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TOTAL MARKS

NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2022

MUSIC: PAPER I

EXAMINATION NUMBER

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Time: 3 hours

100 marks

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.
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 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 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)
[17]

QUESTION 2

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

2.1 Identify the action taking place in each track and explain how Mozart uses the characters' vocal melodies to enhance the specific scene.

Track 09:

Action: _____

_____ (1)

Vocal melody: _____

_____ (1)

Track 10:

Action: _____

_____ (1)

Vocal melody: _____

_____ (1)

Track 11:

Action: _____

_____ (1)

Vocal melody: _____

_____ (1)

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 gentilezza; nella bruna, la costanza; nella bianca la dolcezza; vuol d'inverno la grassotta, vuol d'estate la magrotta; è la grande maestosa, la piccina è ognor vezzosa.	With blondes it is his habit to praise their kindness; in brunettes, their faithfulness; in the very blonde, their sweetness. In winter he likes fat ones, in summer he likes thin ones. He calls the tall ones majestic. The little ones are always charming.
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(3)

Listen to **Track 13 (01:38)** and **Track 14 (01:01)**.

2.3 Discuss how Bernstein uses music to depict different ethnic groups in each of the tracks from *West Side Story*.

(6)

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

2.4 Compare the use of the augmented fourth (tritone) interval in Appendix A and Appendix B.

(4)
[19]

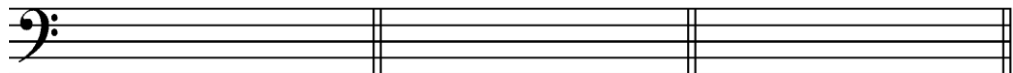
QUESTION 3

Listen to **Track 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 D \flat major. Do not use a key signature. Figure the chords.



(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)

3.2.3 In which decade was this style of jazz most popular?

(1)

QUESTION 4

4.1 State the form of the fourth movement of Beethoven's Fifth Symphony.

(1)

4.2 Describe TWO ways in which Beethoven extended this form in the fourth movement of his Fifth Symphony.

(2)

4.3 List THREE other innovations that Beethoven used in his Fifth Symphony.

(3)

Study **APPENDIX C**, **APPENDIX D**, and **APPENDIX E** in the Resource Booklet.

4.4 State the period of composition of each piece.

	Period of Composition
Appendix C	
Appendix D	
Appendix E	

(1)

QUESTION 6

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.
