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 on 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 1–24 and Tracks 38–42
     - JAZZ candidates: Tracks 1–13, Tracks 25–30 and Tracks 38–42
     - IAM candidates: Tracks 1–13 and Tracks 31–42

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>
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<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 2 (COMPULSORY)</td>
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<td></td>
<td></td>
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<tr>
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<table>
<thead>
<tr>
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<th>MARKER</th>
<th>MODERATOR</th>
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<tbody>
<tr>
<td>QUESTION 3 (COMPULSORY)</td>
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<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>
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<tr>
<td>OR</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 6 (IAM)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
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<table>
<thead>
<tr>
<th>SECTION C: FORM</th>
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<th>MARKER</th>
<th>MODERATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUESTION 7 (COMPULSORY)</td>
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<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 FOUR times. Pause for 30 seconds after each repetition.

1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2–4 below.

\[ \begin{array}{c|c|c|c|c|c|c|c|c|c|c|c} \hline \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad \\ \hline \end{array} \]

1.2 Listen to the guitar motif which is played along with the piano part in this extract.

Choose the rhythmic pattern from the options below that best represents the guitar part. Make a cross (X) in the appropriate block.

\[ \begin{array}{c|c|c|c|c|c|c|c|c|c|c|c} \hline \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad & \quad \\ \hline \end{array} \]

(1)

[4]
QUESTION 2

Play Track 3 ONCE to provide a general overview.

Listen to the extract from *Every Breath You Take* while you follow the vocal score. Answer the questions that follow.

*Every Breath You Take*

```
Introduction
1. Ev'-ry breath you take, ev'-ry move you make,
2. Ev'-ry sin-gle day, ev'-ry bond you break,

I'll be watch-ing you. I'll be watch-ing you.

you be-long to me How my poor heart aches

with ev'-ry step you take. Ev'-ry move you make,

ev'-ry vow you break, ev'-ry smile you fake,

ev'-ry claim you stake, I'll be watch-ing you.
```

Copyright reserved
2.1 Which ONE of the following time signatures describes the beat of the introduction? Make a cross (X) in the appropriate block.

<table>
<thead>
<tr>
<th>3</th>
<th>6</th>
<th>4</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>8</td>
<td>4</td>
</tr>
</tbody>
</table>

2.2 Which non-chordal note has been omitted on the score at 2.2? Make a cross (X) in the appropriate block.

- Passing note
- Auxiliary note
- Anticipation
- Suspension

2.3 Name the rhythmic compositional technique used at 2.3.

- 

2.4 The notation of bars 16 and 17 has been omitted on the score at 2.4. Fill in the missing pitches that correspond with the music that you hear. (The note values have been given on the score.)

2.5 Name the interval formed between the two missing notes at 2.5.

- 

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

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Study the items in COLUMN A in QUESTION 3.1–3.4 for two minutes.

Play Track 10 TWICE.

3.1 Mark TWO items in COLUMN A that relate to Track 10. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Major</td>
<td></td>
</tr>
<tr>
<td>Marimba</td>
<td></td>
</tr>
<tr>
<td>Call and response</td>
<td></td>
</tr>
<tr>
<td>Pentatonic</td>
<td></td>
</tr>
<tr>
<td>Minor</td>
<td></td>
</tr>
<tr>
<td>Soprano</td>
<td></td>
</tr>
</tbody>
</table>

Play Track 11 TWICE.

3.2 Mark TWO items in COLUMN A that relate to Track 11. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>Baroque</td>
<td></td>
</tr>
<tr>
<td>Homophonic texture</td>
<td></td>
</tr>
<tr>
<td>Harpsichord</td>
<td></td>
</tr>
<tr>
<td>Polyphonic texture</td>
<td></td>
</tr>
<tr>
<td>Harp</td>
<td></td>
</tr>
<tr>
<td>Classical</td>
<td></td>
</tr>
</tbody>
</table>

Play Track 12 TWICE.

3.3 Mark TWO items in COLUMN A that relate to Track 12. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 12</th>
</tr>
</thead>
<tbody>
<tr>
<td>Syncopation</td>
<td></td>
</tr>
<tr>
<td>Xylophone</td>
<td></td>
</tr>
<tr>
<td>Saxophone</td>
<td></td>
</tr>
<tr>
<td>South African jazz</td>
<td></td>
</tr>
<tr>
<td>Improvisation</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td></td>
</tr>
</tbody>
</table>
3.4 Mark TWO items in COLUMN A that relate to Track 13. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 13</th>
</tr>
</thead>
<tbody>
<tr>
<td>A cappella</td>
<td></td>
</tr>
<tr>
<td>Polyphonic</td>
<td></td>
</tr>
<tr>
<td>Chromatic harmony</td>
<td></td>
</tr>
<tr>
<td>Presto</td>
<td></td>
</tr>
<tr>
<td>Introduction</td>
<td></td>
</tr>
<tr>
<td>Call and response</td>
<td></td>
</tr>
</tbody>
</table>

\[
(8 \div 2) = 4 \quad (2) \quad [4]
\]
Answer QUESTION 4 (WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (IAM).

**QUESTION 4: WAM**

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

[Play Track 14 ONCE.]

4.1.1 This extract comes from an opera. Which character sings it?

__________________________________________________________________________ (1)

4.1.2 Name the voice type of this character.

__________________________________________________________________________ (1)

4.1.3 Choose a suitable tempo indication for this aria. Make a cross (X) in the appropriate block.

| Quasi Allegro | Larghetto | Giocoso |

[Play Track 15 TWICE.]

4.1.4 Which compositional technique is used between the wind section and soloist?

__________________________________________________________________________ (1)

[Play Track 16 TWICE.]

4.1.5 Name the cadence at the end of this extract.

__________________________________________________________________________ (1)

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

[Play Track 17 ONCE.]

4.2.1 Identify the composer and name of this work.

Composer: ________________________________

Name of the work: ________________________________ (2)
Play Track 18 TWICE.

4.2.2  Apart from the string section, which other section of the orchestra is most prominent in the opening chords of this extract?

(1)

Play Track 19 TWICE.

4.2.3  Identify the texture in the extract. Choose the correct answer from the list below and circle the appropriate letter (A–D).

A  Chordal and melodious
B  Homophonic, becoming polyphonic
C  Flourishing and improvisatory
D  Polyphonic, becoming homophonic

(1)

Play Track 20 TWICE.

4.2.4  Which instrument plays the solo part?

(1)

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

Play Track 21 ONCE.

4.3.1  Identify the style period.

(1)

4.3.2  What is the tonality of this extract?

(1)

Play Track 22 ONCE.

4.3.3  Describe the mood depicted in this extract.

(1)

Play Track 23 ONCE.

4.3.4  What type of orchestra is playing in this extract?

(1)
Play Track 24 THREE times.

4.3.5 The string-section chords are followed by a woodwind melody. What is the function of this woodwind melody?

4.3.6 Name the woodwind instrument playing in this extract.

TOTAL SECTION B: 12

OR
QUESTION 5: JAZZ

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

Play Track 25 ONCE.

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

| Marabi | Cape jazz | Kwela | Malombo jazz |

5.1.2 Identify the name of the work in this extract.

5.1.3 Name ONE artist who is associated with the music style in QUESTION 5.1.1.

Play Track 26 ONCE.

5.1.4 Name the instrument that plays the solo.

Play Track 27 ONCE.

5.1.5 Which ONE of the following is the correct combination of instruments that you hear in this extract? Make a cross (X) in the appropriate block.

<table>
<thead>
<tr>
<th>Piano</th>
<th>Piano</th>
<th>Piano</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vibraphone</td>
<td>Guitar</td>
<td>Keyboard</td>
</tr>
<tr>
<td>Bass guitar</td>
<td>Bass guitar</td>
<td>Bass guitar</td>
</tr>
<tr>
<td>Tenor Sax</td>
<td>Trumpet</td>
<td>Saxophone</td>
</tr>
<tr>
<td>Drumkit</td>
<td>Drumkit</td>
<td>Drumkit</td>
</tr>
</tbody>
</table>
5.2  Listen to the extracts and answer the questions that follow.

Play Track 28 TWICE.

5.2.1 Identify the style of South African jazz.

5.2.2 Give a reason for your answer to QUESTION 5.2.1.

5.2.3 Name an international jazz style that has influenced this song.

5.2.4 Identify the voice type of the soloist.

Play Track 29 ONCE.

5.2.5 Name the solo instrument in this extract.

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.

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

5.3.3 Name ONE instrument that gives the steady beat in the song.
5.3.4 What is the role of the female voices in this song?


(1)

5.3.5 Name an all-female group that you associate with this style of music.


(1)

(16 ÷ 2) [8]

TOTAL SECTION B: 12

OR
QUESTION 6: IAM

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

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

Answer:  

(1)

6.1.2 Give TWO reasons for your answer to QUESTION 6.1.1.

Reason 1:  
Reason 2:  

(2)

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

6.2.1 Identify the style of music in this extract.  

Answer:  

(1)

6.2.2 Name an artist associated with this style of music.  

Answer:  

(1)
6.2.3 With which other style of music could you also associate the guitar sound? Make a cross (X) in the appropriate block.

| Maskandi | Marabi | Kwela | Malombo |

(1)

6.2.4 Identify ONE idiophone and ONE membranophone that you hear.

Idiophone: ________________________________

Membranophone: ________________________________

(2)

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

6.3.1 Identify the style of South African music.

__________________________________________

(1)

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

__________________________________________

__________________________________________

(2)

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

__________________________________________

(1)

6.3.4 What is the role of the female voices in this song?

__________________________________________

__________________________________________

(1)

6.3.5 Name the group that you associate with this style of music.

__________________________________________

(1)

(16 ÷ 2) [8]

TOTAL SECTION B: 12
SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 38 ONCE to provide an overview.

Listen to the extract from *Blue Moon* while you study the vocal part.

Blue Moon

Rodgers & Hart
7.1 Analyse the form of this piece. Indicate the main sections on the score by writing capital letters (for example C, D, et cetera) above the score. Start your analysis after the introduction that is indicated on the score.

7.2 Name the overall form of this song.

7.3 Which ONE of the following compositional techniques is used in bars 6–9 at (a)? Make a cross (X) in the appropriate block.

<table>
<thead>
<tr>
<th>Melodic repetition</th>
<th>Inversion</th>
<th>Sequence</th>
<th>Augmentation</th>
</tr>
</thead>
</table>

7.4 Name the type of non-chordal note that you hear in bar 10 at (b). (Do NOT write the letter name or note value.)

7.5 Compare bars 20\(^3\)–22\(^2\) with bars 22\(^3\)–24\(^2\) at (d).

Which rhythmic compositional technique is used here?

TOTAL SECTION C: 8
GRAND TOTAL: 30