



Please paste the barcoded label here

TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2021

MUSIC: PAPER I

EXAMINATION NUMBER

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

Time: 3 hours

100 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 16 pages, 24 audio tracks and a Resource Booklet of 11 pages (i–xi). Please check that your question paper is complete. A page marked for rough work is included in the Resource Booklet.
2. Each candidate must be issued with a CD- or MP3-player and must have access to this 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. 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.
3. All questions must be answered on the question paper. Do not answer any questions in an answer booklet. The music notation must be written using a sharp pencil. The rest of the paper must be answered in pen. Write legibly and present your work neatly. Do not use Tippex.
4. 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. In general, one mark will be awarded for each significant fact EXCEPT for the ESSAY, where half a mark will be awarded per comparison to the original work.
5. One blank page (page 16) is included at the end of the paper. If you run out of space for an answer, use this page. Clearly indicate the number of your answer should you use this extra space.

QUESTION	MAXIMUM MARK	ACHIEVED
1	17	
2	12	
3	17	
4	10	
5	13	
6	20	
7	11	
TOTAL	100	

QUESTION 1

Listen to **Track 01 (00:18)**, **Track 02 (01:24)**, **Track 03 (00:45)**, **Track 04 (00:21)**, and **Track 05 (00:40)**.

1.1 Match each term in the table below to the track in which it is heard. Use each term only once.

A	Ostinato	F	12-bar blues
B	Imitation	G	20 th -century popular music
C	20 th -century art music	H	Imperfect cadence
D	Electronic music	I	Variation
E	Monophonic and polyphonic texture	J	Syncopation

Track 01	Track 02	Track 03	Track 04	Track 05

(5)

Listen to **Track 06 (00:14)**.

1.2 Select the melody played in **Track 06**. The melody is played three times on Track 06.

(1)

Listen to **Track 07 (00:14)**. The extract below is played three times on Track 07.

1.3 1.3.1 Insert a time signature at the beginning of each bar in the extract below.

(2)

1.3.2 State the type of metre you have inserted into each bar.

Bar 1: _____

Bar 2: _____

(1)

Listen to **Track 07a (00:39)** which is an extended version of Track 07.

1.4 1.4.1 Identify the key of the extract.

_____ (1)

1.4.2 Give the technical names of the notes in Question 1.3.1 marked (i) and (ii)

(i) _____

(ii) _____

(1)

Listen to **Track 08 (00:15)**.

1.5 Identify the rhythm of the percussion part of Track 08. The complete rhythm is heard twice on Track 08.

(1)

Listen to **Track 09 (02:28)**. A score of Track 09 can be found in **Appendix A** in the Resource Booklet.

1.6 Identify the form of Track 09.

Strophic	Modified strophic	Through-composed
----------	-------------------	------------------

(1)

1.7 Between Bar 41 and Bar 51 the singer changes from speaking of his rural bliss to thinking about an urban life. Describe **FOUR** ways in which the composer has achieved this change of emotion through the music. You may comment about the score and the recording.

(4)
[17]

QUESTION 2

Listen to **Track 10 (02:05)** and **Track 11 (01:22)**. The words and their translation can be found in **APPENDIX B** in the Resource Booklet.

2.1 2.1.1 Name the character singing in Track 10. What is he singing about?

(2)

2.1.2 State the type of aria represented by Track 10 and Track 11.

(1)

2.1.3 Explain the purpose of the type of aria named in 2.1.2.

(1)

2.1.4 Track 10 and Track 11 are taken from two different operas by Mozart. Using the given headings, outline **FOUR** similarities between the two tracks that are characteristic of this type of aria.

- Singing style:

(2)

- Orchestral word painting and dynamics:

(2)

Listen to **Track 12 (00:35)** and **Track 13 (00:39)**.

2.2 In Track 12 and Track 13, Mozart and Lionel Bart used instruments and the elements of music to make their characters sound menacing/threatening. Using the headings below, describe how both composers achieved this mood in their music.

Voice type: _____ (1)

Tonality: _____ (1)

Strings in Track 12: _____
 _____ (1)

Brass in Track 13: _____
 _____ (1)
[12]

QUESTION 3

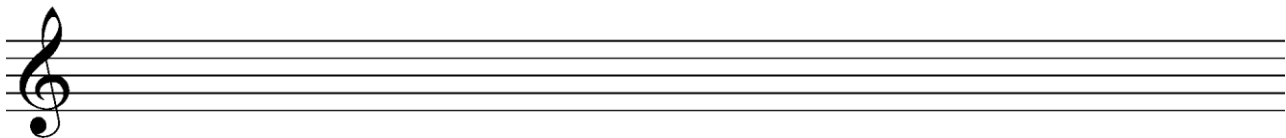
Refer to **Appendix C**, **Appendix D**, and **Appendix E** in the Resource Booklet.

3.1 Complete the table to illustrate the style of Jazz represented by each Appendix.

	Appendix C	Appendix D	Appendix E
Style			
Tempo			
Type of ensemble			
Type of score			

(12)

3.2 Transpose the following extract from Appendix C down a major 2nd as it would sound at concert pitch when played by a Trumpet in B \flat . Do not use a key signature.



(3)

3.3 Identify the form of Appendix C.

_____ (1)

3.4 State the texture of Appendix D.

_____ (1)
[17]

QUESTION 4

Listen to **Track 14 (00:25)**, **Track 15 (00:18)**, **Track 16 (00:21)**, and **Track 17 (00:30)**.

4.1 Read the quote below about Beethoven's 5th Symphony and answer the questions that follow.

The famous opening motif is to be heard in almost every bar of the first movement and, allowing for modifications, in the other movements too.

- Track 14 – opening motif from 1st movement
- Track 15 – extract from 2nd movement
- Track 16 – extract from 3rd movement
- Track 17 – extract from 4th movement

4.1.1 Describe the similarity between the rhythm of all the tracks.

(1)

4.1.2 Describe how the opening motif heard in Track 14 has been 'modified' in Track 15, Track 16, and Track 17. Give TWO 'modifications' per track.

	'Modification'
Track 15	
Track 16	
Track 17	

(3)

Listen again to **Track 14** and then to **Track 18 (01:05)**.

- 4.2 The years 1803 to 1808 have been described as 'Beethoven's Heroic Phase' in which much of his music contains a theme of triumph over adversity. Compare **THREE** elements of music/compositional techniques heard in Track 14 and Track 18 to show how this was achieved in his 5th Symphony.

(6)
[10]

QUESTION 5

Listen to **Track 19 (02:03)**.

5.1 Track 19 is a contemporary interpretation of South African Urban Music. Name FOUR styles of South African Urban Music that have influenced the music of Track 19 and state ONE characteristic of each style that can be heard in the music. Do not mention a characteristic more than once throughout your answer.

Style 1	
Characteristic	
Style 2	
Characteristic	
Style 3	
Characteristic	
Style 4	
Characteristic	

(8)

Listen to **Track 20 (00:39)**.

5.2 5.2.1 Identify the style of music represented by Track 20.

_____ (1)

5.2.2 Motivate your answer to Question 5.2.1.

_____ (1)

5.2.3 Give THREE musical influences that contributed to the origin of the style identified in Question 5.2.1.

(3)

[13]

QUESTION 6

Listen to **Track 21 (03:55)** and **Track 22 (03:09)**, which are two arrangements of one of your set works.

In an essay, use the music you hear on Track 21 and Track 22, and your own knowledge, to critically evaluate the extent to which the two arrangers of Track 21 and Track 22 have recreated the original version of the piece. Your evaluation must focus on the elements of music in each arrangement.

DO NOT offer your opinion on the quality ('goodness'/'badness') of the arrangements, but rather give specific examples from the recordings of how the two arrangers have recreated the original work.

In addition to your evaluation, include the following information:

- The name of the set work and the composer.
- The style of Jazz represented by the set work.
- The purpose of this style of Jazz.
- The decade in which the style of Jazz was most popular.

Your essay will be marked using the following rubric:

RUBRIC FOR ESSAY	
20–16	Candidate clearly demonstrates an understanding of the question, cites factual evidence and refers to elements of music such as melody, metre, texture, etc. Completes all requirements and provides an insightful evaluation of the works with reference to the specific features of the two tracks and the candidate's own knowledge.
15,5–10,5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some references to elements of music such as melody, metre, texture, etc., with some reference to the specific features of the tracks and the candidate's own knowledge.
10–5,5	Meets all the requirements but demonstrates only a partial understanding of the question and limited factual evidence. Limited reference to elements of music such as melody, metre, texture, etc., with only partial reference to the specific features of the tracks and the candidate's own knowledge. 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 makes no use of, the facts, the elements of music or the candidate's own knowledge. No evaluation is offered. There is no balance within the essay.

QUESTION 7

Listen to **Track 23 (00:38)**.

7.1 Identify the work and its composer.

(1)

7.2 7.2.1 Name the TWO characters that appear in Track 23.

(2)

7.2.2 Describe how the composer used the **TONALITY, HARMONY, PIANO ACCOMPANIMENT**, and **VOCAL LINE** to differentiate between the two characters in Track 23.

Tonality: _____

Harmony: _____

Piano accompaniment: _____

Vocal line: _____

(8)
[11]

Total: 100 marks

