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**SA EXAM  
PAPERS**

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**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. In addition, 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 written while candidates are listening to music tracks.
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. Candidates may 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 for each question to provide enough information in their answers.
10. Write neatly and legibly.

FOR OFFICIAL USE ONLY					FOR OFFICIAL USE ONLY				
MARKS OBTAINED					MARKS OBTAINED				
QUESTION	MARKING – External moderator				REMARKING				
	MAX	MARKS	SIGN		MAX	MARKS	SIGN		
	10	1			10	1			
1	4				4				
2	4				4				
3/4/5	14				14				
6	8				8				
<b>TOTAL</b>	<b>30</b>				<b>30</b>				

**INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT...**

1. Allow the candidates to first read each question and then play the relevant track.
2. The number of the 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 each frame.
4. Where the instruction, '... in succession' does NOT appear, adequate time should be allowed between playing tracks to give candidates time to think and write their answers before repeating a track OR playing the next track.
5. If a school offers more than one stream (Indigenous African Music (IAM), Jazz or Western Art Music (WAM)), the following guidelines must be followed:
  - Each stream must sit for the examination in a separate venue.
  - Each venue must be equipped with suitable sound equipment.
  - Each venue must have its own media device 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 17 and Track 34
  - JAZZ candidates: Tracks 1 to 9, Tracks 18 to 25 and Track 34
  - WAM candidates: Tracks 1 to 9 and Tracks 26 to 34

**SECTION A: AURAL (COMPULSORY)****QUESTION 1**

Play Track 1 TWICE in succession.

1.1 Notate the rhythm of the missing notes in bars 3 and 4.

[Two-bar introduction]



(3)

Play Track 1 again.

Play Track 2 TWICE in succession.

1.2 Notate the missing notes at (A) and (B) in staff or sol-fa notation.

Doh is G



(1)

Play Track 2 again.

[4]

**QUESTION 2**

2.1 Identify the cadences at the end of EACH of the following TWO extracts.

Play Track 3 THREE times in succession.

2.1.1 **Track 3:** \_\_\_\_\_ (1)

Play Track 4 THREE times in succession.

2.1.2 **Track 4:** \_\_\_\_\_ (1)

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

Play Track 5 TWICE in succession.

2.2.1 Identify the most prominent texture at the beginning of this extract.

CRITERIA	ANSWER
Monophonic	
Polyphonic	
Homophonic	
Call and response	

(1)

Play Track 6 TWICE in succession.

2.2.2 Identify the most prominent compositional technique.

CRITERIA	ANSWER
Melodic sequence	
Rhythmic repetition	
Diminution	
Imitation	

(1)

Play Track 7 TWICE in succession.

2.2.3 Which ONE of the following describes the metre?

CRITERIA	ANSWER
Triple time	
Quadruple time	
Irregular time	
Compound time	

(1)

Play Track 8 TWICE in succession.

2.2.4 Which ONE of the following describes the choir?

CRITERIA	ANSWER
SATB	
TTBB	
SAB	
SSA	

(1)

Play Track 9 THREE times in succession.

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

COLUMN A	ANSWER
Pentatonic scale passage, descending movement	
Wholetone scale, ascending movement	
Piano and descending parallel octaves	
Ascending parallel fifths and polyphonic	
Glissando-like passage over a wide range	

(2 x 1)

(2)

(8 ÷ 2)

**[4]****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)**

- 3.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 10–12. Make a cross (X) in THREE appropriate blocks for EACH track.

Play Track 10 THREE times in succession.

**3.1.1 Track 10**

COLUMN A	ANSWER
Moderate quadruple time	
Call by chorus, response by soloist	
Syncopated rhythmic patterns	
Crepitation in introduction	
Umrhubhe accompaniment	
Leg rattles and body percussion	
Melody in unison	
Lively tempo in triple time	

(3 x 1)

(3)

Play Track 11 THREE times in succession.

**3.1.2 Track 11**

COLUMN A	ANSWER
Bass voice soloist	
Ululation and vocal sound effects	
Male and female chorus	
Upbeat and festive mood	
Polyrhythms between instruments	
Acoustic guitar accompaniment	
Cyclic chord progression: I – IV – I <sup>6</sup> <sub>4</sub> – V	
Ostinato on the drums and bass	

(3 x 1)

(3)

**Play Track 12 THREE times in succession.**

**3.1.3 Track 12**

<b>COLUMN A</b>	<b>ANSWER</b>
Repetitive body percussion patterns	
Parallel movement in melody	
Isicathamiya	
Descending melodic sequences	
Overtone singing/umngqokolo	
Improvisation	
Call and response between soloist and group	
Regular phrases	

(3 x 1) (3)

**Play Track 13 TWICE.**

3.2 Answer the following questions regarding this extract.

3.2.1 Identify the following features that you hear in this extract:

Tonality

---

Compositional technique in chorus accompaniment

---

Chorus

---

(3 x 1) (3)

3.2.2 Which style is represented in this extract?

---

(1)

**Play Track 14 TWICE.**

3.3 Answer the following questions regarding this extract.

3.3.1 Name ONE popular artist/group associated with this extract.

\_\_\_\_\_ (1)

3.3.2 Describe the following elements that you hear in this extract:

Harmony

\_\_\_\_\_

Rhythm

\_\_\_\_\_

Metre

\_\_\_\_\_ (3 x 1) (3)

**Play Track 15 TWICE.**

3.4 Indicate THREE items in COLUMN A that relate to the music in Track 15. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Izihlabo in free time followed by a regular rhythm	
Descending chord progression	
Concertina plays a chord on every beat	
Backing vocals singing in unison with soloist	
A repeated chord played in moderate tempo	
Izibongo in a fast tempo	
Concertina, guitar, idiophone and bass guitar accompaniment	

(3 x 1) (3)

**Play Track 16 THREE times in succession.**

3.5 Answer the following questions regarding this extract.

3.5.1 Describe the introduction in this extract.

---



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---

(2 x 1) (2)

3.5.2 Identify the style and group of the song from which this extract is taken.

Style: \_\_\_\_\_

Group: \_\_\_\_\_

(2 x 1) (2)

**Play Track 17 THREE times in succession.**

3.6 Answer the following questions regarding this extract.

3.6.1 Name the instrument playing the melody.

---

(1)

3.6.2 Name the melodic instrument that was originally associated with this style.

---

(1)

3.6.3 Describe the melody.

---

(2 x 1) (2)  
(28 ÷ 2) **[14]**

**TOTAL SECTION B: 14**

**OR**

**QUESTION 4: JAZZ**

- 4.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 18–20. Make a cross (X) in THREE appropriate blocks for EACH track.

Play Track 18 THREE times in succession.

## 4.1.1 Track 18

COLUMN A	ANSWER
Blues influences	
Syncopated rhythms and homophonic texture	
March tempo in simple duple metre	
Syncopated left-hand stride	
Repetitive melodic figures in the upper part	
Cyclic four-chord progression	
March tempo in compound duple metre	
Ascending chromatic movement in accompaniment	

(3 x 1)

(3)

Play Track 19 THREE times in succession.

## 4.1.2 Track 19

COLUMN A	ANSWER
Syncopated melody line on piano	
Homophonic texture in triple metre	
Avant-garde jazz	
Introduction begins on the first beat	
Swing rhythm with improvisation in horn section	
Upbeat dance tempo in quadruple metre	
Walking bass line	
Bass trombone and drum kit in rhythm section	

(3 x 1)

(3)

**Play Track 20 THREE times in succession.**

4.1.3 **Track 20**

COLUMN A	ANSWER
Irregular time and fast tempo	
Main melody is in a minor	
Two-chord cycle	
Main melody on trumpet	
Bass guitar doubles up the ostinato figure	
Ostinato figure on muted electric guitar	
Orchestral jazz style influences	
Chordophone and percussion accompaniment	

(3 x 1) (3)

**Play Track 21 TWICE.**

4.2 Answer the following questions regarding this extract.

4.2.1 Identify the following features that you hear in this extract:

Voice type of soloist \_\_\_\_\_

Time signature \_\_\_\_\_

(2 x 1) (2)

4.2.2 Briefly describe the guitar accompaniment.

\_\_\_\_\_  
\_\_\_\_\_

(2 x 1) (2)

4.2.3 Which other instrument plays the accompaniment?

\_\_\_\_\_

(1)

**Play Track 22 TWICE.**

4.3 Answer the following questions regarding this extract.

4.3.1 Name TWO marabi influences heard in this extract.

\_\_\_\_\_  
\_\_\_\_\_

(2 x 1) (2)

4.3.2 Describe the following elements that you hear in this extract:

Harmony

---



---

Rhythm

---



---

Metre

---

(3 x 1) (3)

**Play Track 23 TWICE.**

4.4 Indicate THREE items in COLUMN A that relate to the music in Track 23. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Open hi-hat and bass drum play on the beat	
Cyclic chord progression with brass and woodwind arrangements	
Ragtime and blues influences	
Syncopated melodies	
Free improvisation with alternating four-chord cycle	
Regular metre with driving riff by drum kit and bass guitar	
Rhythmic layering in piano and horn parts	

(3 x 1) (3)

**Play Track 24 TWICE.**

4.5 Identify the title and style of this song.

Title: \_\_\_\_\_

Style: \_\_\_\_\_

(2 x 1) (2)

**Play Track 25 THREE times in succession.**

4.6 Answer the following questions regarding this extract.

4.6.1 Name the instrument playing the melody.

\_\_\_\_\_ (1)

4.6.2 Name the melodic instrument that was originally associated with this style.

\_\_\_\_\_ (1)

4.6.3 Describe the melody.

\_\_\_\_\_  
\_\_\_\_\_

(2 x 1) (2)  
(28 ÷ 2) [14]

**TOTAL SECTION B: 14**

**OR**



**QUESTION 5: WESTERN ART MUSIC (WAM)**

- 5.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 26-28. Make a cross (X) in THREE appropriate blocks for EACH track.

Play Track 26 THREE times in succession.

## 5.1.1 Track 26

COLUMN A	ANSWER
Adagio assai	
Simple quadruple metre in a minor key	
Allegro moderato	
Guitars playing in a contrapuntal style	
Arpeggiated accompaniment	
Compound duple metre in a minor key	
Opening theme in a monophonic texture	
Repetition in different voices	

(3 x 1) (3)

Play Track 27 THREE times in succession.

## 5.1.2 Track 27

COLUMN A	ANSWER
Orchestral accents on the main beat with ostinato bass	
Standard Classical orchestra	
SSA	
Pedal point on strings	
Prominent unison singing	
Prestissimo	
Voices, strings and orchestral bass drum	

(3 x 1) (3)

Play Track 28 THREE times in succession.

## 5.1.3 Track 28

COLUMN A	ANSWER
Major key with pedal point	
Compound duple metre	
Rubato	
Diminished chords in introduction	
Glissando	
Tonic pedal point in introduction	
Lyrical melody with imperfect cadence	
Extract ends with a perfect cadence	

(3 x 1) (3)

**Play Track 29 TWICE.**

5.2 Answer the following questions regarding this extract.

5.2.1 Describe the following features that you hear in this extract:

Voice type of soloist \_\_\_\_\_

Time signature \_\_\_\_\_

Type of chorus \_\_\_\_\_

(3 x 1) (3)

5.2.2 What is the symbolic role of this solo character in the opera?

\_\_\_\_\_  
\_\_\_\_\_

(1)

**Play Track 30 TWICE.**

5.3 Describe or name the following features of the aria in this extract:

Character \_\_\_\_\_ (1)

Voice type \_\_\_\_\_ (1)

Melody \_\_\_\_\_

(2 x 1) (2)

**Play Track 31 THREE times in succession.**

5.4 Indicate FOUR items in COLUMN A that relate to the music in Track 31. Make a cross (X) in FOUR appropriate blocks.

ITEMS	ANSWER
First theme on cellos and bassoons	
Beginning of the recapitulation	
Exposition	
Woodwinds do not play a prominent role	
Lyrical and lilting theme on the cellos and bassoons	
Repeat of theme on woodwinds and strings	
Wide range of dynamics and use of sforzando	
Symphony	
Standard Classical orchestra	
Motive development only in the cello melody	

(4 x 1) (4)

**Play Track 32 TWICE.**

5.5 Answer the following questions regarding this extract.

5.5.1 Name the TWO wind instruments that play the theme in this extract.

\_\_\_\_\_ (2 x 1) (2)

5.5.2 Identify the genre and composer of the work from which this extract is taken.

Genre \_\_\_\_\_

Composer \_\_\_\_\_ (2 x 1) (2)

**Play Track 33 THREE times in succession.**

5.6 Answer the following questions regarding this extract.

5.6.1 Describe the importance of this extract in Beethoven's *Symphony No. 6 in F Major Op. 68*.

\_\_\_\_\_  
\_\_\_\_\_ (1)

5.6.2 Describe TWO ways in which this music evokes a change of mood.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (2 x 1) (2)  
(28 ÷ 2) **[14]**

**TOTAL SECTION B: 14**

**SECTION C: FORM ANALYSIS (COMPULSORY)**

**QUESTION 6**

Read and study the questions for ONE minute.

Play Track 34 ONCE for a general overview.

Listen to the piece below while you study the score.

**Doh is A<sub>2</sub>**



The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It begins with a key signature of three flats and a 4/4 time signature. The lyrics are written below the vocal staves, and the piano accompaniment is written below the bass staff. The score includes several triplet markings and dynamic markings such as *f* and *m*. The piece concludes with a *Fine* marking and a *D.C.* (Da Capo) instruction.



**Play Track 34 again.**

- 6.1 This piece is in an unusual ternary form. Give the bar numbers of the possible B section.

SECTION	BAR NUMBERS
<b>B</b>	

(2 x 1) (2)

- 6.2 Name ONE way in which this B section differs from a typical B section.

\_\_\_\_\_ (1)

- 6.3 Name the key and cadence at bar 7<sup>4</sup> to 8<sup>1</sup>.

Key \_\_\_\_\_

Cadence \_\_\_\_\_

(2 x 1) (2)

- 6.4 Name the rhythmic device in bars 7 and 9.

\_\_\_\_\_ (1)

- 6.5 D.C. (in bar 11) is the abbreviation for Da Capo. What does this mean?

\_\_\_\_\_

\_\_\_\_\_ (1)

- 6.6 Circle the non-harmonic note in bar 6 on the score.

(1)

**Play Track 34 ONE last time.**

**TOTAL SECTION C: 8**  
**GRAND TOTAL: 30**

