This memorandum consists of 21 pages.
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 remove this page.

8. Candidates may not have access to any musical instrument for the duration of the examination.

9. 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 offer 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.
   - The tracks have to be played as follows:
     - WAM candidates: Tracks 1–23 and Track 40
     - JAZZ candidates: Tracks 1–11, Tracks 24–30 and Track 40
     - IAM candidates: Tracks 1–11 and Tracks 31–40

6. A battery-powered CD player must be available in case of a power failure.
### MARKING GRID

<table>
<thead>
<tr>
<th>SECTION A: AURAL</th>
<th>TOTAL</th>
<th>MARKER</th>
<th>MODERATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUESTION 1 (COMPULSORY)</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 2 (COMPULSORY)</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUBTOTAL</td>
<td>10</td>
<td></td>
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<table>
<thead>
<tr>
<th>SECTION B: RECOGNITION</th>
<th>TOTAL</th>
<th>MARKER</th>
<th>MODERATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUESTION 3 (COMPULSORY)</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AND</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 4 (WAM)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 5 (JAZZ)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>OR</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 6 (IAM)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUBTOTAL</td>
<td>12</td>
<td></td>
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</table>

<table>
<thead>
<tr>
<th>SECTION C: FORM</th>
<th>TOTAL</th>
<th>MARKER</th>
<th>MODERATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUESTION 7 (COMPULSORY)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td>SUBTOTAL</td>
<td>8</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

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.

![Rhythm Notation](image)

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

Answer:

![Rhythm Notation](image)

½ mark per beat = 3 marks

Play Track 2 TWICE in succession.

1.2 Listen to the first violin part of the extract from Haydn's Emperor Quartet. Fill in the missing pitches that correspond with the music that you hear on the given score.

![Music Note](image)

Play Track 2 ONCE more.

Answer:

![Music Note](image)

Correct notation = 2 marks
(Minus ½ mark per mistake up to a maximum of 2 marks)
Accept a turn symbol over an 'a' quaver in bar 3³
QUESTION 2

Play Track 3 ONCE to provide a general overview.

Listen to the extract from *Malaika*. Answer the questions that follow.

Answer:

```
Malaika, na kupenda malaika

Ningeuko a maliwe ningeuko a da da

Na shin-dwa-na mali si-na-we ningeuko a malaika

Na shin-dwa-na mali si-na-we ningeuko a Malaika
```
Play Track 4 TWICE.

2.1 Listen to bars 4–7. Name the cadence at 2.1.

Answer:
Perfect cadence

Perfect cadence = 1 mark
V – I = ½ mark  

(1)

Play Track 5 TWICE.

Listen to bars 12–19.

2.2 Name the interval at 2.2, for example Perfect 4\textsuperscript{th}.

Answer:
Major 6\textsuperscript{th}

Major 6\textsuperscript{th} = 1 mark
6\textsuperscript{th} = no mark

(1)

2.3 Which rhythmic device is used at 2.3 in bar 15?

Answer:
Syncopation/Anticipation of the beat

Syncopation/Anticipation of the beat / Off-beat = 1 mark

(1)

2.4 Write the note that has been omitted on the score at 2.4. Use the correct note value.

Answer:
Notation: (see score)

Notated note = 1 mark

(1)

2.5 Name the type of non-chordal note at 2.4. (Do NOT give the letter name.)

Answer:
Passing note

Passing note = 1 mark

(1)

[5]

TOTAL SECTION A: 10
SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Study the items in COLUMN A in QUESTIONS 3.1–3.6 for two minutes.

*If a candidate selected more than two items at a question, only the first two items must be marked.*

Play Track 6 TWICE.

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

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 6</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td>X</td>
</tr>
<tr>
<td>Giocoso</td>
<td>X</td>
</tr>
<tr>
<td>Mbaqanga</td>
<td></td>
</tr>
<tr>
<td>Cyclic chord progression</td>
<td>X</td>
</tr>
<tr>
<td>Twelve-bar blues</td>
<td></td>
</tr>
<tr>
<td>Cool jazz</td>
<td></td>
</tr>
</tbody>
</table>

*Any 2 = 2 marks* (2)

Play Track 7 TWICE.

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

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 7</th>
</tr>
</thead>
<tbody>
<tr>
<td>Membranophone</td>
<td>X</td>
</tr>
<tr>
<td>Adagio</td>
<td></td>
</tr>
<tr>
<td>Chordophone</td>
<td></td>
</tr>
<tr>
<td>Idiophone</td>
<td>X</td>
</tr>
<tr>
<td>SATB</td>
<td></td>
</tr>
<tr>
<td>Irregular time</td>
<td></td>
</tr>
</tbody>
</table>

*Any 2 = 2 marks* (2)

Play Track 8 TWICE.

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

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Polyrhythm</td>
<td></td>
</tr>
<tr>
<td>Marabi</td>
<td>X</td>
</tr>
<tr>
<td>Irregular rhythm</td>
<td></td>
</tr>
<tr>
<td>Maskandi</td>
<td></td>
</tr>
<tr>
<td>Swing rhythm</td>
<td>X</td>
</tr>
<tr>
<td>Call and response</td>
<td>X</td>
</tr>
</tbody>
</table>

*Any 2 = 2 marks* (2)
3.4 Mark TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Homophonic</td>
<td>X</td>
</tr>
<tr>
<td>Coloratura</td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>X</td>
</tr>
<tr>
<td>Irregular time</td>
<td></td>
</tr>
<tr>
<td>Tranquillo</td>
<td>X</td>
</tr>
<tr>
<td>Harp</td>
<td></td>
</tr>
</tbody>
</table>

Any 2 = 2 marks  

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

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Presto</td>
<td>X</td>
</tr>
<tr>
<td>Adagio</td>
<td></td>
</tr>
<tr>
<td>Bell</td>
<td>X</td>
</tr>
<tr>
<td>Shaker</td>
<td>X</td>
</tr>
<tr>
<td>Polyphonic</td>
<td></td>
</tr>
<tr>
<td>Piccolo</td>
<td></td>
</tr>
</tbody>
</table>

Any 2 = 2 marks  

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

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Piano</td>
<td>X</td>
</tr>
<tr>
<td>Molto adagio</td>
<td></td>
</tr>
<tr>
<td>Quadruple time</td>
<td></td>
</tr>
<tr>
<td>Cello</td>
<td></td>
</tr>
<tr>
<td>Triple time</td>
<td>X</td>
</tr>
<tr>
<td>Double bass</td>
<td>X</td>
</tr>
</tbody>
</table>

Any 2 = 2 marks  

(12 ÷ 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 12 TWICE.

4.1.1 Name the title of the aria that you hear.

**Answer:**
*Der Vogelfänger bin ich ja*
*I am the Bird catcher*

**Correct title = 1 mark**
*(any translation will be accepted)*
**Only Vogelfänger or Bird catcher = ½ mark**

4.1.2 Name the orchestral instrument that plays the following motif in the extract that you hear.

![Motif Image]

**Answer:**
Piccolo/High-pitched pan flute

**Piccolo/High-pitched pan flute = 1 mark**

Play Track 13 TWICE.

4.1.3 Which brass instrument do you hear in this extract?

**Answer:**
(French) horn

**Correct answer = 1 mark**

Play Track 14 ONCE.

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

**Answer:**
Duet/Singspiel

**Duet or Singspiel = 1 mark**
4.1.5 Name the characters who sing in this extract.

**Answer:**
- Pamina
- Papageno

Pamina = 1 mark  
Papageno = 1 mark  

(2)

4.1.6 Compare the melody sung by the first singer with that of the second singer. Name TWO differences.

**Answer:**
- Melody sung by: Soprano and baritone (or change of timbre)
- Second voice enters an octave lower
- Second voice sings exactly the same melody except for a melodic variation in the second half of the phrase (including modulation)
- Second voice sounds louder/ different dynamics

Any two facts = 2 marks  

(2)

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

4.2.1 Identify the genre of this extract.

**Answer:**
Symphony/Orchestral work

Symphony/Orchestral work = 1 mark  

(1)

4.2.2 Choose the word that best describes the mood of this extract. Make a cross (X) in the appropriate block.

Tranquillo  [X] Agitato  [X] Piacevole  Giocoso

**Answer:**
Agitato

Agitato = 1 mark  

(1)
4.2.3 Which ONE of the following playing techniques is featured in this extract? Make a cross (X) in the appropriate block.

Answer:
Tremolo

Tremolo = 1 mark

4.2.4 Name the highest woodwind instrument that plays in this extract.

Answer:
Piccolo

Piccolo = 1 mark

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

4.3.1 With which ONE of the following do you associate this extract? Make a cross (X) in the appropriate block.

Answer:
Mozart

Mozart = 1 mark

4.3.2 With which ONE of the following do you associate this extract? Make a cross (X) in the appropriate block.

Answer:
Concert overture

Concert overture = 1 mark
Play Track 22 ONCE.

4.3.3 With which ONE of the following do you associate this extract? Make a cross (X) in the appropriate block.

<table>
<thead>
<tr>
<th>Chamber music</th>
<th>Modern music</th>
<th>Absolute music</th>
<th>Programme music</th>
</tr>
</thead>
</table>

Answer:
Programme music

*Programme music = 1 mark* (1)

Play Track 23 ONCE.

4.4 Identify the style period from which this extract is taken.

Answer:
Baroque period

*Baroque period = 1 mark* (1)

(16 ÷ 2) [8]

TOTAL SECTION B: 12

OR
QUESTION 5: JAZZ

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

Play Track 24 ONCE.

5.1.1 Identify the South African jazz style. Make a cross (X) in the appropriate block.

| Cape jazz | Marabi | Modern jazz |

Answer:
Modern jazz

*Modern jazz = 1 mark* (1)

5.1.2 Name the type of compositional technique featured in the piano part.

Answer:
Ostinato/Riff
Cyclic harmonic progression

*Any correct answer = 1 mark* (1)

Play Track 25 ONCE.

5.1.3 Name ONE idiophone that you hear in this extract.

Answer:
• Shaker
• Cymbals/Hi-hat

*Any correct answer = 1 mark* (1)

Play Track 26 TWICE.

5.1.4 Name a musical feature that makes this jazz extract typically South African.

Answer:
• Typical African harmony: alternating chords I-ii
• Percussive use of piano – mbira influenced
• Traditional African rhythms used on drum kit toms
• Mbaqanga-style influence
• Use of repetition in the music material

*Any 1 correct answer = 1 mark* (1)
5.2 Listen to the extracts and answer the questions that follow.

5.2.1 Identify the South African jazz style.

Answer:
- Kwela
- Township jive
- Penny-whistle jive

Any 1 correct answer = 1 mark (1)

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

Answer:
- Repetitive nature of the opening solo melody
- Saxophone imitating the penny-whistle sound
- Skiffle-like beat
- Simple chordal strumming accompaniment by guitar/banjo

Any 2 correct answers = 2 marks (2)

5.2.3 Describe the role of the guitar/banjo in this extract.

Answer:
- Rhythmic strumming/keeping the beat
- Chordal accompaniment throughout the extract
- Maintains the harmonic cycle throughout

Any 2 for 2 marks (2)

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

5.3.1 Identify the South African jazz style.

Answer:
Marabi

Marabi = 1 mark (1)
5.3.2 Give TWO reasons, related to the music, to motivate your answer to QUESTION 5.3.1.

Answer:
- Continuous repetition of music material above a rhythmic ostinato (riff)
- Cyclic harmonic progression
- Mixture of Western instrumentation and South African vocal style
- American big band influence heard in the saxophone and brass sections

Any 2 correct answers = 2 marks

(2)

5.3.3 Name ONE vocalist that you associate with this extract.

Answer:
- Dolly Rathebe
- Thandi Klaasen
- Miriam Makeba

Any 1 correct answer = 1 mark

(1)

5.3.4 Name the voice type of the vocalist in this extract.

Answer:
Alto

Alto = 1 mark

(1)

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

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 30</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ragtime</td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td>X</td>
</tr>
<tr>
<td>Trumpet improvisation</td>
<td></td>
</tr>
<tr>
<td>Instrumental riffs</td>
<td>X</td>
</tr>
<tr>
<td>Soul Brothers</td>
<td></td>
</tr>
<tr>
<td>Walking bass</td>
<td>X</td>
</tr>
<tr>
<td>Organ</td>
<td></td>
</tr>
</tbody>
</table>

Answer:
- Introduction
- Instrumental riffs
- Walking bass

1 mark for each correct answer = 2 marks
Consider only the first 2 crosses if the candidate makes more than 2.

(2)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12
QUESTION 6: IAM

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

Play Track 31 TWICE.

6.1.1 Identify the South African style. Make a cross (X) in the appropriate block.

| Marabi | Malombo | Isicathamiya |

Answer: Malombo

Malombo = 1 mark (1)

6.1.2 Identify the aerophone in this extract.

Answer: Flute

Flute = 1 mark (1)

6.1.3 Name an artist associated with this extract.

Answer:
- Philip Tabane
- Sello Galane
- Mabu Thobejane
- Abi Cindi
- Julian Bahula

Any correct answer = 1 mark (1)

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

Play Track 32 ONCE.

6.2.1 With which type of African song do you associate this extract? Make a cross (X) in the appropriate block.

| Wedding song | Work song | Children's song | Funeral song |

Answer: Children's song

Children's song = 1 mark (1)
Play Track 33 ONCE.

6.2.2 With which type of African song do you associate this extract? Make a cross (X) in the appropriate block.

<table>
<thead>
<tr>
<th>War song</th>
<th>Celebration song</th>
<th>Initiation song</th>
<th>Work song</th>
</tr>
</thead>
</table>

Answer:
Work song

Work song = 1 mark

6.2.3 Listen to the following TWO tracks which will be played twice in succession. Complete the table below. Identify the voice type, compositional technique and percussion instrument in EACH track.

Play Tracks 34 and 35 TWICE in succession.

<table>
<thead>
<tr>
<th>Track 34</th>
<th>Track 35</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Voice type</strong></td>
<td><strong>Voice type</strong></td>
</tr>
<tr>
<td>• Female voice/ (mezzo) soprano • Female solo and group</td>
<td>• Female voice/ (mezzo) soprano • Female solo and group</td>
</tr>
<tr>
<td><strong>Compositional technique</strong></td>
<td><strong>Compositional technique</strong></td>
</tr>
<tr>
<td>• Call and response • Repetition</td>
<td>• Call and response • Repetition</td>
</tr>
<tr>
<td><strong>Percussion instrument</strong></td>
<td><strong>Percussion instrument</strong></td>
</tr>
<tr>
<td>• Shaker • Whistling (Crepitation)</td>
<td>• Body percussion (Clapping hands)</td>
</tr>
</tbody>
</table>

1 answer per block = 6 ÷ 2

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

Play Track 36 ONCE.

6.3.1 Name the style that you hear in this extract.

Answer:
Isicathamiya

Isicathamiya = 1 mark
6.3.2 Give TWO reasons, related to the music, to motivate your answer to QUESTION 6.3.1.

**Answer:**
- Choral-style singing
- Lyrics in isiZulu
- Call and response singing between the leader and the group
- A cappella

*Any 2 correct answers = 2 marks*  
(2)

6.3.3 This extract represents the modernisation of a traditional indigenous African style. Describe ONE way in which the modernisation has been achieved.

**Answer:**
- Accompaniment added to traditional a cappella style
- Beat boxing added
- Female solo voice added to traditional male-voice sound
- Improvisation by female voice
- Fusion of styles

*Any 1 correct answer = 1 mark*  
(1)

6.4 Listen to the following extracts. Name the style of each extract and compare the difference in tempo between the two extracts.

<table>
<thead>
<tr>
<th>Track 38</th>
<th>Track 39</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Style</strong></td>
<td>Free kiba</td>
</tr>
<tr>
<td><strong>Tempo</strong></td>
<td>Slow</td>
</tr>
</tbody>
</table>

*Style: 1 x 2 = 2 marks*  
*Tempo: 1 x 2 = 2 marks*  
(16 ÷ 2)  
[8]

**TOTAL SECTION B:** 12
SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 40 ONCE to provide an overview.

Listen to the arrangement of the *Habanera* by Georges Bizet while you study the score.

*Habanera*  
Georges Bizet
Play Track 40 again.

7.1 What is the form of this piece?

Answer: Binary/AB form/AAB

*Binary/AB/AAB form = 1 mark*  

(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.

Answer:

<table>
<thead>
<tr>
<th>Section</th>
<th>Bar numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>A ✓</td>
<td>1¹–18¹a ✓</td>
</tr>
<tr>
<td>B ✓</td>
<td>18¹b (19)–26 ✓</td>
</tr>
</tbody>
</table>

1 mark for each correct section = 2 marks  
½ mark for each correct bar number = 2 marks

Alternative answer

<table>
<thead>
<tr>
<th>Section</th>
<th>Bar numbers</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction</td>
<td>1–2¹</td>
</tr>
<tr>
<td>A ✓</td>
<td>2²–10¹ ✓</td>
</tr>
<tr>
<td>A¹</td>
<td>10²–18¹a</td>
</tr>
<tr>
<td>B ✓</td>
<td>18¹b (19)–26 ✓</td>
</tr>
</tbody>
</table>

Note to marker:  
If the bar numbers and the section letters do not correspond ½ mark will be awarded for A and ½ mark will be awarded for B.  

(4)

Play Track 40 again.

7.3 Comment on the tonality of this piece.

Answer:

- Two keys: D minor and D major  
- D minor and tonic major are used

*D minor = 1 mark + D major = 1 mark = 2 marks*  

OR  
Only 'Two keys' (parallel) change from minor to major = 2 marks

(2)
7.4 Which ONE of the following terms describes the compositional technique used in the bass part? Make a cross (X) in the appropriate block.

| Syncopation | Inversion | Ostinato | Augmentation |

Answer: Ostinato

Ostinato = 1 mark

Play Track 40 one last time.

TOTAL SECTION C: 8
GRAND TOTAL: 30