



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2012

MUSIC

MARKING GUIDELINES

Time: 3 hours

150 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

1.1 The musical *West Side Story* was a landmark musical for its time. Name one musical and one non-musical reason why this is so. (2)

- tragic plot – 2 people die on stage
- prominent role of dance
- subject matter – dealt with racism directed towards immigrants, gang warfare, delinquent issues ...
- variety of musical styles (jazz, contemporary, opera-like ensemble piece, Latin-American)
- use of dissonance (tritone)
- Fusion of dance and drama
- other convincing answer

1.2 Study the extract from *West Side Story* labelled Extract 1 in your Resource Booklet and answer the questions that follow:

1.2.1 What is unusual about the rhythm in this song? (1)

The feel of 3/4 and 6/8 alternation from bar to bar, although written in 6/8. Huapango rhythm

1.2.2 Comment on how the rhythms used contribute to creating the upbeat mood of this song. (2)

The alternating feel of 6/8 and 3/4 creates accents in unexpected places which in turn affects the rhythm of the words as well as the choreography. It accommodates the Latin-American choreography very well, which is appropriate since the song features Puerto-Rican immigrants, and their experience of living in America. Quick quavers and syncopation - excitement and momentum. Huapango rhythm - complex structure that combines duple and triple time signature. The men and women/2 groups are communicating opposite points of view in the song, and this alternating rhythmic feel communicates this in a musical way as well (a humorous duel of sorts).

1.2.3 Write the rhythm of bars 5 – 6 of the **PIANO PART** in the equivalent simple time signature without changing the aural effect. (3)



OR



(will accept two triplets in 2nd bar)

1.2.4 Analyse the chords marked (i), (ii) and (iii). Indicate chord and position/inversion (3)

- (i) IVc or IV6/4
- (ii) I⁶c or I⁴
- (iii) V

1.3 Listen to Track 1.

1.3.1 What type of soprano is featured? (1)

Coloratura

1.3.2 Specifically, which of the following terms identifies Track 1? Mark the correct box. (1)

Chorus	Ensemble	Recitativo Secco
Recitativo Accompagnato	Incidental Music	Aria

1.3.3 Give a reason for your answer in Question 1.3.2. (1)

Solo with full orchestral accompaniment. Setting of words in melodic line is melismatic, virtuosic display typical of aria.

1.3.4 For what dramatic purpose would Track 1 be used in an opera? Do you think it achieves this? Justify your answer by referring to Track 1. (3)

To communicate the feelings of the character at this point in the drama. The story/plot pauses to allow the soloist space to display his/her talent and prowess as a singer. Arias usually have beautiful and emotive melody lines and are the climax points of an opera.

Yes. Virtuosic display of the soloist showcased in a demanding solo.

1.3.5 Name one significant difference between Opera and Musical Theatre. (1)

Usually no spoken dialogue in opera, whereas in musical theatre, there is dialogue.

Styles of singing different – classical training required for opera, whereas in musical theatre this is not necessarily the case.

Any other acceptable difference ...

[18]

QUESTION 3

- 3.1 Listen to Track 3, an extract from Schubert's *Der Erlkönig*. Name, in the correct order, the three 'characters' heard. (3)

1. The son, 2. The Father, 3. The erlking

- 3.2 Choose ONE of these 'characters' from Track 3 and state how Schubert communicates their emotions and/or intentions **through the music** as heard **in the extract**. (3)

Son: Is scared, anguished. This is communicated through the high pitched notes on 'Mein Vater' in the melody. The piano accompaniment features rapidly played, insistent repeated notes in a minor key and a descending bassline which helps to communicate the fear felt by the boy. Dissonance heard also assists in communicating fear of boy.

Father: He is trying to reassure the son that all will be well. The melody line sung by the father is in a lower register and sung in a calm manner. This communicates the calming presence of the father. The piano accompaniment features rapidly played, insistent repeated notes in a minor key but at a lower pitch than when the son sings. This also helps to create a calming atmosphere. The piano also imitates the pounding of the horse's hooves as they ride through the woods.

Erlking: In a major key, softer piano accompaniment. Melody line is more lyrical and legato than previously in the extract. At this point the Erlking is trying to entice the boy through false promises, and the softer piano accompaniment as well as the lyrical melody helps to communicate this – it creates a pleasantly sinister mood!

1 mark for stating the mood/state of being

2 marks for substantiating how the musical elements support this (must refer to specific elements such as melody, tonality, rhythm, pitch to get full marks). Only need to refer to 1 element but must explain how it works to communicate effect.

- 3.3 Listen carefully to Track 4. It repeats the two intervals sung on the words 'Mein Sohn' three times. What are the two intervals? (2)

Interval 1 Perfect 4th

Interval 2 Minor 2nd / semitone, half tone

- 3.4 Both *Bohemian Rhapsody* and *Der Erlkönig*. make use of the same musical form/structure. Identify the form and state why you think Schubert and Freddie Mercury chose to use it in *Der Erlkönig* and *Bohemian Rhapsody*? (2)

Through-composed form.

This was the best choice for *Der Erlkönig*. as the poem demanded a different musical arrangement for each new stanza, each character portrays its own voice register and tonality. Similarly, *Bohemian Rhapsody*, which represents an outpouring of consciousness, demanded a form which allowed for this ... 'Rhapsodic' and 'bohemian' in nature.

Both works are story-like in nature, which suits the through-composed form.

The juxtaposition of different styles in *Bohemian Rhapsody* (working together with the 'plot') also works well with the through-composed form.

3.5 Study the extract from *Bohemian Rhapsody* below.

63 $F\#dim Fm^7 B B\flat A B\flat B B\flat A B\flat E\flat B E\flat B\flat$
 Eas - y come, easy go, will you let me go. Bis-millah! No, we will not let you go. Bismillah! We

68 $E\flat B\flat$
 will not let you go. Bismillah! We will not let you go. Will not let you go. Will not let you go.

73 $G\flat^7 Bm A D D\flat G\flat B\flat E\flat E\flat B\flat E\flat A\flat D Gm$
 Ah. — No, no, no, no, no, no, no. Mama mia let me go. Be - el - zebub has a devil put aside for

A **B**

3.5.1 Write the enharmonic equivalent of the notes marked **A** and **B** in the spaces marked below. (2)

OR

3.5.2 Write the $F\#$ diminished triad in first inversion. (1)

3.6 Listen to Track 5. How does the use of musical instruments and vocal style combine to create the aggressive mood of the extract? (3)

Electric Guitar: dominates the sound, use of distortion, full sound, repetitive riff played with aggression.

Bass Guitar: doubles the guitar line when playing riffs – doubling the octave – creates full sound typical of hard rock/heavy metal – helps to accentuate aggression.

Drums: Cymbal crashes, bass drum on every beat, aggressive deliberate style of playing.

Vocals: Style of singing is harsh and vocal line is overdubbed (adds power), melodic line is repetitive and at a fairly high pitch.

All of the above helps to accentuate the lyrics which are aggressive and sneering.

Any other reasonable and substantiated answer.

ONE mark per fact.

3.7 Listen to Track 5 again.

- 3.7.1 Write the rhythm used with the words 'So you think you can stone me and spit in my e-ye' in the space provided. (2)

will also accept



eye — 

So you think you can stone me and spit in my eye...

- 3.7.2 Listen to the drum kit rhythm used on Track 5, with the words *Or Baby, don't do this to me Baby*, and **circle the correct answer**.

The snare drum is playing on

- A Beats 1 and 3 of the bar
 - B Beats 1 and 2 of the bar
 - C Beats 2 and 3 of the bar
 - D Beats 2 and 4 of the bar**
 - E Every beat of the bar
- (1)

- 3.7.3 The tonality of this extract is:

(Please circle the correct answer)

- A Major**
 - B Bitonal
 - C Minor
 - D Based on the blues scale
- (1)

- 3.8 Listen to Track 6. It is a cover version of one of your set works. It was recorded by Karl Denver and his trio in 1962. Karl Denver was a Scottish singer who shot to fame after releasing this recording.

- 3.8.1 Compare and contrast the Karl Denver version of this song to the original. In your response, evaluate the success of both versions, and substantiate your answer by referring to both versions of the song. (5)

Yodelling (singing style far more forced in Denver version), discuss vocal style.

Accompaniment – guitars far more prominent. Original version just a background box guitar.

Speed – much faster in Karl Denver version.

Use of drum kit in Denver version – none in original.

Text is changed.

Rhythmic changes.

Pitch and intonation differences.

Original more focus on vocals (almost a capella), Denver version arranged with instruments

Original has a more relaxed feel, Denver is more arranged and structured

Improvisational quality in the original

Any other well-explained differences.

Candidates must evaluate the success of both and give a substantiated opinion in order to gain full marks

(2 marks for evaluation, 3 marks per fact for stating differences)

- 3.8.2 This song has been adapted and performed in hundreds of different ways since its release in the 1930s. What controversial and ethical issues have been the consequence of this and how has it recently been addressed? (3)

Issue of copyright – Other record companies and performers made millions off the song, while the Linda family did not benefit financially (Linda died a poor man) until recently when they were awarded royalty payments in a court case (Can mention Dickens Provision) ... Also issue of exploitation based on race – white-owned recording companies took advantage of uneducated black musicians ...

Importance of SAMRO for fair distribution of royalties to prevent similar situations in future.

One mark per fact

[28]

QUESTION 4

Listen to Track 7 and answer the questions that follow.

- 4.1 Which two South African urban styles are combined in this track? (2)

Isicathamiya and Mbaqanga.

- 4.2 The track is in the key of F Major. Write the repetitive four chord sequence heard in the fast chorus in the space provided.

You may use guitar chord symbols or chord figuring. (4)

| F (I) | Bb (IV) | F/C (I6/4) | C (V) |

[6]

QUESTION 5

In an article from *The Mail and Guardian Online*, the following is written about *Mannenber*:

'Prior to its release, the jazz musicians of the Cape were largely concerned with fitting into the styles of their American influences. After *Mannenber*, there was much more of an emphasis on creating locally-inflected jazz, on creating sounds that could be termed authentically South African.' (Chris Roper, 28 May 2010)

- 5.1 In a short essay (of about 250 words) expand on how *Mannenber* came to be an example of 'authentically South African' Jazz. Your answer should consider musical influences, socio-political context and the musical elements of *Mannenber*. (10)

- (i) Musical influences – Abdullah Ibrahim exposed to AME hymnal through his mother (Missionary hymns), Marabi, USA Jazz, Langarm, SA Jazz.
- (ii) Coloured community displaced from District 6 to a new area named Mannenberg – thus the title.
 - UDF rallies – came to be played as a symbol of the struggle of the coloured community.
 - Not a typical protest song, yet became an anthem for the oppressed.
 - It embodied a mixed culture musically (significant for coloured community) and it invited constant collective improvisation as its nature was jazz/improvisatory – a participatory song which was inclusive and therefore, unifying. (Basil Coetzee and Robbie Jansen were main proponents of its popularity at rallies as Abdullah Ibrahim was in exile during this time.)
 - Its link to Afro-American Jazz tradition also was significant as coloured and black communities could identify with this (Black Consciousness Mvt prominent at this time).
 - unofficial 'national anthem'.
- (iii) Musical elements:
 - repeating chord progression so typical of SA township sound (I IV Ic – V⁷)
 - Improvisatory – interaction between sax's and piano throughout, call and response nature
 - Instrumentation – Thumb-tack treated piano, sax, bass, drums – simple ensemble
 - Melody – lilting, repetitive
 - Tempo is laid-back

[10]

QUESTION 6

6.1 Listen to Tracks 8 and 9 and compare them by filling in the table below.

(6)

	Track 8	Track 9
Style	Dixieland/New Orleans	Bebop
One significant performer/composer of this style	Louis Armstrong, Joe 'King' Oliver, Kid Ory, Jelly-Roll Morton	Charlie Parker, Dizzy Gillespie, Thelonius Monk, Miles Davis

	Track 8	Track 9
One significant identifying musical feature of the style	Collective improvisation, Clarinet plays higher counter-melody, trombone plays bassline. Polyphonic texture Muted horn, call and response, small ensemble	Melodic, rhythmic and harmonic complexity, fast beat, 'bombs', irregular rhythms, busy melodies, complex tonality, walking bass

6.2 Study Extract 3 in your Resource Booklet and answer the questions below.

6.2.1 Identify the form of the song. (1)

AABA
32 bar form

6.2.2 Identify the key of the piece. (1)

Eb Major

6.2.3 What chord is used in the bass clef on beats 1 and 2 of bar 12? Write the key and chord figuring. (1)

Eb Major: chord IV (Ab Major)

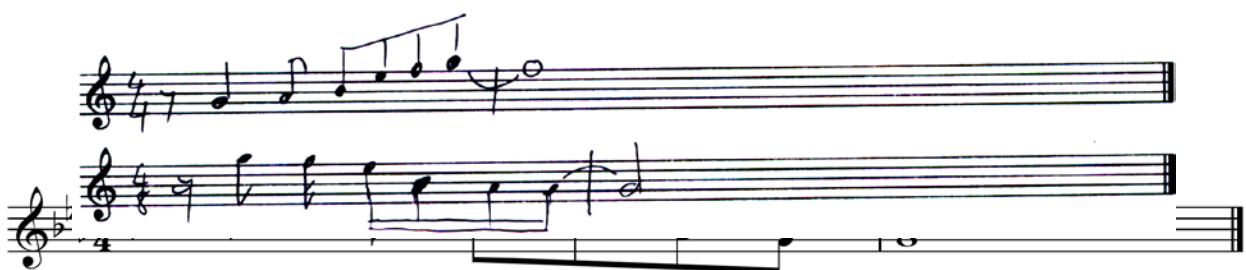
6.2.4 Now study the chord used in beats 1 and 2 of bar 13. How does this chord differ from the chord identified in Question 6.2.3? (2)

C4 or Cnatural has become Cb – a major 3rd has become a minor 3rd. The chord has therefore changed from major tonality, to minor tonality.

6.2.5 Below is an excerpt (opening motif) from the song (bars 1 and 2).

On the blank staves below use this motif to illustrate the following two compositional techniques:

- Inversion (2)
- Diminution (2)



Also accept 2/4

6.2.6 What rhythmic effect is found throughout the song? (1)

Syncopation

6.2.7 Copy a bar from the song that illustrates this effect and mark it clearly in your answer. (1)

For example, bar 6, 24, 29 ... many other acceptable answers
Any acceptable answer that clearly demonstrates an understanding of syncopation

6.2.8 Define the following words AND copy a bar from the song that illustrates your answer clearly. (3)

Chromatic

Literally means 'colourful', based on chromatic scale, notes or chords or harmonies that do not belong to the key (1).
For example, Bar – (1)
any acceptable example (1)

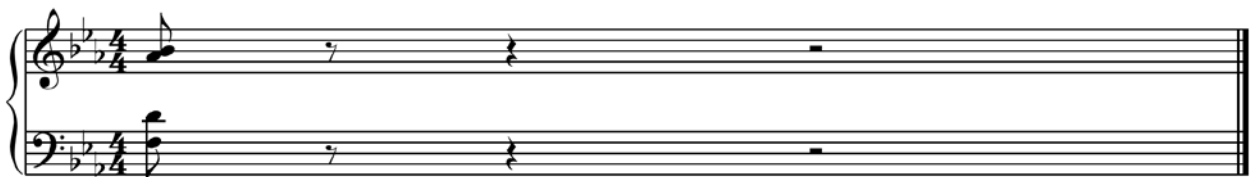
Dominant Seventh Chord (3)

Chord 5 (V) of the key with the added (minor) 7th degree taken from the root of the chord (1).

Tetrad built on the dominant degree of a major or minor scale. A major triad and minor seventh (diatonic chord).

Bar 19 (1)

(1)
[23]



QUESTION 7

- 7.1 Study Extract 4 and listen to Tracks 10, 11, 12 and 13 and write down the style of music for each in the space provided. (4)

Track 10 Folk

Track 11 Hip Hop/rap

Track 12 Punk

Track 13 Reggae

- 7.2 Apart from their musical and stylistic characteristics, what do the four songs have in common? (1)

All have a protest theme, music used to communicate a social, political or human rights message.

- 7.3 Choose one of the tracks and describe how the lyrics and the music work together to communicate the message of the song. (3)

Track chosen:

Folk

Simple strummed guitar accompaniment – therefore it doesn't detract from the message – gives lyrics prominence. Vocals – slide on the word 'pawn' emphasises it, which helps to communicate the central message of the song.

Hip Hop: Lyrics spoken with clear diction. Backing music supports the lyrics with a repetitive rhythm and synth riff. This accentuates the lyrics and ensures message is clearly heard.

Punk: Fast tempo, punk rhythm (bass on every beat, snare on 2 and 4), repetitive lyrics and melody. All combines to produce aggressive and urgent protest.

Reggae: Lyrics given prominence. Backing music is typical reggae – guitar and piano emphasis on beats 2 and 4, but drums emphasise the 3rd beat (a defining characteristic of reggae). Call and response, horn section. Constant medium-paced pulse creates forward momentum which emphasises the urgency of the message. Emphasis on word 'freedom' – echo heard in backing vocals.

Three valid points needed to get 3 marks – 1 mark per fact

[8]

QUESTION 8

Listen to Track 14 and answer the questions which follow:

- 8.1 Name the instruments heard. (3)

Vocals, shakers, drum/djembe

- 8.2 Why would you describe this piece as a good example of South African traditional music? (3)

Call and response (leader and group)

Close harmony, major tonality

Use of percussion instruments to punctuate statements, played in improvisatory style
 Repetition of melodic fragments
 Use of African language
 (any 3 of above, or any other acceptable answer derived from listening to Track 14)

- 8.3 During the course of the year you have studied two other World Musics. From the table below choose one of the styles you have studied. Indicate this in the block provided. Listen to the appropriate track and answer the questions that follow:

World Music Style	Track Number	
Indian	15	
Middle Eastern	16	
North African	17	
Japanese	18	
Celtic	19	
South American	20	
Sub-Saharan African	21	

- 8.3.1 Name one instrument, other than voice, heard on the track of your choice. (1)

Indian: Sitar, Tabla, Tambura.

Middle Eastern: Strings: Oud (lute), Harp, Saz (harp), qanoun.

Wind: The Moroccan oboe, rhaïta, zurnas, (the Persian oboe)
 Turkish mey, bamboo flute.

Percussion: The riq (a type of tambourine) and finger cymbals add a higher rhythmic line to rhythm laid down with sticks, clappers, and other drums. The *tabla*, colloquially known as *doumbek* (or *tombak*), is a drum made of ceramic clay, with a goatskin head glued to the body.

North African: guellal (drums), derbouka (Maghrebi drums), tambourine, voice, body percussion.

Japanese: Shakuhachi (flute), koto (string).

Celtic: flute, fiddle, bagpipes, Bodhrán (drum), lambeg (drum), hammered dulcimer.

South American: trumpet, steel drums, wood blocks, bongo drums, shakers, cow bell, timbales.

Sub-Saharan African: mbiras, shakers.

- 8.3.2 What role does your chosen style of music play in the culture to which it belongs? (2)

Indian: Music is considered a spiritual entity, seen as a spiritual discipline. It is seen to bring harmony in the universe.

Middle Eastern: In early times, music played an important role in cultivating the mystique of exorcists and magicians, slave women would sing for the entertainment of elite, in 1900s rise of nationalism – music used to endorse this, also used in warfare throughout the centuries.

North African: Music strongly rooted in every day life. In Jewish and Muslim religious ceremonies it plays a central role. Close relationship between music and poetry – poems are sung.

Japanese: Music central in religious ceremonies and for entertainment. In 16th Century it was performed by Buddhist priests, Confucian scholars and aristocrats. Also used in dance.

Celtic: Songs for various purposes – for singing, for lament, for dancing at weddings and other public occasions. Music central to life.

South American: Music central to life. Traditions such as street carnivals, dance festivals, religious festivals all incorporate music. Dances such as tango, samba, rhumba all have unique rhythms and popular in ballroom dancing.

Sub-Saharan African: Music making is a communal activity, used in every aspect of public life. Music has strong links to spiritual world, and is central to the rhythm of life. Music facilitates all important ceremonies. It is linked to language, closely associated with dance, transmitted orally.

8.3.3 Compare the track of your choice with Track 14 by filling in the table below. Fill in the chosen track number in the space provided. Write one significant fact in each block. (4)

	Track 14	Track 15
Harmony/ Tonality	Major tonality, harmonise over tonic triad throughout parallel harmonies.	Determined by the Raga – scale consisting of microtones, drone provides a central tone of sorts. Not tonal in Western definition of the word.
Rhythm	No sense of regular beat, shakers used in improvisatory style to punctuate statements.	Tala – intricate repeated cycle of beats. Played by the tabla after introduction on the sitar.

	Track 14	Track 16
Harmony/ Tonality	Major tonality, harmonise over tonic triad throughout parallel harmonies.	Microtonal and modal, use of modes and scales specific to the area.
Rhythm	No sense of regular beat, shakers used in improvisatory style to punctuate statements.	Steady pulse, syncopated, use of rhythmic modes. Variety of percussion instruments.
	Track 14	Track 17
Harmony/ <input type="checkbox"/> Tonality	Major tonality, harmonise over tonic triad throughout parallel harmonies.	Modal, Microtonal.
Rhythm	No sense of regular beat, shakers used in improvisatory style to punctuate statements.	Steady pulse subdivided into smaller beats. Use of drum, tambourine, clapping to provide rhythm.

	Track 14	Track 18
Harmony/ Tonality	Major tonality, harmonise over tonic triad throughout parallel harmonies.	Pentatonic.
Rhythm	No sense of regular beat, shakers used in improvisatory style to punctuate statements.	Pulse is slow, but fairly steady. Not defined by percussion instruments.

	Track 14	Track 19
Harmony/ <input type="checkbox"/> Tonality	Major tonality, harmonise over tonic triad throughout parallel harmonies.	Minor key. Modal
Rhythm	No sense of regular beat, shakers used in improvisatory style to punctuate statements.	Well-defined by percussion (2 or 4 beats to the bar), steady dance-like. Variety of percussion instruments.

	Track 14	Track 20
Harmony/ <input type="checkbox"/> Tonality	Major tonality, harmonise over tonic triad throughout.	Minor key, or modal.
Rhythm	No sense of regular beat, shakers used in improvisatory style to punctuate statements.	Steady, syncopated, off-beats accented. Variety of percussion instruments.

	Track 14	Track 21
Harmony/ Tonality	Major tonality, harmonise over tonic triad throughout parallel harmonies.	Mbira tunings are modal – 7 note scales thus this creates a modal tonality, overtones created.
Rhythm	No sense of regular beat, shakers used in improvisatory style to punctuate statements.	Polyrhythmic - shakers and mbiras and vocals interact in complex rhythmic patterns.

[13]

QUESTION 9

- 9.1 Write the scale of F melodic minor, ascending, with a key signature, in $\frac{6}{8}$ time. Your scale should be two bars in length. (3)



(will accept variations of rhythm as long as the notes are correctly grouped in 6/8 time)

- 9.2 Write the blues scale ascending starting on G in $\frac{3}{4}$ time. Your scale should be two bars in length. (3)

OR



(will accept rhythmic variations as long as the notes are correctly grouped in 3/4 time.)

- 9.3 Write the Phrygian mode ascending, starting on A, in compound quadruple time. Your scale should be one bar in length. (3)



(will accept rhythmic variations as long as the notes are correctly grouped in 12/8 time - or any other compound quadruple time)

- 9.4 Name the scale on which this extract is based.



- Pentatonic (1)
 * Will also accept: G Major Pentatonic and E Minor Penatonic

[10]

QUESTION 10

Answer ONE of the following questions (10.1 OR 10.2 OR 10.3 OR 10.4)

- 10.1 Transcribe the following melody into tonic sol-fa notation. Write the sol-fa notation below the staff

Doh is F

OR

10.2 Transcribe the following melody into guitar tablature on the empty stave.

*** Note: All open strings in this question, can be notated as 5**
*** Other correct fingering also acceptable**

OR

I I IV_b V IV vi I_b V⁷ I V_b vi iiiib IV V_b I IV_b vi V_b V⁷ I

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

OR

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

F F B_b/D C B_b D_m B_b/D C⁷ F C/E D_m A_m/C B_b C/E F B_b/D G_m C/E C⁷ F

(subtract ½ mark per mistake)

[10]

Total: 150 marks