

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 done 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 MUST 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 of each question in order to provide enough information in their answer.
10. Write neatly and legibly.

INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each music 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 do the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with music extracts.
 - An invigilator must be present in each venue.
6. The tracks have to be played as follows:
 - WAM candidates: Tracks 1–24 and Track 39
 - JAZZ candidates: Tracks 1–13 ,Tracks 25–30 and Track 39
 - IAM candidates: Tracks 1–13 and Tracks 31–39
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)	5
QUESTION 2 (COMPULSORY)	5
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 2–3 below.

(2)

Play Track 1 TWICE again. Pause for 30 seconds in between.

Play Track 2 TWICE.

- 1.2 Make a cross (X) in the block that best describes the harmonic progression that you hear.

- (a) Twelve-bar cyclic chord progression
- (b) Twelve-bar classical chord progression
- (c) Twelve-bar blues chord progression

(1)

Play Track 3 THREE times in succession.

1.3 Listen to Track 3 and answer the questions below.

1.3.1 Which ONE of the extracts (a), (b) or (c) below corresponds with the melody of the music that you hear? Make a cross (X) in the appropriate block.

(a)



(b)



(c)



(1)

Play Track 3 ONCE more.

1.3.2 Which music style best describes this extract? Make a cross (X) in the appropriate block.

Progressive jazz	Blues	Cool jazz	Pop
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(1)
[5]

QUESTION 2

Play Track 4 ONCE to provide a general overview.

Listen to the extract from *The Peer Gynt Suite* by Grieg below. Answer the questions that follow.

Play Track 5 ONCE.

2.1 Which ONE of the following items describes the time signature? Make a cross (X) in the appropriate block.

Compound triple	Simple triple	Compound duple
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(1)

Play Track 6 TWICE.

2.2 Listen to bars 1–4.

2.2.1 Write the note that was omitted on the score at **2.2**. Use the correct note value. (1)

2.2.2 Name the interval formed between the given notes and the missing note at **2.2**, e.g. Major 3rd. (1)

2.3 Which ONE of the following compositional techniques is used at **2.3** in bar 2?

Sequence	Ostinato	Variation	Inversion
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(1)

Play Track 7 TWICE.

2.4 The notation at **2.4** was omitted from the score. Fill in the missing pitches and note values that correspond with the melody that you hear. (2)

Play Track 8 TWICE.

2.5 Listen to bars 1–8.

Name THREE differences that you hear between bars 1–4 and bars 5–8.

(3)

2.6 Give the Italian term for the articulation used in the extract from *The Peer Gynt Suite*.

(10 ÷ 2)

(1)

[5]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Study ALL the questions of QUESTION 3 for two minutes.

Play Track 9 and Track 10 TWICE.

3.1 Listen to the following TWO extracts, Track 9 and Track 10. Make a cross (X) in the block that represents the vocal technique used by the performer(s).

3.1.1 Track 9:

Yodelling	Falsetto singing	Overtone singing	Whispering
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(1)

Track 10:

3.1.2

Yodelling	Falsetto singing	Overtone singing	Whispering
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(1)

Play Track 11 TWICE.

3.2 Indicate TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 11
Harp	
Adagio	
Piano	
Pizzicato	
Xylophone	
Irregular time	

(2)

Play Track 12 TWICE.

3.3 Indicate TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 12
4/4	
Rhythmic ostinato	
Staccato melody	
Woodwind instruments	
Strings	
Pedal point	

(2)

Play Track 13 TWICE.

- 3.4 Indicate TWO items in COLUMN A that relate to the music that you hear.
Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 13
Glockenspiel	
Alto	
Legato	
Xylophone	
Clarinet	
Harp	

(8 ÷ 2) (2)
[4]

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

QUESTION 4: WAM

Listen to the extracts and answer the questions that follow.

Where choices are given, make a cross (X) in the appropriate block.

Play Track 14 ONCE.

4.1 With which genre do you associate this extract?

Concerto	Sonata	Symphony	Concert overture
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(1)

Play Track 15 TWICE.

4.2 Indicate TWO items that are CORRECT with reference to the music that you hear.

Scherzando	
Melody in clarinet part	
Development	
Accentuation	
Recapitulation	
Grave	
Allegro	

(2)

Play Track 16 TWICE.

4.3 Give ONE Italian musical term that describes the change you hear in the tempo of this extract.

(1)

Play Tracks 17 THREE times.

4.4 Name the solo wind instrument that is used in this extract.

(1)

Play Tracks 18, 19 and 20 ONCE in succession.

4.5 Identify the voice type in EACH extract.

TRACK	VOICE TYPE
Track 18	
Track 19	
Track 20	

(3)

Play Track 21 ONCE.

4.6 Name the character that sings in this extract.

_____ (1)

Play Track 22 ONCE.

4.7 Name the character that sings in this extract. What is unique about this voice type?

Character: _____

Description: _____ (2)

Play Track 23 TWICE.

4.8 From which movement in Beethoven's *Symphony No. 6* has this extract been taken?

5 th movement	1 st movement	6 th movement
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 (1)

4.9 Choose a suitable tempo indication for this extract.

Sehr schnell	Allegro ma non troppo	Andante ma non troppo
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 (1)

4.10 Which ONE of the following wind instruments plays the melody in this extract?

Bassoon	Oboe	Flute	Trumpet
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 (1)

Play Track 24 TWICE.

4.11 Which section of the orchestra do you hear in this extract?

_____ (1)

4.12 Name the cadence with which this extract ends.

_____ (1)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

5.1 Listen to the extracts and answer the questions that follow.

Where choices are given, make a cross (X) in the appropriate block.

Play Track 25 ONCE.

5.1.1 Identify the South African jazz style that you hear in this extract.

Mbaqanga	New jazz/Afro jazz	Marabi	Kwela
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(1)

Play Track 26 TWICE.

5.1.2 Name the playing/performance technique that you hear in the bass line of this extract.

(1)

5.1.3 Which ONE of the following is the CORRECT combination of instruments that you hear in this extract?

Kora Double bass Saxophone Shaker Drum kit	Marimba Double bass Clarinet Shaker Drum kit	Marimba Double bass Saxophone Shaker Drum kit	Marimba Double bass Trombone Shaker Djembe
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(1)

Play Track 27 TWICE.

5.1.4 Name the South African band that you associate with this extract.

(1)

5.1.5 Describe the contrasting features between the instrument sections of this band. Exclude the voice from the description.

(2)

5.2 Listen to the extracts and answer the questions that follow.

Play Track 28 TWICE.

5.2.1 Identify the South African jazz style that you hear in this extract.

_____ (1)

5.2.2 Give TWO reasons to substantiate your answer to QUESTION 5.2.1.

_____ (2)

5.2.3 Identify the instrument that improvises throughout this extract.

_____ (1)

Play Track 29 ONCE.

5.2.4 Which ONE of the following is the CORRECT combination of vocal lines that you hear in this extract?

Alto melody Backing melodies Speech-like singing	High female melody Backing vocals Male spoken voice	Falsetto solo voice No backing vocals Male spoken voice
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(1)

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

Play Track 30 TWICE.

5.3.1 Identify the South African music style that you hear in this extract.

_____ (1)

5.3.2 Give TWO reasons to substantiate your answer to QUESTION 5.3.1.

_____ (2)

5.3.3 Name ONE instrument that provides the steady beat in the song.

_____ (1)

5.3.4 Identify ONE compositional technique used in the melody.

_____ (1)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

6.1 Listen to the extracts and answer the questions that follow.

Where choices are given, make a cross (X) in the appropriate block.

Play Track 31 TWICE.

6.1.1 Identify the indigenous music style that you hear in this extract.

_____ (1)

6.1.2 Give THREE reasons to substantiate your answer to QUESTION 6.1.1. Refer to instrumentation and use of melody.

_____ (3)

Play Track 32 ONCE.

6.1.3 Name the rhythmic compositional technique used in the drum part.

_____ (1)

6.2 Listen to the extracts and answer the questions that follow.

Play Track 33 ONCE.

6.2.1 Identify ONE idiophone that you hear in this extract.

_____ (1)

6.2.2 Listen to the rhythmic aspects of this song and give TWO reasons why it is typically indigenous African music.

_____ (2)

Play Track 34 TWICE.

6.2.3 Which ONE of the following best describes the texture that you hear in the music?

Single-layered	A cappella	Homophonic	Multi-layered
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(1)

6.2.4 Name ONE vocal technique that you hear in this extract.

(1)

Play Track 35 TWICE.

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

6.3.1 Identify the South African music style that you hear in this extract.

(1)

6.3.2 Give TWO reasons to substantiate your answer to QUESTION 6.3.1.

(2)

Play Track 36 and Track 37 TWICE.

6.3.3 Describe TWO differences between the introductions of the two extracts.

TRACK 36	TRACK 37
_____	_____
_____	_____
_____	_____

(2)

Play Track 38 ONCE.

6.3.4 How does the call and response in this extract compare with the typical call and response in maskandi?

(1)
[8]

TOTAL SECTION B: 12

LEAVE THIS PAGE BLANK.

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 39 ONCE to provide an overview.

Listen to the piece below while you study the score.

Wiegenlied

Brahms

Tranquillo con moto

The image shows the musical score for Brahms' 'Wiegenlied' (Lullaby). It is written for Violin/Violo and Piano/Klavier. The score is in 3/4 time and D major. The tempo is marked 'Tranquillo con moto'. The piece begins with a piano introduction in the left hand, marked 'p'. The melody is introduced in the right hand of the violin/viola. The score is divided into systems, with measures 4, 8, 12, and 16 marked. The piece concludes with a first and second ending in the violin/viola part.

Play Track 39 again.

7.1 Analyse the form structure of this piece. Use the table below.

SECTION	BAR NUMBERS

(3)

7.2 What is the texture of this piece? Make a cross (X) in the appropriate block.

Monophonic	Homophonic	Polyphonic	Multiphonic
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(1)

7.3 Which ONE of the compositional techniques below is used in the bass part of the accompaniment in bars 1–8? Make a cross (X) in the appropriate block.

Rhythmic variation	Inversion	Pedal point	Melodic sequence
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(1)

Play Track 39 again.

7.4 Name the type of non-chordal note that you hear on the first beat of bar 6 in the violin part.

(1)

7.5 Write down ONE rhythmic difference between the violin part and the accompaniment part in bars 0³–10¹.

(2)

Play Track 39 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

