



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2011

MUSIC

MARKING GUIDELINES

Time: 3 hours

150 marks

These marking guidelines were used as the basis for the official IEB marking session. They were prepared for use by examiners and sub-examiners, all of whom were required to attend a rigorous standardisation meeting to ensure that the guidelines were consistently and fairly interpreted and applied in the marking of candidates' scripts.

At standardisation meetings, decisions are taken regarding the allocation of marks in the interests of fairness to all candidates in the context of an entirely summative assessment.

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, and different interpretations of the application thereof. Hence, the specific mark allocations have been omitted.

QUESTION 1

Choose FIVE of the following terms. For each term:

- give a brief definition (1)
- select a musical example that illustrates the definition, from pages i to vi of the Resource Booklet. (1)

Do NOT answer more than FIVE questions. Note that only the FIRST FIVE answered questions will be marked.

- 1.1 Mixolydian mode: *The major scale with a flattened seventh. Series of pitches with semitones between 3 and 4, 6 and 7.*
Example: *D*
- 1.2 Aleatoric music: *Music in which some element of composition or performance is left to chance.*
Example: *H*
- 1.3 Tritone: *An interval that consists of three whole tones. The interval of an augmented fourth.*
Example: *E*
- 1.4 Tierce de Picardie: *The raised or major third of the final tonic triad in a minor key.*
Example: *A*
- 1.5 Diminution: *The division of the notes of a melody into shorter ones; arithmetical division of melody notes; the shortening of the lengths of notes of a melody or series of notes or theme.*
Example: *F*
- 1.6 Strophic song: *The repetition of the same music for all verses (stanzas) of a song.*
Example: *C*
- 1.7 Quintuplet: *Five notes in the time of four of the same kind.*
Example: *G*
- 1.8 Canon: *A melody with one or more imitations of the melody played after a given duration.*
Example: *B*

[10]

QUESTION 2

2.1 Listen to **Track 1**.

Which instrument is playing the solo?

Oboe (1)

2.2 Listen to **Track 2**.

2.2.1 Tick the repeating chord progression that you hear in Track 2.

I-vi-IV-V	I-IV-V-I	I-iii-IV-V	I-IV-I-V	(1)
-----------	----------	-------------------	----------	-----

2.2.2 **Track 3** is a different version of the same song. What is the style of this track?

Reggae, Caribbean (1)

2.3 What is the tonality of the following extract?

To-night, to-night, won't be just an-y night. To-night there will be no morn-ing star.

Blues	Whole tone	Pentatonic	Dorian mode	(1)
-------	------------	-------------------	-------------	-----

2.4 Listen to **Track 4**. What is the metre of the extract?

Simple	Compound		Irregular	(1)
Duple	Triple	Quadruple	Quintuple	

2.5 Listen to **Track 5**.

2.5.1 What style of jazz is this?

Bebop (1)

2.5.2 Give a reason for your answer in Question 2.5.1.

Complex melodies
Complex, dense chord structures
Unusual chord progressions
Varied and unpredictable rhythms
Varied and irregular phrase lengths
Fast tempo (1)

2.10 Listen to **Track 10** while following the extract below:

The musical score consists of three systems of piano notation. The first system (measures 1-3) shows a treble clef with a continuous eighth-note triplet pattern and a bass clef with a triplet eighth-note pattern. The second system (measures 4-6) continues the treble clef pattern, while the bass clef has a quarter note followed by a half rest. The third system (measures 7-9) shows empty staves. Brackets below the staves indicate the boundaries of sections A, B, and C.

Write down the chord progression indicated by the letters A, B and C. Indicate the chord and position.

G minor: *ic – V – I*

(3)
[18]

QUESTION 3

Choose **ONE** of the following styles, and expand under the given headings:

- Musical influences on the style (2)
- Musical characteristics of the style (3)
- Historical, political and/or social context (2)

3.1 Kwaito

Musical influences:

Hip-hop, disco, R&B, rap

Bubble gum

Chicago House

'Slowed-down garage music'

Musical characteristics:

Slowed down house

Electronically-generated instrumental accompaniments

Melodically and harmonically sparse

Melodic and percussive looped samples of African music

Deep bass lines

Vocals, generally male, shouted or chanted rather than sung or rapped

Emphasis on drum and deep bass lines ('four to the floor')

'Lyric' phrases repeated sequentially at various pitches

Historical, political and/or social context:

Music of post-apartheid black youth

Dance music

Lyrics: Township slang

OR

3.2 Kwela

Musical influences:

American swing (Artie Shaw, Benny Goodman)

Marabi

Scottish fife and drum bands (Boer War)

Musical characteristics:

Saxophone jive

Pennywhistle – herdboys' instrument

Glides, blue notes, chromatic passing notes – improvisation

Historical, political and/or social context:

Street performers in shanty towns

Young performers (boys)

Party and dance music

Warning of approaching police vans

[7]

QUESTION 4

The theme below is taken from a classical symphony.



4.1 From this theme, extract and write out three different motifs (short musical ideas) that could be used in a development section.



Other possibilities.

4.2 Select ONE motif and illustrate the following compositional techniques:

- Augmentation
- Sequence
- Inversion

For example:



(3)
[6]

QUESTION 5

5.1 Study the extract below, from one of your prescribed works.

115

„Ich lie - be dich, mich reizt dei-ne schöne Ge - stalt, und

119

bist du nicht wil - lig, so baruch' ich Ge- walt." „Mein

123

Va - ter, mein Va - ter, jetzt fasst er mich an!

5.1.1 Why did the composer use through-composed form to set the words of this poem?

Narrative ballad, telling a story

Captures the mounting tension of the poem

(1)

5.1.2 Give two examples of programmatic writing in the extract.

Triplets represent anxiety and/or galloping horse

High pitch conveys boy's growing fear

Pretty melody in major key represents enticement of Erlkönig

(2)

5.1.3 Name the cadence and key in bar 121 to 122¹.

Perfect in D minor

(1)

5.1.4 This piece is written with a common-time time signature. Re-write bars 124 and 125 with the equivalent compound signature. Insert the new time signature.

(3)

5.2 Listen to **Track 11**, another example of the same genre.

5.2.1 From which historical period is this piece taken?

Modern, Twentieth Century

(1)

5.2.2 Give two reasons for your answer.

*Angular melody, fragmented, chromatic
Range two octaves, atonal, dissonant
Syllabic, irregular phrases, Sprechgesang*

(2)

5.2.3 Suggest a feasible composer for this piece.

*Schoenberg
Other convincing Twentieth Century composer of atonal music.*

(1)

[11]

QUESTION 6

Study the score extract on pages vii to ix of your Resource Booklet.

6.1 Identify examples of the following compositional devices on the score extract.

Compositional Device	Instrument(s)	Bars
Imitation	<i>Bassoon and horn Lots of other examples</i>	318 – 319
Sequence	<i>Flute Other examples</i>	324 – 325
Monophonic texture	<i>Strings, contrabassoon Piccolo, oboe, horn</i>	335 – 337

(3)

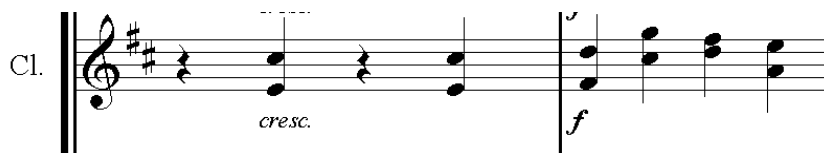
6.2 Analyse the chords marked A, B and C. Name the key, chord and position.

	Bar	Key	Chord/inversion
A	333 ¹	<i>C major</i>	<i>V⁷b</i>
B	333 ³		<i>I</i>
C	334 ¹		<i>iib</i>

(7)

6.3 Re-write the clarinet part in bars 343 to 344 for a clarinet in B flat. The B flat clarinet sounds a major second lower than written. Insert a key signature.

*1 mark for correct time signature
1 mark per correct bar*



(3)

6.4 Write out how the second violin part in bar 328 should be played.



(1)

6.5 The opening of this movement has been described as 'a blazing, triumphant sound' (Sadie). Name three ways in which the composer achieves this.

*Change to C major
March-like, dotted rhythms
Use of brass, trombones*

(3)

6.6 Give one example of a Romantic symphony that was influenced by the cyclical nature of this work.

*Symphonie Fantastique (Berlioz)
Other convincing answer*

(1)

[18]

QUESTION 7

Mannenberg was adopted as an anthem of the struggle against apartheid, an unusual role for a song without lyrics. What musical characteristics and influences contributed to its iconic status in the South African urban music repertoire?

New musical genre – South African jazz

Blending of South African musical forms such as marabi, mbaqanga, ghoema and langarm with American jazz-rock fusion, AME hymnody, greater than the sum of its parts (syncretic)

Lilting melody

Other convincing answer

Refer to open-ended question rubric

[5]

QUESTION 8

West Side Story has been described as 'fusion of song and drama with electrifyingly violent choreography' (Kamien). In a short essay of about one page (250 words), expand on how the music of *West Side Story* helps to capture mood, portray drama and facilitate dance. Refer to at least three songs from the musical to support your discussion.

Pivotal role in the genre, not only because of its serious subject matter but also musical sophistication

Ethnic considerations – American vs Puerto Rican represented by big band jazz vs Latin-American dances

Use of big band jazz

Rhythmic vitality: changing metre in 'America', breathless rhythm in 'Something's Coming' 'Tonight' ensemble – complex layering with each individual or group voicing its own anticipations for the evening

Variety of dance rhythms Alla Spangola ('I Feel Pretty'), Beguine ('Tonight')

Jazz characteristics of 'Cool'

Ballad, love songs 'One Hand, One Heart', 'Somewhere', 'Tonight'

Use of tritone with its negative connotations – possibly to denote the unstable relationship between Tony and Maria, and the ruthlessness of Sharks and Jets

Motivic development

Creation of dramatic continuity through the use of motifs and other devices

Unusual degree of dissonance and rhythmic complexity for the time

Integration of Latin-American dance forms (Mambo, Huapango, etc.)

Musical ends on unresolved dissonance – unresolved ending?

Large orchestra – use of colour to portray mood, etc.

Music often emotional, serves the drama

Other valid points

Refer to open-ended question rubric as a guideline

Relevant reference to three songs (3)

One mark per significant fact (7)

[10]

QUESTION 9

9.1 Listen to **Track 12**, an example of South African traditional music. Compare this track to the general characteristics of ONE of the world musics that you have studied, under the following headings. Insert the style that you have chosen.

	Track 12	<i>Indian</i>	<i>Sub-Sahara African</i>	<i>Middle Eastern</i>	<i>North African</i>	<i>Japanese</i>	<i>Celtic</i>	<i>South American</i>
Tonality/harmony	<i>Rich harmonies Strong cadences (European influence) African emphasis on lower range of voices</i>	<i>Microtonal Modal</i>	<i>Hexatonic, heptatonic, and pentatonic Non-western harmonies</i>	<i>Microtonal</i>	<i>Diatonic? Microtonal</i>	<i>Outside Western tuning</i>	<i>Pentatonic Diatonic Modal</i>	<i>Diatonic</i>
Melody	<i>Call and response</i>	<i>Tháts, rág, páltas, Single line melody Improvisation</i>	<i>Call and response Vocalisations Cyclical</i>	<i>Single melodic line Extensive ornamentation Melismatic</i>	<i>Solo voice Lyrical improvisation Borrowed ideas Call and response Ornamentation</i>	<i>Tone clusters</i>	<i>Folk melodies</i>	<i>Call and response vocals Portuguese folk influence</i>
Rhythm	<i>Syncopated</i>	<i>Talas, complex subdivision of beats</i>	<i>Polyrhythms, cross-rhythms, complex rhythms</i>	<i>Free rhythm Declamatory</i>	<i>Spanish dance rhythms Flamenco influence</i>	<i>Drum not obviously metrical Underlying met</i>	<i>Compelling fixed rhythm Dance rhythms</i>	<i>Driving beat Polyrhythm Bossa nova beat Samba rhythm</i>
Instrumentation	<i>(Zulu) male choir Lead vocalist and bass-heavy backing vocals No instruments</i>	<i>Sitar, tambura, tabla</i>	<i>Drums, high and low pitched, rattle, bells, voices, handclaps</i>	<i>Solo voice, amplified</i>	<i>Metallic drum Stringed instrument (oud, rabab) Tabla Gasba (rosewood flute) Guttural vocals</i>	<i>Hichiriki (double reed) Sho (mouth organ) Koto (zither)</i>	<i>Stringed instruments, harp, fiddle, mandolin, drums, drone</i>	<i>Variety of drums, cowbell, rattles, tambourine, guitar</i>

[8]

QUESTION 11

- 11.1 Queen's *Bohemian Rhapsody* and Led Zeppelin's *Stairway to Heaven* (**Track 13**) both feature regularly on lists of 'Best Rock Song Ever'. Compare the musical elements of these two songs to help you decide which one is more deserving of the title.

Must express an opinion

Instrumentation in Stairway to Heaven relieves the repetitive (strophic) form of the song

Begins with simple accompaniment on solo acoustic guitar and recorders/flutes, sometimes playing countermelody

Rock band instruments gradually added until full rock climax

Bohemian Rhapsody unusual musical structure for popular music

No chorus, instead consisting of seemingly disjunct sections including piano ballad, operatic segments and an acappella and heavy metal sections

Refer to open-ended question rubric

1 mark per significant fact

[5]

QUESTION 12

12.1 Name the intervals marked 1 to 6 in the extract below:

The musical score consists of four systems, each with a vocal line and a piano accompaniment. The lyrics are: "Keep cool - ly cool, boy! Don't get hot, 'cause man you got some high times a head. Take it slow, and Dad - dy - o, you can live it up and die in bed. Boy, boy, cra - zy boy, stay loose boy." The score includes various musical notations such as treble and bass clefs, time signatures, and dynamic markings. Six specific intervals are marked with circled numbers 1 through 6.

1. *Augmented fifth*
2. *Perfect octave*
3. *Diminished fourth*
4. *Minor third*
5. *Minor second*
6. *Compound major sixth OR major thirteenth*

[6]

QUESTION 13

Answer **ONE** of the following questions (13.1 OR 13.2 OR 13.3 OR 13.4):

13.1 Transcribe the following melody into tonic sol-fa notation. Write the sol-fa notation above the staff.

Doh is G

You've got to ac - cent - tchu-ate the pos-i-tive, e - lim - i-nate the neg-a tive_

5

latch on_____ to the af-firm-a-tive, don't mess with mis ter in be tween.

(10)

OR

13.2 Transcribe the following melody into guitar tablature on the empty staff.

5

(10)

OR

13.3 Write a figured bass below the staff of the following 4-part extract.

d: Vb i vii°b ib i iv ii°b V Vd ib i

4

ic V VI ib iv ii°b III°b V7 i

(10)

OR

13.4 Transcribe the following 4-part extract into guitar chords. Write the chords above the staff.

A/C# Dm C#°/E Dm/F Dm Gm E°/G A A7/G Dm/F Dm

Dm/A A Bb Dm/F Gm E°/G F+/A A7 Dm

4

(10)

[10]

QUESTION 14

Study the score below, which is a choral arrangement of one of your prescribed works.

13

Soprano
Alto
Tenor
Bass

Wim - o- weh, u-wim - o- weh, u wim - o- weh, u-wim - o- weh, u
Wim - o- weh, u-wim - o- weh, u wim - o- weh, u-wim - o- weh, u
Wim - o- weh, u-wim - o- weh, u wim - o- weh, u-wim - o- weh, u
(M)-bu - be - wo, wim - o- weh,
Gb: I IV

15

S.
A.
T.
B.

wim - o- weh, u-wim - o- weh, u wim - o- weh, u-wim - o- weh, u -
wim - o- weh, u-wim - o- weh, u wim - o- weh, u-wim - o- weh, u -
wim - o- weh, u-wim - o- weh, u wim - o- weh, u-wim - o- weh, u -
wim - o- weh, wim - o- weh.
Gb: Ic V⁷

14.1 Analyse the chord in each bar; write below the score. Indicate the key, chord and position. (5)

14.2 What is unusual about the chord in bar 16? (1)
The third is omitted.

14.3 Name two ways in which this arrangement differs from the original recorded version of the song. (2)
*Western diatonic chords
Mbube mispronounced 'wimoweh'
Improvised top line is notated
Western notated time signature, African rhythmic aspects lost
Other valid answer* [8]

QUESTION 15

For each of the following elements of opera, give a brief definition (**1 mark**) and describe its role in the opera (**1 mark**).

15.1 Recitativo secco

Simple speech-like solo text setting with sparse chordal accompaniment on continuo instruments

Advances the plot, covers long stretches of dialogue (2)

15.2 Aria

A song for solo voice with orchestral accompaniment

Expresses emotions, thoughts, concerns (2)

15.3 Overture

Orchestral introduction or prelude

Sets the scene, anticipates coming action, may include themes from opera (2)

[6]

QUESTION 16

16.1 Listen to **Track 14**. This style is known as:

Hip Hop	Motown	R 'n B
---------	---------------	--------

(1)

16.2 Name two significant characteristics of this style as heard in the extract.

Emphasis on offbeat (backbeat)

Lavish Spector-like recording sound

Doo-wop/gospel harmonies (2)

16.3 You have been asked to set the following lyrics, from Edwin Starr's *War*, in a punk rock style. As a starting point, write a rhythm that will match the style and the words. Write the lyrics below your rhythm.

War means tears
To thousands of mothers' eyes
When their sons go to fight
And lose their lives.

I mark each for:

Punk style, chant-like

Correct notation/grouping, clear and legible

Unity/diversity balance

Music notation matches syllable placement in words, all syllables notated (4)

[7]

QUESTION 17

Listen to **Track 15**.

Expand on this style of jazz under the following headings:

17.1 Instrumentation:

Big band – fourteen or fifteen musicians
Grouped into three sections: saxophones, brass and rhythm (2)

17.2 Improvisation:

More composed and arranged than improvised
Few solos of restricted length
'Improvisation' written out (2)

17.3 Name one prominent artist or composer:

Duke Ellington
Billy Strayhorn
Any other convincing Big Band/Swing artist or composer (1)
[5]

Open-Ended Question Scoring Rubric		
10	4	Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful explanation or opinion.
7½	3½ – 4	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some explanation or opinion.
5	2½	May address all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence, inconsistent or flawed explanation.
2½	1 – 2	Demonstrates minimal understanding of the question, does not complete all requirements, and provides only a vague reference to, or no use of, the facts.
0	0	Is completely irrelevant or off-topic.

Total: 150 marks