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TOTAL	
MARKS	

NATIONAL SENIOR CERTIFICATE EXAMINATION NOVEMBER 2022

	MUSIC: PAPER I											
EXAMINATION NUMBER												
Time: 3 hours										10	00 ma	arks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

- 1. This question paper consists of 16 pages, 21 audio tracks and a Resource Booklet of 12 pages (i–xii). Please check that your question paper is complete. Two pages marked for rough work are included in the Resource Booklet.
- 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 evaluation with 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	19	
3	15	
4	13	
5	20	
6	16	
TOTAL	100	

Listen to Track 01 (00:43), Track 02 (00:41), Track 03 (00:33), Track 04 (01:50), and Track 05 (00:28).

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

Α	Compound time	F	Monophonic texture
В	Augmentation	G	Atonal
С	Disjunct	Н	Verse-chorus form
D	Swing rhythm	I	Improvisation
E	Brass section	J	Interrupted cadence

Track 01	Track 02	Track 03	Track 04	Track 05

(5)

Listen to Track 06 (00:27).

1.2 Place the melody lines in the order which they are heard.



(1)

Listen to Track 07 (01:05).

- 1.3 Listed are six features that occur in **Track 07**. The lyrics of **Track 07** are printed in the table below. Insert each feature **once** in the column on the right, only at the point where it first occurs.
 - a capella
 - accelerando
 - · augmented chord
 - dotted rhythm
 - sequence
 - trombone glissando

Dear kindly Sergeant Krupke You gotta understand	
It's just our bringin' up-ke That gets us out of hand	
Our mothers are all junkies Our fathers are all drunks	
Golly Moses, naturally we're punks!	
Gee, Officer Krupke, we're very upset	
We never had the love that ev'ry child oughta get	
We ain't no delinquents We're misunderstood	
Deep down inside us, there is good!	
There is good! There is good, there is good There is untapped good	
Like inside the worst of us is good	
That's a touchin' good story Let me tell it to the world! Just tell it to the judge	

(6)

Listen to Track 08 (01:47).

1.4 The following paragraph contains FIVE inaccuracies. Correct these inaccuracies in the table below.

You have been listening to the first movement of Symphony no. 3 by Ludwig van Beethoven. Beethoven was a composer who bridged the Romantic period and 20th century music. Like the first movement of many symphonies, the music is in rondo form. The symphony is subtitled 'Heroic' and this can be seen in the music's minor tonality and *adagio* tempo. The addition to the orchestra of the piccolo, contrabassoon and trombones adds weight to the *forte* sections.

Inaccuracy	Correction
-	
	(5)

(5) **[17]**

2.1

Listen to Track 09 (00:16), Track 10 (00:41), and Track 11 (00:56).

Action:	
Action:	
Vocal melody:	
Track 10:	
Action:	
Vocal melody:	
rodal molody.	
-	
Track 11:	
Action:	
Vocal melody:	

Identify the action taking place in each track and explain how Mozart uses the

Listen to **Track 12 (01:36)**.

2.2	The lyrics of an aria from Mozart's Don Giovanni are provided below. Outline THREE
	examples of word painting that can be found in this section of the aria.

	Nella bionda egli ha l'usanza di lodar la	With blondes it is his habit to praise their
	gentilezza;	kindness;
	nella bruna, la costanza;	in brunettes, their faithfulness;
	nella bianca la dolcezza;	in the very blonde, their sweetness.
	vuol d'inverno la grassotta,	In winter he likes fat ones,
	vuol d'estate la magrotta;	in summer he likes thin ones.
	è la grande maestosa,	He calls the tall ones majestic.
	la piccina è ognor vezzosa.	The little ones are always charming.
	<u> </u>	
		(3)
1 != 4 =	. to Too ale 40 (04:00) and Too ale 44 (04:0	4)
Listen	to Track 13 (01:38) and Track 14 (01:0	1).
2.3	Discuss how Bernstein uses music to a tracks from West Side Story.	depict different ethnic groups in each of the
	_	
	-	

Refer to APPENDIX A and APPENDIX B in the Resource Booklet.

2.4		pare the use of the augmented fourth (tritone) interval in Appendendix B.	dix A and
			(4)
			(4) [19]
QUE	STION	3	
Liste	n to Tra	ack 15 (00:47).	
3.1	3.1.1	State the form of Track 15.	
			(1)
	3.1.2	Write the chords most associated with this form in Db major. Do not signature. Figure the chords.	use a key
		9 :	
			(3)
3.2	3.2.1	Give the title and name the band leader of Track 15.	
			(1)
	3.2.2	Name the style of jazz represented by Track 15.	(1)
			(1)
	3.2.3	In which decade was this style of jazz most popular?	
			(1)

Listen to Track 16 (00:57) and Track 17 (01:00).

No	smiling	and	laughing	and	grinning	and	dancing.	No	entertaining.	They	[bebop	music	cians]
wa	nted to	be an	artist jus	t like	Stravins	ky, w	rho was jι	ıst a	pure artist. –	Greg 7	Tate in 1	Ailes D	avis:
Birt	h of the	Cool											

I think the intention [in the creation of *Birth of the* Cool] was to create a listening music, a concert music that very deliberately did not have the drive and the funk of [bebop] on it. But it was mainly about trying to create new colours in a way where you widen the palate of jazz. — Quincy Jones in *Miles Davis: Birth of the Cool.*

compare the	the quotes conception	above, d	e of bebop	and cool	i irack 16 jazz.	and II	rack 17 to
					-	-	-

Appendix E

QUESTION 4

4.1	State the form of the fourth movement of Beethoven's Fifth Symphony.								
								(1)	
4.2	Describe TWO was movement of his Fif		Beethoven	extended	this fo	orm in	the	fourth	
								(2)	
4.3	List THREE other in	novations that	Beethoven	used in his	Fifth Sy	mphor	ıy.		
								(3)	
Study	APPENDIX C, APPI	ENDIX D , and <i>i</i>	APPENDIX	E in the Re	source	Bookle	t.		
4.4	State the period of c	composition of	each piece.						
			Period of	f Composit	tion				
	Appendix C								
	Appendix D								

(1)

Listen to Track 18 (04:41) and Track 19 (04:17), which are two arrangements of one of your set works.

In an essay, use the music you hear on Track 18 and Track 19, and your own knowledge, to critically evaluate the extent to which the two arrangers of Track 18 and Track 19 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 to explain how the two arrangers have recreated the original work.

In addition to your evaluation, include the following information:

- The name of the original work and the composer.
- The period of composition in which the original work was composed.
- Two characteristics of the style period which feature in the original work.

Your essay will be marked according to 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.
	-

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[20]

Refer to **Appendix F** in the Resource Booklet.

6.1 Name the style of South African urban music represented by each picture in Appendix F. State a reason for every answer.

	Style	Reason
Picture 1		
Picture 2		
Picture 3		
Picture 4		
		(8)

Listen to Track 20 (02:26) and Track 21 (04:15). Lyrics to both songs can be seen at APPENDIX G in the Resource Booklet.

While Track 20 was written at the time of the forced removals from Sophiatown, Track 21 is Thandi Klaasen's reminiscence of Sophiatown.

6.2	Explain which song, Track 20 or Track 21, best reflects the mood of Sophiatown residents in the mid-1950s, which song best reflects South African urban music of the 1950s, and which song is more effective as a protest song.						

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	(8) [16]

Total: 100 marks

ADDITIONAL SPACE (ALL QUESTIONS)

REMEMBER TO CLEARLY INDICATE AT THE QUESTION THAT YOU USED THE ADDITIONAL SPACE TO ENSURE THAT ALL ANSWERS ARE MARKED.						
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