

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Aural (10)
SECTION B: Recognition (12)
SECTION C: Form (8)
2. QUESTION 1, QUESTION 2, QUESTION 3 and QUESTION 7 are compulsory.
3. Answer QUESTION 4 (Western Art Music (WAM)) OR QUESTION 5 (JAZZ) OR QUESTION 6 (Indigenous African Music (IAM)).
4. Write ALL your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
5. This examination will be written while candidates are listening to a CD.
6. The music teacher of the centre must conduct the examination in the presence of the invigilator.
7. The last page of this question paper is manuscript paper intended for rough work. The candidate MAY NOT remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Candidates must take note of the mark allocation at each question to provide enough information in their answers.
10. Write neatly and legibly.

INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each musical extract (track) must be played the number of times specified in the question paper.
3. Allow adequate time between tracks to give candidates time to think and write their answers before playing the next track.
4. The number of the track must be announced clearly each time before it is played.
5. If a school offers more than one stream (Western Art Music (WAM), jazz, Indigenous African Music (IAM)), the following guidelines must be followed:
 - Each stream must write the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with musical extracts.
 - An invigilator must be present in each venue.
6. The tracks have to be played as follows:
 - WAM candidates: Tracks 1–21 and Tracks 37–40
 - JAZZ candidates: Tracks 1–12, Tracks 22–28 and Tracks 37–40
 - IAM candidates: Tracks 1–12 and Tracks 29–40
7. A battery-powered CD player must be available in case of a power failure.

SUMMARY OF MARKS

SECTION A: AURAL	TOTAL
QUESTION 1 (COMPULSORY)	4
QUESTION 2 (COMPULSORY)	6
SUBTOTAL	10
SECTION B: RECOGNITION	TOTAL
QUESTION 3 (COMPULSORY)	4
QUESTION 4 (WAM) OR	8
QUESTION 5 (JAZZ) OR	8
QUESTION 6 (IAM)	8
SUBTOTAL	12
SECTION C: FORM	TOTAL
QUESTION 7 (COMPULSORY)	8
SUBTOTAL	8
GRAND TOTAL	30

SECTION A: AURAL

QUESTION 1

Play Track 1 TWICE in succession.

- 1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 3–4 below.



(3)

Play Track 1 TWICE again. Pause for 30 seconds before the repetition.

Play Track 2 THREE times in succession.

- 1.2 Which ONE of the extracts below corresponds to the melody that you hear?
Make a cross (X) in the appropriate block.

The extract starts with a two-bar click track.

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	<input type="checkbox"/>

(1)
[4]

Play Track 6 TWICE.

2.3 Which interval is formed between the two notes in the block at 2.3? (The track starts in bar 13.)

_____ (1)

2.4 Name the cadence with which the extract ends.

_____ (1)
[6]

Play Track 7 for a final overview.

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

3.1 You will hear TWO different performances of the same piece: Track 8 and Track 9. Listen to these extracts and answer the questions that follow.

Play Track 8 and Track 9 TWICE in succession.

Compare these two extracts in terms of the following:

ELEMENT	COMPARISON	
	Track 8	Track 9
Use of rhythm		
Tempo		
Instrumentation		

(3)

Play Track 10 and Track 11 ONCE each.

3.2 Indicate only ONE feature that you hear in EACH of these tracks. Make a cross (X) in the appropriate block.

FEATURE	Track 10	Track 11
Solo improvisation		
Walking bass		
Monophonic		
Giocoso		
Triple metre		

(2)

Play Track 12 TWICE.

3.3 Name any THREE features that indicate that this piece is typically African.

(3)
[4]

Answer QUESTION 4 (WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (IAM).

QUESTION 4: WAM

4.1 Listen to the extracts from *The Magic Flute* by Mozart and answer the questions that follow.

Play Track 13 TWICE.

4.1.1 With which subgenre in opera music do you associate this extract?

_____ (1)

4.1.2 Name the character who sings in this extract.

_____ (1)

4.1.3 Where in the opera is this extract sung?

_____ (1)

4.1.4 Name the idiophone that you hear in this extract.

_____ (1)

Play Track 14 ONCE.

4.1.5 Which Italian term best describes the tempo changes at the end of this extract?

_____ (1)

Play Track 15 TWICE.

4.1.6 The time signature changes in this extract. Identify the new (second) time signature. Make a cross (X) in the appropriate block.

2	3	6
4	4	8

(1)

Play Track 16 ONCE.

4.1.7 Listen to a section of the overture to *The Magic Flute*. How does this extract succeed in setting the mood of the opera?

(2)

Play Track 17 ONCE.

4.1.8 Describe the texture of this extract.

(1)

4.2 Listen to the extracts below from Beethoven's *Symphony No. 6* and answer the questions that follow.

Play Track 18 ONCE.

4.2.1 What is the function of this extract in Beethoven's *Symphony No. 6*?

(1)

Play Track 19 TWICE.

4.2.2 Listen to the higher-pitched instruments in this extract. Choose the correct description below that corresponds to the music. Make a cross (X) in the appropriate block.

A legato melody, followed by a non-legato passage on the solo clarinet	
A legato melody, followed by a legato passage on the solo flute	
A legato melody, followed by a non-legato passage on the solo flute	
A legato melody, followed by a legato passage on the solo clarinet	

(1)

Play Track 20 TWICE.

4.2.3 Which TWO of the following Italian terms apply to the music you hear? Make a cross (X) in TWO appropriate blocks.

Crescendo	
Decrescendo	
Pesante	
Grazioso	
Scherzando	

(2)

4.3 Listen to the following extract by Mendelssohn. Answer the question that follows.

Play Track 21 TWICE.

Indicate THREE items in the list below that are CORRECT in relation to the music that you hear. Make a cross (X) in THREE appropriate blocks.

Inverted pedal point	
Melody in flute part	
Ostinato	
Minor tonality	
Allegro	
Adagio	

(3)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

5.1 Listen to the extracts below by The Brotherhood of Breath and answer the questions that follow.

Play Track 22 ONCE.

5.1.1 Identify the jazz category. Make a cross (X) in the appropriate block.

Jazz at home	Mbaqanga	Marabi	Jazz in exile	(1)
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Play Track 23 ONCE.

5.1.2 Describe the mood of this extract by referring to the tonality.

_____ (1)

5.1.3 Name ONE membranophone that you hear in the introduction.

_____ (1)

Play Track 24 TWICE.

5.1.4 Between which instruments/instrumental sections does the call and response feature in this extract?

_____ (1)

5.1.5 Describe TWO characteristics of this piano-playing style.

_____ (2)

5.1.6 Name another band that is linked to this style of jazz.

_____ (1)

5.2 Listen to *Spirits Rejoice* and answer the questions that follow.

Play Track 25 TWICE.

5.2.1 Identify the jazz style.

_____ (1)

5.2.2 Give reasons related to the music to motivate your answer to QUESTION 5.2.1.

_____ (2)

5.2.3 Name ONE other artist/band that you associate with this style of music.

_____ (1)

Play Track 26 ONCE.

5.2.4 Which solo instrument do you hear in this extract?

_____ (1)

5.3 You will hear TWO music extracts: Track 27 and Track 28. Listen to these extracts and answer the question below.

Play Track 27 and Track 28 ONCE each.

Identify the music style of EACH extract and give ONE reason for EACH answer.

Track 27

Style: _____

Reason: _____

_____ (2)

Track 28

Style: _____

Reason: _____

(2)
[8]

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

6.1 You will hear TWO tracks: Track 29 and Track 30. Listen to these tracks and answer the question below.

Play Track 29 and Track 30 ONCE each.

Identify the music style of EACH extract and give ONE reason for EACH answer.

Track 29

Style: _____

Reason: _____

(2)

Track 30

Style: _____

Reason: _____

(2)

6.2 You will hear TWO tracks: Track 31 and Track 32. Listen to these tracks and answer the question that follows.

Play Track 31 and Track 32 ONCE each.

6.2.1 With which of the following descriptions do you associate the instrumental ensembles that you hear? Make TWO crosses (X) in the appropriate blocks for EACH track.

DESCRIPTION	Track 31	Track 32
Maskandi band		
Marimba band		
Sudden dynamic changes		
Drum ensemble		
Aerophones		
A cappella group		
Membranophones		

(4)

Play Track 33 and Track 34 ONCE each.

6.2.2 Indicate the similarities between the extracts. Refer to the rhythm and tempo.

(2)

Play Track 35 ONCE.

6.2.3 Identify the vocal techniques that you hear in this extract.

(2)

6.3 Listen to the extract and answer the questions that follow.

Play Track 36 TWICE.

6.3.1 Identify the style of South African music.

(1)

6.3.2 Give TWO reasons related to the music to motivate your answer to QUESTION 6.3.1.

Reason 1:

Reason 2:

(2)

6.3.3 With which group/artist do you associate this style of music?

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

Read and study the questions for THREE minutes.

Play Track 37 ONCE to provide an overview.

Listen to *Pink Lady* while you follow the score.

Pink Lady

P Wedgwood

Musical score for measures 1-6 of 'Pink Lady'. The score is in 3/4 time. The right hand (treble clef) features a melodic line with eighth and quarter notes, often beamed together. The left hand (bass clef) provides a harmonic accompaniment with chords and single notes.

Musical score for measures 7-12 of 'Pink Lady'. The right hand continues the melodic line with some longer note values. The left hand accompaniment remains consistent with the previous section.

Musical score for measures 13-20 of 'Pink Lady'. The right hand features a more complex melodic line with some longer note values. The left hand accompaniment continues with chords and single notes.

Musical score for measures 21-28 of 'Pink Lady'. The tempo marking 'poco rit.' is present above measure 21, and 'a tempo' is present above measure 24. The right hand melodic line continues with eighth and quarter notes. The left hand accompaniment includes chords and single notes.

Musical score for measures 29-36 of 'Pink Lady'. The tempo marking 'poco rit.' is present above measure 29, and 'a tempo' is present above measure 32. The right hand melodic line continues with eighth and quarter notes. The left hand accompaniment includes chords and single notes.

37 *poco rit. a tempo*

Musical score for measures 37-44. The piece is in 3/4 time. Measures 37-40 feature a melodic line in the right hand with eighth and quarter notes, and a bass line with chords. Measures 41-44 continue the melodic line with a fermata over the final measure.

45 *rit. a tempo*

Musical score for measures 45-50. Measures 45-48 show a melodic line with a fermata over measures 47-48. Measures 49-50 continue the melodic line with eighth notes.

51

Musical score for measures 51-56. The right hand features a continuous eighth-note melodic line, while the left hand provides a steady accompaniment of chords.

57

Musical score for measures 57-63. The right hand continues with eighth-note patterns, and the left hand has a consistent chordal accompaniment.

64

Musical score for measures 64-68. The right hand has a melodic line with a fermata over measures 65-66. The left hand continues with chords.

69

Musical score for measures 69-72. Measures 69-71 are mostly empty staves. Measure 72 contains a final melodic phrase in the right hand and a chord in the left hand.

7.3

Play Track 37 ONCE again.

7.1 What is the form of this piece?

(1)

7.2 Motivate your answer to QUESTION 7.1 by giving a schematic layout of the form of this piece. Use the table below.

SECTION	BAR NUMBERS
	0 ^{2b} –

(4)

Play Track 38 TWICE.

7.3 Follow the music score from bar 62³ to the end. Name the cadence in bars 70–71.

(1)

Play Track 39 TWICE.

7.4 Follow the music score from bar 0² to bar 14². Notate TWO prominent rhythmic motifs that occur in this extract.

(2)

[8]

Play Track 40 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

