

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 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 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 to 15 and Track 24
 - Jazz candidates: Tracks 1 to 10, Tracks 16 to 18 and Track 24
 - IAM candidates: Tracks 1 to 10 and Tracks 19 tot 24
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 2–3 below.

(3)

Play Track 1 TWICE again.

Play Track 2 THREE times in succession.

- 1.2 Which ONE of the notations below best represents the melodic line played on the piano? Make a cross (X) in the appropriate block.

(a)		<input type="checkbox"/>
(b)		<input type="checkbox"/>
(c)		<input type="checkbox"/>

(1)
[4]

QUESTION 2

Play Track 3 ONCE for a general overview.

Listen to the extract below. Answer the questions that follow.

Moderato

2.1 Name the solo instrument in this extract.

(1)

Play Track 4 ONCE.

2.2 Listen to the first TWO phrases. Which compositional technique is used at 2.2? Make a cross (X) in the appropriate block.

Sequence	Repetition	Ostinato	Inversion
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(1)

Play Track 5 TWICE.

2.3 Now, listen to the THIRD phrase. What type of non-chordal note do you hear at 2.3?

(1)



Play Track 5 THREE times.

- 2.4 Listen to the THIRD phrase again. The notation of bar 11 has been omitted at 2.4. Fill in the missing pitches and note values that correspond with the music.

(2)

Play Track 5 ONCE again.

Play Track 6 TWICE.

- 2.5 Listen to the FOURTH phrase. Name the interval formed between the given note and the missing note at 2.5.

(1)
[6]

TOTAL SECTION A: 10



SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

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

Play Track 7 TWICE.

- 3.1 Indicate THREE items in COLUMN A that relate to the music in Track 7. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWERS
Serioso	
Accented chords	
Glissando	
Rallentando	
Dotted rhythms	
Minor key	
Polyphonic	
Introduction	

(3)

Play Track 8 TWICE.

- 3.2 Indicate THREE items in COLUMN A that relate to the music in Track 8. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWERS
Scatting	
Monophonic	
Minor key	
Aerophone	
Ostinato	
Major key	
Quadruple time	
Tenor voice	

(3)



Play Track 9 TWICE.

3.3 Indicate TWO statements in COLUMN A that relate to the music in Track 9. Make a cross (X) in TWO appropriate blocks.

COLUMN A	ANSWERS
The extract consists of orchestral homophonic and polyphonic textures.	
The extract contains a piano introduction with a homophonic texture.	
The extract contains an introduction with a monophonic texture.	
The extract consists of a string orchestra with a harpsichord.	
The extract consists of a harpsichord accompanied by woodwind instruments.	

(2)

Play Track 10 TWICE.

3.4 Identify (a) to (d) and write down what you hear.

(a) Role of the aerophone:

(b) Texture:

(c) Voice type of lead singer:

(d) Role of the chordophone:

(4)
[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.

Play Track 11 ONCE.

4.1 Identify the genre of this extract. Make a cross (X) in the appropriate block.

Concert overture	Symphony	Overture	Aria	(1)
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Play Track 12 TWICE.

4.2 Name the character who sings in this extract.

_____ (1)

4.3 Name the voice type in this extract.

_____ (1)

4.4 How does the composer express emotion through music in this aria? State THREE ways.

_____ (3)



Play Track 13 TWICE.

4.5 Indicate FOUR items in COLUMN A that relate to the music. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWERS
Orchestral fortissimo	
Viola solo	
Tuba	
Tremolo in the timpani	
Affettuoso	
Melody played by the brass	
Sforzando	
Romantic orchestra	
Allegro	
Piccolo	
Arpeggiated figures in high strings	

(4)

4.6 Name the composer of this extract.

(1)

Play Track 14 TWICE.

4.7 Identify the style period.

(1)

4.8 Motivate your answer to QUESTION 4.7.

(2)

Play Track 15 ONCE.

4.9 Give the title of the composition from which this extract was taken and describe the mood of this section.

(2)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR



QUESTION 5: JAZZ

Listen to the extracts and answer the questions that follow.

Play Track 16 TWICE.

5.1 Identify the style of South African jazz.

(1)

5.2 Motivate your answer to QUESTION 5.1.

(2)

5.3 Select the correct combination of instruments in the rhythm section in this extract. Make a cross (X) in the appropriate block.

Acoustic piano	Keyboard	Electric organ
Drum kit	Drum kit	Drum kit
Bass guitar	Bass guitar	Bass guitar
Guitar	Guitar	Guitar

(1)

5.4 Is this extract in a major or minor key?

(1)

Play Track 17 TWICE.

5.5 Name the chordophone that provides the kwela rhythm.

(1)

5.6 Describe the texture with ONE word.

(1)

5.7 Give TWO reasons why this is kwela music.

(2)



5.8 With which artist, other than Spokes Mashiyane, do you associate this style?

(1)

Play Track 18 TWICE.

5.9 Identify the band/artist that you associate with this music.

(1)

5.10 With which jazz style do you associate this music?

(1)

5.11 What is the role of the aerophone in this extract?

(1)

5.12 Indicate THREE items in COLUMN A that relate to the music. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWERS
Minor key	
Cyclic chord structure	
Homophonic texture	
A cappella	
Repetitive dance tune	
Boogie bass line	
Close vocal harmony	
Monophonic texture	

(3)
[8]

TOTAL SECTION B: 12

OR



QUESTION 6: IAM

Listen to the extracts and answer the questions that follow.

Play Track 19 TWICE.

6.1 Identify the style that you hear. Make a cross (X) in the appropriate block.

Mbaqanga	Maskanda	Malombo	Isicathamiya	(1)
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6.2 Motivate your answer to QUESTION 6.1.

(2)

6.3 Select the correct combination of instruments in the rhythm section in this extract. Make a cross (X) in the appropriate block.

African drums Drum kit Bass guitar Guitar Idiophones	Drum kit Tabla Bass guitar Guitar Idiophones	African drums Drum kit Bass guitar Guitar Keyboard	(1)
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Play Track 20 ONCE.

6.4 Describe what the singer does in this extract.

(1)

Play Track 21 TWICE.

6.5 Identify the artist in this extract.

(1)

6.6 With which style do you associate the music in QUESTION 6.5?

(1)



6.7 Indicate THREE items in COLUMN A that relate to the music. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWERS
IsiXhosa rhythms and harmony	
Call and response	
Syncopated accents	
Overtone singing	
Female backing vocals	
Minor key	
Cyclic chord progression	

(3)

Play Track 22 TWICE.

6.8 Give the musical term for the introduction at the beginning of this extract.

(1)

6.9 Write down TWO features of the music referred to in QUESTION 6.8.

(2)

Play Track 23 ONCE.

6.10 Give ONE reason why this is maskanda music.

(1)

6.11 Describe the role of the male backing vocalists in this extract.

(1)

6.12 Name the vocal technique that you hear in the background of this extract.

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12



SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 24 ONCE.

Listen to the piece below while you study the score.

Allegro

Fernando Sor



Play Track 24 ONCE again.

7.1 Name the form type 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

(4)

7.3 Compare the melody in bar 1 with the melody indicated on the score at X in bar 5. Which compositional technique has been used in bar 5?
_____ (1)

7.4 Name the key and cadence in bars 15 and 16 at 7.4.
_____ (2)

Play Track 24 for a final overview.

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30



Blank musical notation area consisting of 12 sets of five horizontal lines.

