicate the structure of the song.

| | | |
|----------|------------------|-------------------|
| Strophic | Through-composed | Modified strophic |
|----------|------------------|-------------------|

(1)

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.

(2)

3.5 Compare *Die Forelle* with your set work *Der Erlkönig* with regards to word painting and programmatic elements (2), tonality (1), form (1), melody and lyrical content (2).

(6)

[22]

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: _____

Track 17: _____

Track 18: _____

Track 19: _____

Track 20: _____

(5)

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.

(1)

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

(1)

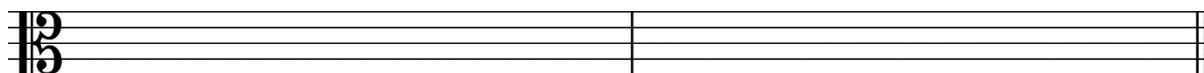
- 4.4 Explain the following orchestral terminology and notation.

4.4.1 **zu 2** (bar 355): _____

4.4.2 **1.** (bar 372): _____

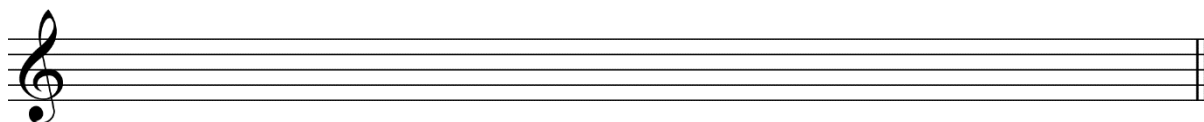
(2)

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



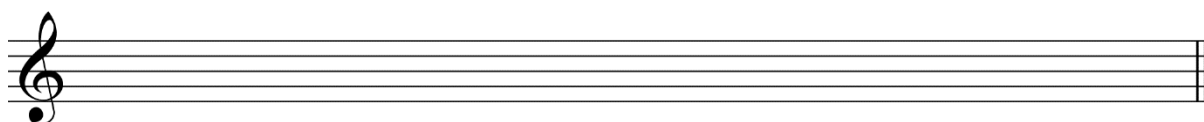
(1)

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



(2)

- 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.



(2)

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

(1)
[15]

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. |

[illegible]

[illegible]

[20]


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.

(2)

- 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.



(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 can be heard in the music.

(2)

- 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.

(3)
[11]

Total: 100 marks

ADDITIONAL SPACE (ALL QUESTIONS)

REMEMBER TO CLEARLY INDICATE AT THE QUESTION THAT YOU USED THE ADDITIONAL SPACE TO ENSURE THAT ALL ANSWERS ARE MARKED.

[illegible]