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**SA EXAM
PAPERS**

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 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 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 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:
 - WAM candidates: Tracks 1–18 and Tracks 30–34
 - JAZZ candidates: Tracks 1–10, Tracks 19–23 and Tracks 30–34
 - IAM candidates: Tracks 1–10 and Tracks 24–34
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 THREE times in succession.

- 1.1 Which ONE of extract (a), (b) or (c) below best represents the solo voice part?
Make a cross (X) in the appropriate block.

(a)

☐

(b)

☐

(c)

☐

(1)

Play Track 2 TWICE in succession.

- 1.2 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2–3 below.



(3)

Play Track 2 TWICE again.

[4]

QUESTION 2

Play Track 3 ONCE to provide a general overview.

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

Over the Rainbow

H Arlen

$\text{♩} = 88$

5

9

13

17

21

etc./ens.

Play Track 4 TWICE.

2.1 Describe the role of the guitar in this extract.

(1)

- 2.2 The notation of bars 3 and 4 has been omitted at **X** on the score. Fill in the missing pitches and note values that correspond with the music that you hear. (3)

Play Track 5 TWICE.

- 2.3 Name the compositional technique used at **Y**. (The track starts in bar 5.) (1)
- _____

Play Track 6 TWICE.

- 2.4 Name the interval formed between the given note and the missing note at **Z**. (The track starts with an upbeat to bar 21.) (1)
- _____
- [6]**

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

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

Play Track 7 TWICE.

- 3.1 With which items in COLUMN A do you associate the music that you hear in Track 7? Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 7
Marimba	
Double bass melody	
Dorian mode (modal minor)	
Major key	
Piano introduction	
Organ introduction	

(2)

Play Track 8 TWICE.

- 3.2 With which items in COLUMN A do you associate the music that you hear in Track 8? Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 8
Horn section	
Ragtime	
Swing	
Major key	
Starts with djembe introduction	
Starts with floor tom-tom	

(2)

Play Track 9 and Track 10 TWICE each.

- 3.3 Listen to the two versions of *Dona Nobis Pacem* (Track 9 and Track 10) and answer the questions that follow.

- 3.3.1 With which items in COLUMN A do you associate the music that you hear in Track 9 and Track 10? Make a cross (X) in TWO appropriate blocks for EACH track.

COLUMN A	Track 9	Track 10
Call and response		
SATB choir		
Piano accompaniment		
Starts with an introduction		
Minor key		
Children's choir		
Starts with a monophonic texture		
A cappella		

(4)

- 3.3.2 With which TWO genres do you associate both versions of the work? Make a cross (X) in TWO appropriate blocks.

Choral work	Art song	Vocal canon	Hymn	Vocal fugue
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(2)

- 3.3.3 Indicate whether the statements below are TRUE or FALSE. Make a cross (X) in the appropriate blocks.

		TRUE	FALSE
(a)	Both performances begin with an upbeat.		
(b)	Both performances end with a perfect cadence.		

(2)

(12 ÷ 3)

[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 11 TWICE.

4.1.1 From which movement of Beethoven's *Symphony No. 6* is this extract taken?

_____ (1)

Play Track 12 TWICE.

4.1.2 With which items in COLUMN A do you associate the music that you hear in Track 12? Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 12
Development	
Adagio	
Coda	
Flute and oboe melodic material	
Clarinet and trumpet melodic material	
Triplet figure in accompaniment	
Compound triple time	
Repetition of motif in different keys	

(3)

4.1.3 Which prominent dynamic feature do you hear in this extract?

_____ (1)

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

Play Track 13 TWICE.

4.2.1 Complete the table below by giving a description of EACH item in Track 13.

ITEM	DESCRIPTION
Work	
Style period	
Tempo	
Dynamics	

(4)

Play Track 14 TWICE.

- 4.2.2 Which ONE of these Italian terms best describes the mood of the entire extract?

Giocoso	Espressivo	Con fuoco	Smorzando
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(1)

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

Play Track 15 ONCE.

- 4.3.1 Name the TWO characters who sing this duet.

(2)

Play Track 16 TWICE.

- 4.3.2 Which type of articulation do you hear in the accompaniment part of this extract?

(1)

Play Track 17 TWICE.

- 4.3.3 Name the cadence that you hear at the end of this extract.

(1)

- 4.3.4 Give a suitable Italian/German term that describes the mood or character of this music.

(1)

Play Track 18 TWICE.

- 4.3.5 Give the term for the vocal decoration in the soprano part on the single word, 'an'.

(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 19 TWICE.

- 5.1.1 With which items in COLUMN A do you associate the music that you hear in Track 19? Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 19
Bass and drum introduction	
Pentatonic scale	
Piano and voice in unison	
Boogie-woogie	
Syncopation	
Kwêla	
Melodic ostinato	
Skiffle beat	
Ghoema beat	

(3)

Play Track 20 ONCE.

- 5.1.2 Which instrument(s) play(s) the melody?

(1)

- 5.1.3 Name TWO features of this melody.

(2)

Play Track 21 TWICE.

- 5.1.4 Give ONE or TWO word(s) to describe the style of the piano part.

(1)

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

Play Track 22 TWICE.

- 5.2.1 Name TWO South African artists/bands with which you associate this extract.

(2)

5.2.2 Briefly describe the role of the instruments below in this extract.

INSTRUMENT	DESCRIPTION
Drum kit	
Bass guitar	
Saxophone	

(3)

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

Play Track 23 TWICE.

5.3.1 Complete the table below by giving a description of EACH item in Track 23.

ITEM	DESCRIPTION
Tonality	
Mood	
Style	

(3)

5.3.2 This melody is played as a call and response. Name the instrument playing the call.

_____ (1)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

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

Play Track 24 ONCE.

6.1.1 Identify the style of music in this extract.

(1)

6.1.2 Give TWO reasons for your answer to QUESTION 6.1.1.

(2)

6.1.3 Name TWO artists which you associate with this extract.

(2)

6.2 Listen to the extracts and answer the question that follows.

Play Track 25 and Track 26 in succession.

With which items in COLUMN A do you associate the music that you hear in Track 25 and Track 26? Make a cross (X) in TWO appropriate blocks for EACH track.

COLUMN A	Track 25	Track 26
Aerophones		
Monophonic texture		
Syncopation		
Guitar introduction		
Descending melodic motive		
Ukuvamba		
Dipoko (Praise poetry)		

(4)

6.3 Listen to the extracts and follow the instructions that follow.

Play Track 27 ONCE.

6.3.1 Describe TWO features of the rhythmic material used in this extract.

(2)

Play Track 28 ONCE.

6.3.2 Identify the vocal technique that you hear in this extract.

_____ (1)

6.3.3 Explain the purpose of the vocal technique used in this extract.

_____ (1)

6.4 Listen to the extracts and follow the instructions that follow.

Play Track 29 ONCE.

6.4.1 Identify the style of music in this extract.

_____ (1)

6.4.2 Give TWO reasons for your answer to QUESTION 6.4.1.

_____ (2)

_____ (16 ÷ 2)

[8]

TOTAL SECTION B: 12

SECTION C: FORM**QUESTION 7**

Read and study the questions for ONE minute.

Play Track 30 ONCE to provide a general overview.

Listen to the piece below while you study the score.

Fast tempo with energy

S1
S2
A
T
B

11
19
28
37

46

55

63

71

Play Track 30 again.

7.1 What is the overall form of this piece?

(1)

7.2 Motivate your answer to QUESTION 7.1 by giving a schematic layout of the form. Use the table below.

SECTION	BAR NUMBERS

(3)

7.3 Name the key of this piece.

(1)

Play Track 31 TWICE.

7.4 Does the work start with a homophonic or polyphonic texture?

(1)

Play Track 32 ONCE.

7.5 Choose the term which best describes the vocal technique in this piece. Make a cross (X) in the appropriate block.

Yodelling	Crepitation	Ululation	Melisma
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(1)

Play Track 33 TWICE.

7.6 Name the cadence at the end of the piece in bars 78–80 at **X**. (The track starts with the upbeat to bar 78.)

(1)

Play Track 34 ONCE for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

