



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2014

**MUSIC: PAPER I**

**MARKING GUIDELINES**

Time: 3 hours

100 marks

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**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.**

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**QUESTION 1**

- 1.1 One of the reasons that *West Side Story* is an iconic musical, is because of the diversity of musical styles utilised by Bernstein. Expand on this statement by describing three styles that are used in this musical. In each case name a song that is an example of the style.

*Styles used:*

*Latin-American – use of Latin-American rhythms and instrumentation typical of this music in 'America'*

*Jazz-bebop – use of the characteristic complex rhythmic and melodically fragmented bebop style in 'Cool'*

*Operatic elements – the use of 'ensemble' typical of opera in the 'tonight' ensemble where 2 or more characters express a point of view/emotion simultaneously to create a climax. Also, aria-like elements in songs like 'Maria' and 'Somewhere'.*

**Mark allocation:**

1 mark per description of style (3)

1 mark for example of song (3)

(6)

- 1.2 Tracks 1 and 2 are both choruses from different musicals. Comment on 2 ways in which the composer of each track has combined musical elements in order to complement the lyrics of each song. Refer to two aspects with regard to each track.

*America – content of lyrics is pros and cons of being an immigrant in America – a dialogue of sorts between two groups. The effect of time signature alternation between 3/4 and 6/8 is known as Tempo di Huapango. This distinctive characteristic creates a sense of dialogue/opposing views.*

*Tempo is quick, instrumentation is full, use of percussion is effective in creating Latin-American feel (tambourines, timpani, castanets). Also brass instruments reminiscent of Latin-American band.*

*Upbeat, tongue-in-cheek atmosphere (trombone slides ...) – dance-like.*

*At the End of the Day – also has a fairly quick tempo, although lyrics are more serious. Also provides a commentary/dialogue of the poor struggling to survive. Strings prominent with repetitive semiquavers – keeps momentum and tension of song going throughout.*

*Key starts in minor (sense of doom and another day to try to survive) and then modulates to major for the second section of each chorus – when lyrics refer to new day dawning, sun in the morning rising. But returns to minor as lyrics become negative again.*

*Full orchestra, full chorus with harmonies – gets message across strongly. Individual voices featured in between full chorus sections, as with America.*

*Any other relevant answers*

*2 points per song for full 4 marks*

*Must be related to musical elements.*

(4)

1.3 Study the excerpt from Track 2 below.

1.3.1 Mark three correct descriptors of the excerpt in the table below.

Simple duple time	<b>F minor</b>	<b>Syllabic</b>
Dominant seventh chord	Melismatic	Compound triple time
Ab major	<b>Compound duple time</b>	Simple triple time

(3)

1.3.2 Transcribe **the bar below** into the tenor clef. Use a key signature.

**Mark allocation:**

$\frac{1}{2}$  – clef

$\frac{1}{2}$  – key signature

$\frac{1}{2}$  – per beat

(2)

1.3.3 Name the intervals marked A and B on the excerpt above.

A: Major 2nd

B: Compound minor 3rd OR minor 10th

(2)

1.4 Study the interval below.



Name the interval and explain its significance in *West Side Story*.

Augmented 4th – 1 mark

This interval is significant in *West Side Story* as it is used throughout as a uniting element. It is also known as a tritone which traditionally has come to represent forces of 'evil' in Classical music. It is a dissonant interval, and is appropriate as it is a musical representation of the opposing forces featured in the musical (Jets and Sharks, immigrants and locals – Americans and Puerto Ricans, the opposition faced by Tony and Maria by their respective friends/family, prejudice, police and teenagers). (Any other appropriate points will also be accepted)

– 2 marks for description of the significance of the tritone.

(3)  
[20]

**QUESTION 2**

2.1 Listen to Track 3 and study Appendix 1 in your Appendix Booklet.

2.1.1 Name the title of this composition, and the ensemble which performs it.

Take 5, The Dave Brubeck Quartet (2)

2.1.2 From which album does this composition come, and why was this album such a landmark album in the history of Jazz?

Comes from the album entitled 'Time Out'. (1 mark)

- Used variety of time signatures unusual for jazz such as 9/8 and 5/4
- First jazz album to sell over 1 million copies
- Track 5 – one of the compositions on the album featured as a Top 40 hit single

Any 2 facts, maximum 2 marks (3)

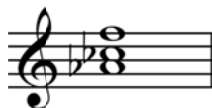
2.2 This composition is in ABA form. Write the bar numbers and keys which indicate the beginning of each section in the spaces below.

A: Bar 1, E ♭ minor (tonic key)

B: Bar 9, G ♭ major (dominant key)

C: Bar 16/17, E ♭ minor (tonic key) (3)

2.3 In the space below write out the supertonic chord of Appendix 1, **in first inversion**, without key signature.



(1)

2.4 Listen to Tracks 4 and 5. Name the styles of Jazz which are represented by Tracks 4 and 5 in the spaces below.

Track 4: Swing (Big Band)

Track 5: Bebop (2)

- 2.5 Compare the **elements** of the **two styles of Jazz represented** by Tracks 4 and 5 respectively, under the following headings:  
Instrumentation (2), rhythm (1), melody (1), form (1) and social context (1).

**Instrumentation (2)** *Swing – typically performed by a big band of 15 – 25 players with Rhythm section, Sax/Clarinet section, Trumpets/trombones/cornets. Bebop – typically performed by smaller combos (rhythm section and a few horns).*

**Rhythm (1)**

*Bebop: Typically played more 'straight' rather than swung. Fast tempo, complex rhythms played on drums, 'bombs' on off-beats*

*Swing: Distinct Swing rhythm - dotted feel*

**Melody (1)**

*Swing: Melodies memorable and popular with listeners.*

*Bebop: Melodies not 'singable' or 'memorable'. Often described as 'fragmented'.*

**Form (1)**

*Swing: Arranged music, with written parts for sections alternating with solos/improvisations. Mostly used standard 12 bar blues and 32 bar forms.*

*Bebop: Typically starts with a melodic idea played in unison, then complex improvised passages, Explores complex harmonic patterns with chord extensions ...*

*Chord changes defined form, sometimes used standard forms, but not always.*

**Social Context (1)**

*Swing: Music was performed for dancing and entertainment. Strong audience appeal.*

*Bebop: Very intellectual music, for listening and not for dancing. Audience appeal not as great.*

Any other valid points. 1 mark per point. Both styles must be discussed and compared to each other. If only 1 style is discussed, ½ marks to be awarded in each element.

(6)

- 2.6 Study the excerpt from Appendix 1 below:

The musical notation shows a sequence of seven chords: Cbmaj7, Ab-7, Bb-7, Eb-7, Ab-7, Db7, and F-7. The melody is written in treble clef with a key signature of three flats (Bb, Eb, Ab). The notes are: C4 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (half).

State the compositional device used.

Sequence

(1)

[18]

**QUESTION 3**

3.1 Tracks 6 and 7 are from two different symphonies. Listen to Tracks 6 and 7 and answer the questions which follow.

3.1.1 In your opinion, which symphony was composed first? Give two reasons for your answer.

Track 6 was composed first – Beethoven's 5th, written in the late Classical period. Track 7 is written later (Berlioz *Symphony Fantastique*) – tonality of Track 6 is clearly established, whereas Track 7 has more chromaticism. Instrumentation – bigger orchestra in Track 7 – especially in the prominence of brass instruments. Greater degree of expression and vivid mood contrasts in a short space of time in Track 7. All this points towards the fact that Track 7 was written in Romantic period ...

(Any other valid, substantiated points accepted) (3)

3.1.2 Compare the mood of Tracks 6 and 7, and comment on the use of **instrumentation** and **tonality** used in each composition to establish the mood that you describe.

Track 6 has a triumphant and optimistic mood. Track 7 has a tense, foreboding atmosphere.

The triumphant mood of Track 6 is established through the use of the major key, and full orchestra playing.

Tense atmosphere of Track 7 is established through the use of tremolo in strings, and running passages in lower strings, use of minor key, chromaticism. Alternation of different solo instruments – creates feeling of uncertainty. Dynamics alternate rapidly with full and quiet passages alternating ...

Will accept any well-substantiated points. (4)

3.2 Study Appendix 2 in your Appendix Booklet. Analyse the chords marked A, B and C. Indicate the key, chord and inversion.

Key Chord and Inversion

A: C IV<sup>b</sup> or IV<sup>6</sup>

B: C I<sup>b</sup> or I<sup>6</sup>

C: C V<sup>7b</sup> or V<sup>6</sup><sub>5</sub>

- Should the candidate not state key, but correct chord and inversion then full mark to be awarded.
- If correct chord, but incorrect inversion, award ½ mark.
- If correct inversion, but incorrect chord, award 0 marks.

(3)

3.3 Transpose this clarinet part so that it would sound the same when played by clarinets in Bb. Use a key signature.



- Correct key signature – 1 mark.
- 1 mark per bar, subtract ½ mark per mistake to maximum of 1 mark in each bar. (3)

3.4 Listen to Track 8 and transcribe the rhythm heard. The rhythm is repeated 3 times on Track 8. You need only transcribe it once.



½ mark per correct beat. (3)

3.5 Write out the following viola part as it will sound when performed.



- 1 mark per bar.
- Subtract ½ mark per mistake to a maximum of 1 mark per bar. (2)

3.6 Transcribe the following trombone part in the bass clef.



Deduct half mark per mistake. (1)

[19]



**QUESTION 4**

4.1 Listen to Tracks 9, 10, 11 and 12 and identify the styles heard.

- Track 9: Kwela
- Track 10: Marabi
- Track 11: Mbaqanga
- Track 12: Isicathamiya

(4)

4.2 Compare the styles of Tracks 11 and 12 by filling in the table below.

	Track 11 Style: Mbaqanga	Track 12 Style: Isicathamiya
Vocal characteristics	Female solo singer with backing vocalists. Traditional Zulu singing style.	All male 4 part harmony, a cappella. Call and response.
Social context in which style developed	1960s Sophiatown, melting pot of cultures. Black and white interaction facilitated through style which embraced elements from traditional African and Western elements. Performed in Shebeens. Sustenance in dark times. – Spiritual and musical 'Daily bread'.	Zulu migrant workers in hostels in 1930s onwards – all male groups. Specifically <b>KZN</b> style. Weekend competitions fostered its development.
Musical influences on the style	Mix between Western instrumentation and South African vocal style. USA big band swing also was an influence. Result of a coalition between marabi and kwela.	Precursor – Mbube style (1920s – 1940s) epitomised by Solomon Linde and Evening Birds – more boisterous sound, which later developed into the more refined style now known as isicathamiya ( <i>cathama</i> – walking lightly).

1 Mark per fact, 1 mark per block. Should candidate choose incorrect style in Question 4.1, but write correct characteristics in Question 4.2, credit will be given in Question 4.2.

(6)

4.3 Listen to Track 9 and write out the last three chords of the chord sequence used in the key of C Major in the staff below. The first chord has been given. Be sure to use the correct inversion of each chord.



1 mark per correct chord. Inversion must be correct to get a mark.

(3)

**[13]**

**QUESTION 5**

5.1 Study the list below which summarises the character types found in Don Giovanni.

- Parti Serie (serious characters)
- Parti Buffa (comic characters)
- Parti Caratteri (middle characters)

Explain why you would regard Don Giovanni in Mozart's opera as representative of parti caratteri. In your response be sure to refer to the way in which Mozart achieves this through the use of **musical** elements.

Don Giovanni as a character is both charming and villainous, a man of no morals who somehow finds it into the hearts of the ladies and the audience.

The melody lines sung by DG are sometimes dramatic and sometimes lyrical, yet simultaneously display his villainous nature (e.g. when he duels with the Commandant, and later when the commandant lies dying in his arms). The lyrics show his disregard for the wrong he has done, as he sings a lyrical and showy melody. His dismissive recitatives which show nothing but a passing concern for his actions further display his lack of compassion.

When Leporello sings his catalogue aria, the character of Don Giovanni is displayed through the music. The heartless list of conquests are underlined by the jovial musical accompaniment and melodic line, and the comic undertones further exaggerate Don Giovanni's self-indulgent approach to women.

Despite these character traits displayed in the music, the audience finds something intriguing and strangely loveable in this character.

1 mark per character trait linked to a musical element/description. (3)

5.2 Define *opera buffa* and explain why *Don Giovanni* can be classified as *opera buffa*.

Most common definition is that Opera Buffa is comic opera. It was intended as a genre that the common man could relate to more easily. Whereas opera seria was an entertainment that was both made for and depicted kings and nobility, opera buffa was made for and depicted common people with more common problems. High-flown language was generally avoided in favour of dialogue that the lower class would relate to, often in the local dialect, and the stock characters were often derived from those of the Italian commedia dell'arte. Although Don Giovanni has many serious aspects (rape, murder, etc.), Mozart still called it Opera Buffa. It contains all the stock characters found in the category of Opera Buffa, and it is relevant to the ordinary/common people.

1 mark for definition

2 marks for explanation

(3)

- 5.3 Listen to Track 13. How do the musical elements in this excerpt of the opera work together with the lyrics to reveal the mood of the character concerned?

Leporello is agitated and he is pacing outside Il commendatore's palace – this is echoed in the rhythm of the orchestra and repetitive phrases (tonic to dominant alternation).

Impatience expressed in lyrics and mood of Leporello echoed in the sudden forte flourishes at the end of phrases.

The patter style of singing 'No, no, no, no ...' indicates Leporello is a comic character ...

(any other substantiated answers ... 1 mark per fact)

(3)

- 5.4 Listen to Track 14 and identify the interval sung.

Major 3rd

(1)

**[10]**

**QUESTION 6**

6.1 Listen to Track 15, a recording of *Der Erlkönig*.

6.1.1 Discuss three ways in which this recording differs from the original version written by Schubert.

Instrumentation – heavy metal band – guitars, drums, bass. Original just piano and voice.

Style of singing – heavy metal. Original – 'Classical'.

Melody changes/adapted from original – in places where 'Erlking' is featured.

More than one singer . Original – just 1 voice heard.

Any other valid points accepted. 1 mark per comparison. (3)

6.1.2 Analyse the chords marked A, B and C on Appendix 3. Indicate the key, chord and inversion.

A: G Minor V

B: G Minor i c or i  $\frac{6}{4}$

C: G Minor iv

- Correct chord, but incorrect inversion, ½ mark.
- Correct inversion but incorrect chord, 0 marks.
- If key not stated, but correct chord and inversion, full mark allocated. (3)

6.1.3 The original version of *Der Erlkönig* written by Schubert is typical of the Romantic Period for a number of reasons:

(a) Name two of these reasons and evaluate whether the modernised version on Track 15 still complies with these characteristics of Romanticism.

*Expression of emotions very important – matches modern version*

*Prominence of piano – does not match modern version*

*Combination of poetry and music – matches modern version*

*Chromaticism – matches modern version*

*Dynamic variation – matches modern version*

*A subjective question so a variety of answers will be accepted.*

*2 Romantic characteristics must be mentioned.*

(b) Evaluate whether you think the modernised version is more effective in communicating the poem by Goethe than the original written by Schubert.

*Candidate must evaluate which version they think is more effective and substantiate. 1 valid point per mark.*

(6)  
[12]

**QUESTION 7**

7.1 Study the image below.



Who wrote the song *Meadowlands*, and how does the song relate directly to this image?

- Strike Vilakazi
- Meadowlands was composed in protest against the forced removals of people from Sophiatown to Meadowlands. The words of the song state 'we will stay here' (ons pola hier).

1 mark for composer, 1 for relation of song to image.

(2)

7.2 Listen to Track 16 and Track 17. Both are recordings of *Meadowlands*.

Compare and contrast the musical elements of Tracks 16 and 17, under the following headings: **Instrumentation, improvisation and vocal ensemble**. Based on these observations, evaluate which track was composed first.

**Instrumentation:**

Track 16 – piano, guitar, drums, string bass

Track 17 – saxophones, trumpets, electric guitar, electric bass, big band feel (arranged parts)

**Improvisation:**

Sax solo in Track 17, not in Track 16

Improvisatory style in piano in Track 16

**Vocal Characteristics:**

Track 16 – Female lead and chorus – Nancy Jacobs and sisters. Lead vocalist is a woman, with backing vocals by other women

Track 17 – male lead, no backing vocals

Therefore: Track 16 – earlier recording

Track 17 – later recording

Any other valid answers – 1 mark per valid point made.

1 mark – evaluation

3 marks – elements, both tracks must be compared under each element for full marks

½ mark awarded if only 1 track discussed

(4)

7.3 Study an excerpt from *Meadowlands*.

12

Mea-dow- lands\_ Mea-dow- lands\_ si thand - wa sami\_ Mea-dow- lands

Mea-dow- lands\_ Mea-dow- lands\_ si thand - wa sami\_ Mea-dow- lands

E $\flat$  E $\flat$ 7/B $\flat$  Fm/Ab Fm $^7$  B $\flat$  B $\flat$ 7 E $\flat$

16

Mea-dow lands Mea-dow lands si thandw' o sam'\_ 2.O tla u - 4.O tla u -  
3.O tla u -

Mea-dow lands Mea-dow lands si thand - wa sami\_ 4.O tla u -

E $\flat$  E $\flat$ 7/B $\flat$  Fm/Ab Fm $^7$  B $\flat$  B $\flat$ 7 E $\flat$  N.C. E $\flat$  N.C.

7.3.1 Study the bass line and chords in bars 12 – 19. If the E $\flat$  and E $\flat$ 7/B $\flat$  chords perform the function of the tonic (chord I) in bar 16. What function does the Fm7/Ab and Fm $^7$  (chord ii7) perform in bar 17?

Subdominant function (1)

7.3.2 Explain your answer in Question 7.3.1.

Chord ii7 is an F minor chord consisting of F – Ab – C – E $\flat$  which is very close to Chord IV (a chord substitution) which consists of Ab-C-F. Therefore, ii7 performs a subdominant function.

(1)  
[8]

**Total: 100 marks**