



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2015

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 1. **Prokofiev – Lieutenant Kije Suite Troika (pg 35 of the score)**

1.1 Place four (4) ticks to identify features heard in the music.

Quadruple Time		Winds answered by strings	
Inversion		Triple Time	
Dissonance		Rallentando	
Augmentation		Atonality	
Accelerando		Strings answered by winds	

(4)

1.2 Listen to Track 1a. It is an abridged version of Track 1. Place one (1) tick to show the shape of the melody.

(1)

1.3 The original key of this work is the relative major of B minor. Place a tick to indicate the correct key signature.

(1)

Listen to Track 2. **Game of Thrones Theme**

1.4 Identify three (3) features of the music.

Chromaticism		Compound Duple Metre	
Sequential Melody		Minor & Major Tonality	
Modal		Inverted Melody	

(3)

QUESTION 2

Refer to the diagram labelled **APPENDIX 1** in the Resource Booklet.

2.1 Name the structure represented by this diagram.

Sonata form (1)

2.2 Name two (2) ways in which Beethoven expanded/changed this structure in the 4th movement of his Fifth Symphony.

- **He adds a link (based on material from the 3rd movement – and including the s-s-s-l motive) between the development and the recapitulation.**
- **He introduces a new theme in the bridge passage.**
- **The coda is lengthened and includes the use of the 1st subject. It is almost like a second development section.**
- **The theme of the bridge passage returns after the 2nd subject in the recapitulation.**

ANY TWO OF THE ABOVE OR ANY OTHER RELEVANT POINT (2)

2.3 Listen to Track 6. Explain the importance of the rhythm of this theme in the context of the whole work.

It is the short-short-short-long rhythmic motive upon which Beethoven bases the symphony. It appears in the 1st, 3rd and 4th movements as a unifying factor. (2)

2.4 Listen to Tracks 7, 8, 9, 10 and 11. Place each theme in its correct position in the movement by matching the track number to the **relevant letter in the diagram**. Not all letters in the diagram will be used.

TRACK	LETTER	THEME (for memo only)
7	I	Closing theme from Coda – double time
8	A	1 st subject from the Exposition
9	E	2 nd Subject from the Development
10	C	2 nd Subject from Exposition
11	B or G	Bridge Passage from the Exposition or Recapitulation

(5)

2.5 Refer to **APPENDIX 2. Berlioz *Symphonie Fantastique* 5th mvt.**

With specific reference to the instrumentation and orchestration used in Appendix 2, was this work composed before or after your setwork? Give two (2) reasons, other than the size of the orchestra, for your answer.

- **After Beethoven.**
- **Piccolo and trombones are used and Beethoven was the first to use these instruments in the orchestra.**
- **The Cellos and double basses are written on separate staves, again something which Beethoven did first.**
- **Unusual instruments/non-orchestral instruments like cornets, ophicleides and church bells are included. Ophicleides are usually replaced with tubas, again an instrument that Beethoven did not use.**
- **Four timpani.**
- **1st and 2nd violins are divided in three and violas are divided in two.**
- **Detailed directions in the violin parts.**

(2)

[12]

QUESTION 3

Listen to Track 12.

Das Wandern from *Die Schone Mullerin* – Schubert:

3.1 Tick four (4) statements to describe what you can hear.

Chordal Accompaniment	Aria	Through Composed
Minor Tonality	Alberti Bass	Pedal Point
Strophic	Compound Duple	Sequence
A B A	Lied	Bass Voice

(4)

3.2 The lyrics of Track 12, with translation, are reproduced as **APPENDIX 3**. In your opinion, do you think that the composer's use of the elements of music in the setting of the lyrics is effective? Justify your opinion with reference to two (2) examples from the text.

Own opinion – marked on merit but each comment must be backed up with reference to the music and a reference to the lyrics, using correct musical terminology.

Examples could include:

- **Alberti Bass accompaniment – throughout. Can represent the movement/ 'wandering' that is referred to throughout the lyrics. Also representative of the turning 'mill wheels' and the constant moving of the water in the stream.**
- **Tempo is moderate – reflecting the steady pace of the turning wheels/ walking of the miller.**
- **The use of sequence in the melody also reinforces the repetitive nature of the turning of the wheels/millstones.**
- **The rising melody/in the last line of each verse focuses the listener on the main idea of each verse eg V1 = the miller/V2 = the stream etc. Each element reflects the main idea of the poem i.e.**
- **The dynamics increase and there is use of some accenting to show the heaviness of the millstones in Verse 4.**
- **The whole mood of the poem is quite gentle and the limited dynamic range and steady tempo reflect this.**
- **The piano introduction, interludes and postludes are typical of Schubert's Lieder where the piano is an integral part of the work, rather than just providing the accompaniment.**

(1 mark per comment × 2 and 1 mark per reference × 2)

(4)

3.3 Explain how Schubert uses TONALITY and VOCAL TESSITURA (range) to depict the characters in *Der Erlkönig*.

- **The narrator, father and son all sing in a minor key.**
- **The enticing nature of the Erl King is depicted through the use of major keys.**
- **Narrator: middle range of the voice.**
- **Father: lower range.**
- **Child: Upper range of the voice.**
- **Erl King: also middle range but in the major mode.**

(4)

[12]

QUESTION 4

Listen to Track 13 and Track 14.

13 = Recitative from Marriage of Figaro – Mozart

14 = Largo al Factotum from The Barber of Seville – Rossini

4.1 Name the two elements of opera represented by these tracks.

Track 13: **Recitativo Secco**

Track 14: **Aria**

(2)

4.2 Describe the difference in the dramatic purpose of these two elements within an opera.

Recitative carries the action of the opera/the action moves forward through the recitative.

An aria comments on the action that has taken place during the recitative or expresses thoughts/emotions. The drama/plot is not advanced by the aria.

(2)

Listen to Track 15.

4.3 How does Mozart express the following in his musical setting of each character's lyrics in this scene from *Don Giovanni*?

4.3.1 Donna Anna's rage: **quavers, dotted rhythms in a descending line.**

(1)

4.3.2 Leporello's commentary on the situation: **rhythm moves in crotchets and then in continuous quavers – typical of the patter style of his character.**

(1)

4.4 Why does Don Giovanni's melodic line often echo/mirror that of Donna Anna?

It's his method of seduction – he adopts the character/emotions of the woman he is trying to seduce.

(2)

- 4.5 Listen to Track 16, the fight scene from *Don Giovanni* by Mozart and Track 17, 'The Rumble' from *West Side Story* by Leonard Bernstein.

Use the headings in the table below to compare the ways in which Mozart and Bernstein create tension in these two fight scenes. Write one (1) fact per block.

ELEMENTS FOR COMPARISON	TRACK 16 (Mozart)	TRACK 17 (Bernstein)
Harmony [2 × 1 = 2 marks]	Minor and consonant Ends on an imperfect cadence.	Dissonant and chromatic. Use of augmented 4th Ostinato in the timpani
Melody [2 × 1 = 2 marks]	Ascending arpeggiated chords alternating with rapid ascending scale passages. Descending sequences. Imitation between the 1st violin and cellos/basses	Sustained notes – creating tension. Disjunct melodies. Glissandi
Timbre including instrumental techniques. [2 × 1 = 2 marks]	Strings and woodwind. No percussion or brass. Tremolo in the 2nd violins and violas.	Brass play harsh, dissonant chords. Timpani. Piccolo shrieks. Percussion – xylophone and piano.
Dynamics [2 × 1 = 2 marks]	Forte/fortissimo with the use of sforzando.	Sudden contrast in dynamics. A loud section is followed by a very soft, tense section. Accented chords punctuated with rests. Crescendi on ascending scale passages.

(8)
[16]

QUESTION 5

Listen to Track 18 and Track 19. Each is representative of one of the styles of jazz that you have studied this year.

In an essay of between 300 and 350 words, **identify and compare the styles and the pieces** heard on Track 18 and Track 19.

Your essay must include the following:

An introduction in which you discuss the following:

1. The circumstances that gave rise to each style and how these influenced the music.
2. The decade in which each style developed.

The body of the essay must be:

3. A comparison of the two tracks, in which you draw attention to characteristics of the styles and the use of the elements of music that can be heard in the listening examples.

In the conclusion of your essay you need to:

4. Offer your own opinion as to which track you prefer, justified with reference to the use of the elements of music.

The response to this question must be written in essay form. This has been tabulated for ease of marking. Information for marking:

ELEMENTS	TRACK 18 – BEBOP Charlie Parker – <i>Koko</i>	TRACK 19 – BIG BAND Glenn Miller – <i>Pennsylvania 65000</i>
INTRODUCTION		
Origin and influences on style	<p style="text-align: center;">'Hot' jazz.</p> <p>Reaction to big band jazz which lost the essence of early jazz – improvisation.</p> <p>Small band music – performed in clubs/small venues. Not for dancing – performer's art.</p> <p>Language of jazz was questioned, changed and reaffirmed.</p> <p>Instrumentalists: technically superb – good ear and quick mind.</p>	<p style="text-align: center;">Made for dancing.</p> <p>Recording and repeal of Prohibition. End of Great Depression.</p> <p>Dance halls – lack of amplification so the size of the bands increased in order to fill the large dance halls with sound.</p> <p>Development of saxophone.</p> <p>Jazz as an art form.</p>
Decade/s	1940s	1930s/1940s
COMPARISON – must refer to the characteristics of each style and like must be compared with like to achieve a mark. A clear understanding of the elements must be demonstrated.		
Structure	<p>No introduction – straight in.</p> <p>Head: AABA structure</p>	<p>Introduction – 4 bars – brass. Structure of head = AABA. Short links between the solos/back into the chorus.</p>
Tempo/Rhythm	<p>Tempo: very fast (230 – 320 bpm) or very slow (60 bpm)</p> <p>Complex rhythms – more varied.</p> <p>Basic units: quavers and semiquavers.</p> <p>Polyrhythms.</p> <p>Strong beat – marked by pizzicato bass or ride cymbal.</p> <p>'Bombs': irregular drum accents.</p>	<p>Typical 'swing' rhythm. Steady tempo – moderate. Suitable for dancing as is typical of the style. Pulse kept by bass drum and percussion.</p> <p>Hi-hat used to emphasise the 2nd & 4th beats.</p>
Melody, Tonality and Harmony	<p>Based on the jazz standard '<i>Cherokee</i>' by Ray Noble.</p> <p>Melody is reduced to essentials. Characterized by two-note 'bebop' motive.</p> <p>Motivic rather lyrical.</p> <p>Chromatic.</p> <p>Scalar rather than chordal.</p> <p>Unison melodies.</p> <p>Unusual scales like the diminished scale.</p>	<p>Repetitive, catchy, memorable – often based on popular songs. Solos in between the recurring chorus. Major tonality. Melody played in unison or harmony. By all the brass/reeds.</p> <p>Main melody accompanied by saxes and brass playing sustained chords or riffs.</p>
Timbre and Articulation	<p>Small ensembles – focussed on one or two solo instruments – most frequently the saxophone and trumpet – which are heard here. Accompanied by drum kit and piano.</p> <p>Front line: generally only two solo instruments: trumpet and sax.</p> <p>Rhythm section: Piano, Bass and Percussion.</p> <p>Bass: NB in maintaining the pulse by playing a walking bass.</p> <p>No vibrato – 'clean' sound.</p> <p>Drum kit: Ride and hi-hat cymbals with Bass drum used for 'dropping bombs'.</p> <p>Emphasis on content rather than sound.</p> <p>Articulation exceptionally important: slurs, staccato, accents.</p>	<p>Multiple saxophones, clarinets, trombones and trumpets. Mutes used in brass. Mellow tone. Drum kit, piano, bass. 12 - 15 or more players.</p> <p>Multiple instruments, eg 2 trumpets, 1 cornet, or 3 trumpets, 3 trombones, 4 saxophones, clarinet.</p> <p>Rhythm section: double bass, guitar/banjo, drums, vibraphone and piano.</p> <p>Articulation: mixture of two to three note phrases and detached notes. Not harsh – adds interest.</p>
Texture	<p>Often polyphonic when both solo instruments improvise together. Or melody with accompaniment during solos.</p>	<p>Mainly homophonic – typical of the style.</p>
Dynamics	<p>Forte/loud throughout.</p>	<p>Mezzo forte – forte. No extremes of dynamics.</p>
Improvisation	<p>Characterised by improvisation – similar to Dixieland which was also characterised by solo improvisation but in the case of bebop, the improvisation is complex – 'hot' – fast, intense, impassioned.</p> <p>Between soloist and rhythm section.</p> <p>Liberal use of 'quotes' from other songs, eg quote from <i>High Society</i> in <i>Koko</i>.</p>	<p>'Arranged' jazz.</p> <p>Much less improvisation – arranged jazz: because of size of group.</p> <p>Brass and reeds took turns to improvise against background riffs.</p> <p>Improvisations were written out.</p> <p>Solo improves limited in length.</p>
CONCLUSION/OPINION		
Own opinion	<p>Marked on merit. Opinion must be expressed with reference to the use of at least two of the elements of music.</p>	

Your essay will be marked using the following rubric:

RUBRIC FOR ESSAY	
20 – 16	Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful comparison of the two works, with reference to both the general characteristics of the style and the specific features of the two tracks. Own opinion of the works is offered with insight and specific reference to the use of the elements of music. The essay is completely balanced according to the set guidelines.
15,5 – 10,5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some comparison of the two works, with some reference to both the general characteristics of the style and the specific features of the two tracks. Own opinion of the works is offered with limited insight and some generalisation in terms of the use of the elements of music. The essay is mainly balanced according to the set guidelines.
10 – 5,5	May address all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence. Comparison of the two works is limited with only partial reference to either the general characteristics of the style or the specific features of the two tracks. Own opinion is limited with little or no reference to the use of the elements of music. 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 no use of, the facts. No comparison or opinion is offered. There is no balance within the essay.
0	Is completely irrelevant or off-topic.

[20]

If one or both of the styles are identified incorrectly, the essay will be marked with continuous accuracy but the criteria of 'limited factual evidence' need to be applied.

QUESTION 6

Listen to Track 20. **Tonight Ensemble from *West Side Story*.**

6.1 What type of number is this? For example duet.

Ensemble (1)

6.2 Place this number in the context of the musical.

This ensemble happens just before the rumble in which Riff and Bernardo are killed. Maria had heard about the rumble and when Tony comes to see her in the bridal shop where she works, she begs him to stop it. (1)

6.3 Why is Bernstein's choice of this type of number effective in this context?

It allows all the characters who are planning their evening's activities to express their individual thoughts, aspirations and motives in a single number which builds to a climax. (1)

6.4 Name the characters that sing this number and outline each one's train of thought.

- **Riff and Bernardo: thinking about the fight that has been arranged between their two gangs that evening.**
- **Anita: thinking about her 'nocturnal activities' with Bernardo after the fight.**
- **Tony and Maria: singing about their romantic, idealised love.** (3)

6.5 How does Bernstein use the elements of rhythm and melody to express each of the characters' thoughts or emotions? Mention four (4) facts including at least one per character/group of characters.

Riff & Bernardo:

- **A dissonant brass chord begins the introduction**
- **Ostinato pattern with shifting accents in the bass – creates unease.**
- **Short note values – echoed by the saxes.**
- **Shifting accents in the saxophone chords – stabbing chords.**
- **Rapid to and fro phrases between the two gangs.**
- **Use of augmentation in the ensemble section 'they began it ...'**

Anita:

- **Same melody as Riff and Bernardo but the rhythm is changed to a triplet feel which makes it more enticing.**
- **The ostinato pattern from the gangs' section is maintained.**

Tony and Maria:

- **Long, lyrical phrases with even note values which contrast the energetic rhythmic patterns of the gang leaders and the triplet pattern of Anita's melody.**
- **The accompaniment is energetic and maintains a samba rhythm under the legato melody which underlines the sense of excitement that they are feeling about meeting again.**
- **Maria's melody is echoed/imitated by the strings at the distance of a bar.** (4)

[10]

QUESTION 7

Listen to Track 21 **Ace Blues: Track 2 from The Pennywhistle** and Track 22 **Vulan' Amasango LBM**

- 7.1 Identify features from Track 21 in Column A, features from Track 22 in Column B and features common to **both** tracks in Column C.
Place eight (8) ticks: three (3) each in Column A and Column B and two (2) in Column C.

	COLUMN A Track 21 3 ticks	COLUMN B Track 22 3 ticks	COLUMN C Track 21 & Track 22 2 ticks
Sophiatown Jazz			
Triplets			
Call and Response			
iib – V – vi			
Urban Music			
Isicathamiya			
I – IV – V			
Syncopation			
Traditional Music			
Spokes Mashiyane			
A Capella			

(8 ÷ 2 = 4)

- 7.2 Choose the style represented in **either** Track 21 **OR** Track 22 and briefly describe the social context in which the style of music developed.

Track 21: Kwela

The Kwela flute was a cheap instrument which was played by street performers in the shanty towns that had grown around Johannesburg to house the men from rural areas who had come to work in the mines. It is said that the players would act as lookouts on the street corners and would start to play when the police approached to warn the patrons of illegal shebeens.

Track 22: Isicathamiya

Isicathamiya developed from the (unaccompanied) style of singing that had developed amongst migrant working-class Zulu miners who lived in all male hostels in mining towns like Johannesburg. These groups of singers held inter-hostel *a capella* group singing competitions which combined various indigenous musical styles with an Afro-American close harmony style that was first introduced to SA in the 1890s.

(2)

Listen to Track 23. *Meadowlands* – Mike Makhalemele

7.3 Name the composer of this piece.

Strike Vilakazi (1)

7.4 Describe the historical and political context in which the original version of this song was written.

It was written during the forced removals from Sophiatown to Meadowlands as a result of the Group Areas Act of 1950. (2)

7.5 Verse 2 and 3 of the original song are printed below. Compare the composer's use of the phrase 'our beloved place' in Verse 2 and Verse 3.

In verse 2, the phrase is used sarcastically/cynically to describe Meadowlands but in verse 3, it is used sincerely to describe Sophiatown, truly their beloved home from which they were being forced to move. (2)

LYRICS	TRANSLATION
<p>SeSotho <i>Otla utlwa makgowa a re, A re yeng ko Meadowlands Meadowlands, Meadowlands, Meadowlands sithandwa sam</i></p>	<p>Let's go to Meadowlands. We'll work night and day going straight to Meadowlands, Have you heard what the white people say? Let's all go to Meadowlands, our beloved place.</p>
<p>Tsotsi <i>Otlwa utlwa batsotsi ba re, Ons dak nie ons pola hier Pola hier pola hier, Pola hier sithandwa sam</i></p>	<p>Have you heard what the tsotsis all say, We are not leaving; we're staying right here, Staying here, staying here, Staying here in our beloved place.</p>

7.6 Do you prefer the original version of this song or the version heard in Track 23? Give two (2) reasons for your answer: one which relates to the social/political motives behind the song and one which relates to the musical arrangements.

Own answer, marked on merit but reference must be made to the fact that the original was a protest song and so the words are critical to its success in communicating a message, in this case, against the forced removals. Although the instrumental version is musically effective, because it IS instrumental, it is not effective as an organ of protest. (2)
 [13]

Total: 100 marks