

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Aural	(8)
SECTION B: Recognition of Music Concepts	(14)
SECTION C: Form Analysis	(8)
2. QUESTION 1, QUESTION 2 and QUESTION 6 are COMPULSORY.
3. Also answer QUESTION 3 (Indigenous African Music (IAM)) **OR** QUESTION 4 (JAZZ) **OR** QUESTION 5 (Western Art Music (WAM)).
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 person operating the sound equipment appear in frames.
2. The number of each track must be announced clearly each time before it is played.
3. Each music extract (track) must be played the number of times specified in the question paper.
4. Allow adequate time between tracks to give candidates time to think and write their answers before playing the next track.
5. If a school offers more than one stream (Indigenous African Music (IAM), Jazz, Western Art Music (WAM)), 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 music extracts.
 - An invigilator must be present in each venue.
6. The tracks have to be played as follows:
 - IAM candidates: Tracks 1 to 19 and Track 44
 - JAZZ candidates: Tracks 1 to 9, Tracks 20 to 31 and Track 44
 - WAM candidates: Tracks 1 to 9 and Tracks 32 to 44
7. A battery-powered CD player must be available in case of a power failure.

SECTION A: AURAL (COMPULSORY)

QUESTION 1

1.1

Notate the rhythm of the missing notes in bars 2 to 3 below.

(3)

1.2

Notate the missing notes of the melodic line at (A) and (B).

(1)

[4]

QUESTION 2

Play Track 3 to 5 THREE times in succession.

2.1 Identify the cadences at the end of the following TWO extracts:

Track 3

2.1.1 Cadence: _____ (1)

Track 4

2.1.2 Cadence: _____ (1)

2.2 Identify TWO prominent compositional techniques heard in this extract.

Track 5

(2)

Play Track 6 to 9 ONCE.

2.3 Answer the following questions by making a cross (X) in the appropriate block.

Track 6

2.3.1 Choose an appropriate tempo indication for this music extract.

Adagio	Allegro	Andante	Andantino
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(1)

Track 7

2.3.2 Which term best describes the rhythmic compositional technique?

Polyrhythms	Ostinato	Sequence	Triple time
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(1)

Track 8

2.3.3 Which term best describes the texture?

Homophonic	Polyphonic	Monophonic	Stereophonic
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(1)

Track 9

2.3.4 Which ONE of the following describes the time signature of this extract?

Simple quadruple	$\frac{4}{4}$	Compound dupe	$\frac{6}{8}$	Compound triple	$\frac{9}{8}$
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(1)
[4]

(8 ÷ 2)

TOTAL SECTION A: 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS

**Answer QUESTION 3 (IAM)
OR QUESTION 4 (JAZZ)
OR QUESTION 5 (WAM).**

QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)

Listen to the tracks below and answer the questions that follow.

Play Track 10 to 19 TWICE in succession.

3.1 Track 10

Indicate THREE items in COLUMN A that relate to the music in Track 10.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
SATB	
Major tonality	
Melodic improvisation	
TTBB	
Malombo	
Quadruple time	
Aerophones	
Male vocal lead	

(3)

3.2 Track 11

Indicate THREE items in COLUMN A that relate to the music in Track 11.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Musical pipes	
Drums and percussion	
Triple time	
Rhythmic repetition	
Chordophones	
Maskanda guitar accompaniment	
Cyclic melodic lines	
Thin texture	

(3)

3.3 **Track 12**

Indicate THREE items in COLUMN A that relate to the music in Track 12. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Cross-rhythms	
Djembe accompaniment	
Irregular time	
Izibongo (Praise poetry)	
Chordophone	
Leg rattles	
Thin texture	
Body percussion	

(3)

3.4 **Tracks 13 and 14**

Compare the TWO extracts according to the items below. Write your answers in the spaces provided.

ITEMS	TRACK 13	TRACK 14
Artist/Band		
Harmonic progression		
Performance style		

(6)

3.5 **Track 15**

3.5.1 What is the role of the drum kit in this extract?

(1)

3.5.2 With which style do you associate this music?

(1)

3.5.3 Which instruments, besides the drum kit, are playing in this band?

(3)

3.6 **Tracks 16 and Track 17**

Compare these TWO tracks by describing the tone quality of the singing. Write your answers in the spaces provided.

	TRACK 16	TRACK 17
Tone quality		

(2)

3.7 **Track 18**

3.7.1 With which style do you associate this music?

(1)

3.7.2 Give FOUR reasons for your answer.

(4)

3.8 **Track 19**

What is the role of the saxophone in this ensemble?

(1)

(28 ÷ 2)

[14]

OR

QUESTION 4: JAZZ

Listen to the tracks below and answer the questions that follow.

Play Track 20 to 31 TWICE in succession.

4.1 Track 20

Indicate THREE items in COLUMN A that relate to the music in Track 20. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Modal tonality	
African jazz	
Lead guitar melody	
Free melodic improvisation	
Jazz quartet	
Aerophones	
Jazz quintet	
Harmonic ostinato	

(3)

4.2 Track 21

Indicate THREE items in COLUMN A that relate to the music in Track 21. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Melody in unison by saxophone and trumpet	
Lengthy introduction	
Big band	
Trumpet improvisation	
Swing	
Legato articulation on strings and piano	
Bass line in piano	
Idiophones	

(3)

4.3 **Track 22**

Indicate THREE items in COLUMN A that relate to the music in Track 22. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Bass line played by tuba/euphonium	
Melodies played by piccolo and clarinet	
Big band	
Bass line played by double bass	
Syncopation	
Legato introduction by strings and woodwinds	
Bebop	
Duple time	

(3)

4.4 **Track 23 and Track 24**

Listen to these TWO tracks and compare the items given below. Write your answers in the spaces provided.

ITEMS	TRACK 23	TRACK 24
Tempo		
Metre		

(2)

4.5 **Track 25 and Track 26**

Compare these TWO tracks and identify ONE difference between the roles the drum kit plays in the two extracts.

Track 25: _____

Track 26: _____

(1)

4.6 **Track 27**

Identify the main instrumental sections in this big band and name relevant instruments in EACH section.

(4)

4.7 **Track 28**

Explain the treatment of melody in the extract.

(2)

4.8 **Track 29**

4.8.1 Name the voice type.

(1)

4.8.2 Identify which type of articulation is used when singing the melody.

(1)

4.8.3 Describe the accompaniment to this melody.

(2)

4.9 **Track 30**

4.9.1 With which style do you associate this music?

(1)

4.9.2 Give FOUR reasons for your answer.

(4)

4.10 **Track 31**

What is the role of the saxophone in this ensemble?

(1)

(28 ÷ 2)

[14]

OR

QUESTION 5: WESTERN ART MUSIC (WAM)

Listen to the tracks below and answer the questions that follow.

Play Track 32 to 43 TWICE in succession.

5.1 **Track 32**

Indicate THREE items in COLUMN A that relate to the music in Track 32.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Homophonic texture	
Bewegt	
Ascending chromatic line	
SATB	
Staccato motive repetition	
Introduction by clarinet and strings	
Introduction by French horn and strings	
Melismas	

(3)

5.2 **Track 33**

Indicate THREE items in COLUMN A that relate to the music in Track 33.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Triple time	
Multi-layered texture	
Diminution	
Opening melody by saxophone	
Giocoso	
Main melody restatement on cello	
Texture remains the same	
Opening melody by muted trumpet	

(3)

5.3 **Track 34**

Indicate THREE items in COLUMN A that relate to the music in Track 34. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
String quartet	
Pizzicato and arco	
Unaccented	
Vibrato	
Symphonic	
A cappella	
Legato melodic line	
Agitato	

(3)

5.4 **Tracks 35 and Track 36**

5.4.1 Compare the TWO extracts according to the TWO items given below. Write your answers in the spaces provided.

ITEMS	TRACK 35	TRACK 36
Metre		
Voice type		

(2)

Tracks 37 and Track 38

5.4.2 Compare the TWO extracts and comment on how the mood suits the relevant character.

Track 37: _____

Track 38: _____

(2)

5.5 **Track 39**

5.5.1 Name the cadence at the end of this extract.

_____ (1)

5.5.2 Describe the homophonic texture of this extract.

_____ (1)

5.6 **Track 40**

Describe the orchestral introduction to this song.

_____ (2)

5.7 **Track 41**

5.7.1 Which instruments play the melody at the beginning of this extract?

_____ (1)

5.7.2 Describe the accompaniment of this melody.

_____ (2)

5.7.3 Write down an Italian term that describes the character of this extract.

_____ (1)

5.8 Track 42

Describe the music that you hear in this extract.

(3)

5.9 Track 43

Choose FOUR statements in COLUMN A that best describe the music that you hear. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
First theme played by cellos and violas	
Motives played by the brass	
Legato and staccato articulation	
Dominant pedal point	
Interplay between minor and major tonality	
Clarinet passages	
Recapitulation	
Ascending melodic line with a crescendo	
Second theme played by brass and clarinet	

(28 ÷ 2)

(4)
[14]

TOTAL SECTION B: 14

SECTION C: FORM ANALYSIS (COMPULSORY)

QUESTION 6

Read and study the questions for ONE minute.

Play Track 44 ONCE to provide an overview.

Allegro

Musical score for measures 1-6. The piece is in 2/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro'. Both the treble and bass staves are marked with a forte dynamic (*f*). The melody in the treble staff features eighth and sixteenth notes, while the bass staff provides a steady accompaniment of eighth notes.

Musical score for measures 7-12. Measure 7 is marked with a forte dynamic (*f*). The treble staff features a melodic line with slurs and a piano dynamic (*p*) starting in measure 8. The bass staff continues with eighth notes. The piece concludes with a repeat sign at the end of measure 12.

Musical score for measures 13-19. Measure 13 is marked with a forte dynamic (*f*). The treble staff has a melodic line with slurs and a forte dynamic (*f*) in the bass staff. The piece concludes with a repeat sign at the end of measure 19.

Musical score for measures 20-25. The treble staff features a melodic line with slurs and a forte dynamic (*f*) in the bass staff. The piece concludes with a repeat sign at the end of measure 25.

Musical score for measures 26-31. The treble staff features a melodic line with slurs and a forte dynamic (*f*) in the bass staff. The piece concludes with a repeat sign at the end of measure 31.

Play Track 44 again.

6.1 Give a schematic layout of the form. Draw rows in the table below and indicate EACH section with its correlating bar numbers.

SECTIONS	BAR NUMBERS

(3)

6.2 Name the overall form type of this piece.

(1)

6.3 Notate the basic rhythmic motive used in the first SIX bars of the opening section.

(1)

6.4 Name TWO compositional techniques used in bars 8 to 12.

(2)

6.5 Comment on the texture used in bar 12^{2b} to 17¹.

(1)

Play Track 44 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

