



TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2019

MUSIC: PAPER I

EXAMINATION NUMBER

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 23 pages, 22 audio tracks and a double-sided Resource Sheet. Please check that your question paper is complete. A page marked for rough work is included on the Resource Sheet.
2. Each candidate must be issued with a CD or MP3 player and must have access to 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.
3. 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.
4. All questions must be answered on the question paper. Do not answer any questions in an answer booklet.
5. The music notation must be written using a sharp pencil. The rest of the paper must be answered in pen.
6. 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.
7. In general, one mark will be awarded for each significant fact EXCEPT for the comparison in the ESSAY, where one mark will be awarded per comparison (two facts, one relating to each work).
8. It is in your best interest to write legibly and to present your work neatly. Do not use Tippex.

QUESTION	MAXIMUM MARK	ACHIEVED
1	17	
2	21	
3	14	
4	18	
5	20	
6	10	
TOTAL	100	

QUESTION 1

1.1 Listen to **Track 1 (02:17)**. The melody line, with some bars missing, is printed below.

The musical score is written in treble clef, 3/4 time, and G major. It consists of 33 numbered staves. The first staff (bar 1) begins with a repeat sign. The second staff (bar 6) starts with a forte (*f*) dynamic and includes trills (*tr*). The third staff (bar 11) features a piano (*p*) dynamic and a trill. The fourth staff (bar 15) includes a crescendo (*cresc.*) and a forte (*f*) dynamic. The fifth staff (bar 19) is marked *sotto voce*. The sixth staff (bar 24) has a forte (*f*) dynamic. The seventh staff (bar 28) also has a forte (*f*) dynamic. The eighth staff (bar 33) ends with a first ending (1.) and a second ending (2.) marked *f* and *Menuetto da Capo*.

1.1.1 This is a Minuet and Trio by Mozart. The end of the first section of the Minuet is indicated in bar 8a and 8b using 1st and 2nd time bars and repeat signs. In the same way, on the score, mark the following:

- (a) end of the Minuet/beginning of the Trio.
- (b) the end of the first section of the Trio. (3)


1.1.2 Name the cadence at the end of the Minuet and state the chords that form it.

Cadence: _____ Chords: _____ (1)

1.1.3 Name the key of the Trio and state its relationship to the key of the Minuet.

Key: _____ Relationship: _____ (1)

1.1.4 Bar 27, 29, 30 and 32 are printed below in random order. Listen to **Track 1a (00:49)** which is the Trio and write the correct bar number next to each phrase.

BAR NUMBER	
	
	
	
	

(2)

1.1.5 State the bar number in which you find six consecutive notes of a chromatic scale.

(1)

1.2 Listen to **Track 2 (01:05)**. An extract from the piano reduction of the score is printed below.



1.2.1 This extract contains three changes of time signature. Add the correct time signatures where necessary. (3)

1.2.2 Apart from the changing time signatures, name one other way in which the composer creates rhythmic interest in the piece.

_____ (1)

1.2.3 Name a scale which contains the five notes in the block labelled A.

_____ (1)

Listen to **Track 3 (01:13)**




1.3 Place six ticks to identify features present in the music.

Compound time		Triple metre	
Dissonant harmony		Imitation	
Sequence		Consonant harmony	
Quintuple metre		Monophonic texture	
Major tonality		Ostinato	
Triplets		Simple time	

(3)

Listen to **Track 3a (00:16)**. It is the melody from **Track 3**.

1.4 Place a tick next to the melodic shape that you hear.

(1)
[17]

QUESTION 2

Listen to **Track 4 (01:10)**, **Track 5 (01:04)** and **Track 6 (01:08)**.

2.1 Identify and define the element of opera/musical theatre heard in each Track.

Track 4:

Element of Opera/Musical Theatre: _____

Definition:

Track 5:

Element of Opera/Musical Theatre: _____

Definition:

Track 6:

Element of Opera/Musical Theatre: _____

Definition:

(6)

Listen to **Track 7 (01:27)**.

2.2 Indicate whether the following statements about this track, and the work from which it is taken, are TRUE or FALSE. If the statement is false, provide the correct answer: e.g. *Oliver!* is written in Dutch. Answer: False, it is written in English.

(a) The melody sung by Oliver in this track is in ABA form.

(b) The opening melody sung by Oliver in this track is based on the Jewish Phrygian dominant scale.

(c) The musical *Oliver!* was written by Duke Ellington.

(d) This song is sung by Oliver after he has been taken in by Mr Brownlow.

(e) The opening of this number (before the section heard on this track) develops into a homophonic texture because of the intertwining of the street sellers' cries.

(5)

Listen to **Track 8 (01:05)** and **Track 9 (01:05)**.

2.3 State how the social status/cultural background of each character is portrayed through the musical setting.

(2)

2.4 Compare the subject matter of the tracks. Do not refer to the language of the tracks.

(4)

2.5 Comment on the effectiveness of the tempo and meter change between the two sections of Track 8 with specific reference to the setting of the lyrics.

(4)

[21]

QUESTION 3

Refer to **SCORE A**, **SCORE B** and **SCORE C** on page 9–11.

SCORE A

The musical score for Score A is written for a symphony orchestra. It consists of ten staves, each representing a different instrument or section. The key signature is one sharp (F#) and the time signature is 3/4. The score is divided into two systems. The first system includes Flauti, Oboi, Fagotti, Corni in G, Trombe in C, and Timpani in D.G. The second system includes Violino I, Violino II, Viola, and Violoncello e Basso. The Flauti part has a dynamic marking of *p* starting in the fifth measure. The Oboi and Fagotti parts also have a dynamic marking of *p* in the first measure. The Corni in G part has a dynamic marking of *p* in the first measure. The Violino I, Violino II, Viola, and Violoncello e Basso parts all have a dynamic marking of *p* in the first measure. The score includes various musical notations such as notes, rests, and slurs.

SCORE B

The musical score is for a symphony orchestra. It is in 2/4 time and consists of 10 measures. The instruments listed are Piccolo, Flute, Oboe, Cor Anglais, Clarinet in Bb, Bass Clarinet in Bb, Bassoon, Contrabassoon, Horn in F, Trumpet in C, Tenor Trombone, Bass Trombone, Tenor Tuba, Bass Tuba, Timpani, Triangle, Glockenspiel, Violin I, Violin II, Viola, Violoncello, and Contrabass. The score includes various dynamics such as *mf*, *p*, and *f*. Two specific measures are highlighted with boxes and labeled 'i' and 'ii'. Measure 'i' is in the Oboe part, and measure 'ii' is in the Contrabass part.

SCORE C

Allegro moderato

The musical score is arranged in systems for various instruments. The woodwind section includes Flauto I and II, Oboe I and II, Clarinetto I and II in A, and Fagotto I and II. The brass section includes Corni in D, Trombe in D, and Timpani in H and Fis. The string section includes Violino I and II, Viola, Violoncello, and Contrabbass. The score is written in 3/4 time and features a dynamic marking of piano (*p*). The music is arranged in five measures. The woodwind and string parts have melodic lines with slurs and dynamic markings. The brass and timpani parts are mostly silent, with some rests and notes.

3.1 Place the three scores in chronological order by completing the table below. Write the letter of each score.

Classical	Romantic	20 th Century

(1.5)

3.1.1 Give reasons for your choice above by comparing at least two of the scores.

REASON 1: with reference to the string family.

(1.5)

REASON 2: with reference to the wind instruments.

(2)

3.2 The following extract, from another section of Score C, is written for two clarinets in A, which sound a minor 3rd lower than written. Rewrite the music at concert pitch. Include the new key signature and all musical details.

(4)

3.3 This melody is taken from another section of Score A. Rewrite it in the equivalent compound time signature. Include the new time signature.

(2)

3.4 Identify the following intervals, labelled (i), (ii) and (iii) on Score B. Intervals (i) and (ii) are printed below for ease of reference. Please refer to the score for interval (iii).

(i) Between the lowest note of the clarinet and the lowest note of the oboe:

(ii) Between the double bass and the viola:

Viola

Double Bass

(iii) Between the two flutes: (please refer to the score)

(3)
[14]

QUESTION 4

Listen to **Track 10 (01:29)** and **Track 11 (01:11)**.

4.1 Read each statement and then write the track number under the correct answer. In each case, only two of the three answers will be used.

EXAMPLE:

STATEMENT			
The style of the track is:	Classical	Romantic	20 th Century
TRACK NUMBER	8		9

STATEMENT			
The roots of this style of music lie in:	Indigenous musical styles	Marabi	Mbaqanga
TRACK NUMBER			
This style of music is most associated with:	Sophiatown	Shebeens & gangsters	Zulu migrant workers and all-male mining hostels
TRACK NUMBER			
This style of music was also influenced by:	American Big Band swing	Vocal jive jazz	African-American close harmony
TRACK NUMBER			
A typical characteristic of the style is:	Call-and-response	Heavy melodic bass	Short, 2–3 note phrases
TRACK NUMBER			
The texture of the track is:	Mainly polyphonic	Mainly homophonic	A mixture of homophonic & polyphonic texture
TRACK NUMBER			
The timbre of the track is dominated by:	Saxophones & brass	<i>A capella</i> , multi-part male voices	The kwela flute
TRACK NUMBER			

(3)

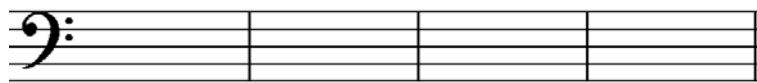
Listen to **Track 12 (01:27)**.

4.2 Tick the cyclical chord progression that you hear in Track 12.

I – iib (ii ⁶) – IV – V		I – IV – V – I	
I – IV – Ic (I ^{6/4}) – V		I – vi – IV – V	

(1)

4.3 This song is in D major. Write the chord progression that you have chosen above without key signature, but with any necessary accidentals. Indicate the key and figure the chords.



(2)

Listen to **Track 13 (01:15)**.

4.4 The lyrics of the first and second verses of the song are printed below. In the right hand column, add the missing musical details as indicated:

LYRICS	
INTRODUCTION	Number of bars (1): Played by (2):
<i>Sizohamba ubusuku nemini SiyeGoli eMeadowlands Sizohamba ubusuku nemini SiyeGoli eMeadowlands</i>	Describe the use of the voices (1):
<i>Meadowlands, Meadowlands, Meadowlands sithandwa sam</i>	Describe the use of the voices (1):
<i>Otla utlwa makgowa a re, A re yeng ko Meadowlands Otla utlwa makgowa a re, A re yeng ko Meadowlands</i>	Comment on the piano part and name the texture that is created (1):
<i>Meadowlands, Meadowlands, Meadowlands sithandwa sam</i>	

(3)

Listen to **Track 14 (04:31)**. The lyrics can be found on the Resource Sheet as Appendix A.

4.5 Name the Apartheid law, and explain its consequences, which led to the events referred to in this song.

(1)

4.6 Evaluate the use of the following elements of music in the creation of the mood of the song: tempo, tonality and melody. Include appropriate comparisons with *Meadowlands* to substantiate your evaluation. Write your answer as a paragraph.

(6)

4.7 Compare the lyrics of *Sophiatown* with those of *Meadowlands*. Use quotations from the lyrics to support your comparison. Do not refer to the language of the lyrics.

(2)
[18]

QUESTION 5

Listen to **Track 15 (04:06)** and **Track 16 (03:45)**.

Write an essay in which you compare **Track 15** and **Track 16**.

In addition to the general elements of music, also compare the setting of the lyrics, word painting, programmatic elements and mood.

Include the following information in your discussion:

- The name of the poet
- A definition of the genre
- The form of the work, with an explanation
- Name two non-musical Romantic characteristics in the work

Offer your own opinion as to which track you prefer, and justify it with reference to the use of at least two elements of music. Ensure that the comparison forms the body of the essay and that both similarities and differences are discussed.

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 works, with reference to both the general characteristics of the genres 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.
15,5–10,5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some comparison of the works, with some reference to both the general characteristics of the genres and the specific features of the tracks. Own opinion of the works is offered with limited insight and some generalisation in terms of the use of the elements of music.
10–5,5	Meets all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence. Comparison of the works is limited with only partial reference to either the general characteristics of the genre or the specific features of the 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.

QUESTION 6

Listen to **Track 17 (01:40)** and **Track 18 (01:55)**.

6.1 Place three ticks in Column A to identify unique features of **Track 17** and place three ticks in Column B to identify unique features of **Track 18**. Place 2 ticks in Column C to identify features common to both tracks.

Place ticks for common features only in Column C – do not tick in all three columns.

	COLUMN A Unique features of Track 17 3 ticks	COLUMN B Unique features of Track 18 3 ticks	COLUMN C Common features of Track 17 and Track 18 2 ticks
Changing time signatures			
Call-and-response between piano and saxophone.			
Saxophone improvisation			
Bass drum "bombs"			
Trumpet improvisation			
Piano improvisation			
Walking bass			
Quadruple time			

(4)

6.2 Identify the style of music represented by each track and state the decade in which each developed.

Track 17: Style: _____ Decade: _____

Track 18: Style: _____ Decade: _____

(2)

Listen to **Track 19 (02:03)** and **Track 20 (01:35)**.

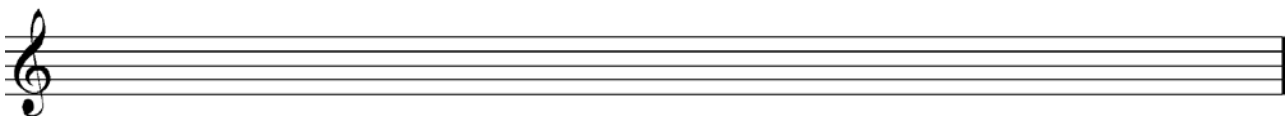
6.3 Choose six statements from the list below: two that are true for **Track 19**, two that are true for **Track 20** and two that are true for both tracks. Write the NUMBER ONLY of each statement in the relevant column in the table below.

- 6.3.1 Rhythm section consisting of bass, piano, drum kit.
- 6.3.6 Slower than Track 19
- 6.3.2 Head is played twice at the beginning
- 6.3.7 Solo improvisations on violin and muted trombone
- 6.3.3 No collective improvisation
- 6.3.8 The last solo is played by the muted cornet
- 6.3.4 4-bar solo break precedes each improvisation
- 6.3.9 Solo improvisations on trumpet and saxophone
- 6.3.5 Solo improvisations on trumpet and clarinet
- 6.3.10 Imitation between the solo instruments

	Unique to Track 19	Unique to Track 20	Common to both
Statement Number			
Statement Number			

(3)

6.4 Some of the solo instruments are in B flat, which sound a major 2nd lower than written. Transpose the C blues scale so that it can be played by the solo instruments. Use a key signature and add any necessary accidentals.



(1)

[10]

Total: 100 marks