PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 16 pages, 21 audio tracks and a Resource Booklet of 5 pages (i–v). Please check that your paper is complete. Detach the Resource Booklet from the middle of your question paper. The Resource Booklet includes a page marked for rough work.

2. Each candidate must be issued with a CD or MP3 player and must have access to listening equipment with headphones for the entire duration of the examination. Please take note of the voice label on each track, which confirms the correct numbering of each track.

3. All questions must be answered on the question paper. Do not answer any questions in an answer booklet.

4. Music notation must be written using a sharp pencil. The rest of the paper must be answered in pen.

5. Please be guided by the mark allocation when planning your answers; the number of lines required will depend on individual handwriting. Avoid repeating information in your answers.

6. In general, one mark will be awarded for each significant fact EXCEPT for the comparison in the ESSAY, where one mark will be awarded per comparison (two facts, one relating to each work).

7. It is in your best interest to write legibly and to present your work neatly. Do not use Tippex.

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>POSSIBLE MARKS</th>
<th>MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>8</td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>10</td>
<td></td>
</tr>
<tr>
<td>5</td>
<td>20</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>13</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>17</td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>100</td>
</tr>
</tbody>
</table>
QUESTION 1

Listen to Track 1.

1.1 Place four (4) ticks to identify features present in the music.

<table>
<thead>
<tr>
<th>Major tonality</th>
<th>Lied</th>
</tr>
</thead>
<tbody>
<tr>
<td>Consonant harmony</td>
<td>Dissonance</td>
</tr>
<tr>
<td>Aria</td>
<td>Through-composed</td>
</tr>
<tr>
<td>Modified strophic form</td>
<td>Melodic inversion</td>
</tr>
<tr>
<td>Polyphonic texture</td>
<td>Major and minor tonality</td>
</tr>
</tbody>
</table>

1.2 Listen to Track 1a. It is the opening of the melody from Track 1 above.

Place a tick next to the phrase that matches what you hear.

1.3 Identify the style of jazz.

1.4 Motivate your answer in 1.3 with reference to two characteristics of the style.
1.5 Listen again to Track 2 and tick the correct answer to show the rhythm of one 4-bar phrase of the extract.

1.6 Name an artist, or group, associated with this style.

1.7 Listen to Track 3 while following the melody line in the Resource Booklet, APPENDIX A. This is the Gavotte, the third movement from the "Classical" Symphony by Prokofiev, which was composed in 1917.

1.7.1 Complete the following:
Section B begins at bar _____ beat _____ and section A\(^2\) begins at bar _____ beat ______. (2)

1.7.2 Identify the key of section B.

1.7.3 What is the relationship of this key to the tonic key? (1)

1.7.4 Listen to Track 3a, which begins at bar 12\(^2\), and notate the melody in bars 17, 18 and 19.

1.7.5 Give the bar numbers of a pattern and sequence in the music. (1)
QUESTION 2

Listen to Track 4.

2.1 Identify the character that you hear.

__________________________________________________________________________

(1)

2.2 State the context of this song in the musical.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

(1)

2.3 Identify and comment on two characteristics in the music that inform the audience of the character's cultural background.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

(2)

2.4 How is this song typical of a musical theatre number?

__________________________________________________________________________

(1)

Listen to Track 5.

2.5 How does the composer create tension in the introduction to this number? What dispels the tension as the song progresses?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

(3)
QUESTION 3

Listen to Track 6.

3.1 Which theme of the movement is heard in the extract?

3.2 Mozart developed this theme from a 3-note motive – printed below. Name three compositional techniques that he used, and describe how he used them to construct the 4-bar phrase.

\[
\text{\includegraphics{image}}
\]

3.3 Name the Mannheim technique that is present in the first two notes of the motive.

3.4 Which theme of the movement is heard in the tracks?
3.5 Explain the difference in tonality between the two versions of the theme.

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

3.6 Listen to Track 7b again. On the theme that is printed below, identify and label, the cadences that are heard at the end of each phrase. Remember to state the key.

__________________________________________________________________________________

KP

CADENCE

3.7 Name two characteristics of this work, other than orchestration/instrumentation, that indicate that it was written in the Classical period.

__________________________________________________________________________________

__________________________________________________________________________________

__________________________________________________________________________________

(2)
QUESTION 4

Listen to Track 8 and Track 9.

4.1 Identify the ‘character’ depicted in these two tracks.

__________________________________________________________________________ (1)

4.2 Complete the table below to compare the two extracts.

<table>
<thead>
<tr>
<th>ELEMENT</th>
<th>TRACK 8</th>
<th>TRACK 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Tonality [0.5 \times 2 = 1]</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
| Accompaniment Pattern [0.5 \times 2 = 1] |         |         | (2)

4.3 With reference to the story, and to the elements in the table above, explain the change in tone between the two verses.

__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________
__________________________________________________________________________

__________________________________________________________________________ (4)
Listen to Track 10 and Track 11, which is a different arrangement of the same section of the work.

4.4 With reference to the story, comment on the effectiveness of the orchestrated version, compared with the original setting. State which version you prefer, giving a reason for your choice.

__________________________________________________________________________

__________________________________________________________________________

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__________________________________________________________________________

__________________________________________________________________________

(3)
QUESTION 5

Listen to Track 12 and Track 13.

The lyrics to Track 12, and some background to the work, can be found in the Resource Booklet as APPENDIX B.

In an essay, compare similarities and differences of the two pieces heard in Track 12 and Track 13.

In addition to the comparison, which will form the body of your essay, also:

- Provide a brief background to the two genres.
- Comment on the depiction of characters in the musical settings.
- State the context of the extract from your set work, and name the character who is singing.

In conclusion, offer your own opinion as to which track you prefer, and justify it with reference to the use of two elements of music.

Ensure that you compare the two pieces, and not only the genres. (20)

Your essay will be marked using the following rubric:

<table>
<thead>
<tr>
<th>RUBRIC FOR ESSAY</th>
<th>Mark Range</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>16–20</td>
<td>Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful comparison of the two works, with reference to both the general characteristics of the genres and the specific features of the two tracks. Own opinion of the works is offered with insight and specific reference to the use of the elements of music.</td>
<td></td>
</tr>
<tr>
<td>10.5–15.5</td>
<td>Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some comparison of the two works, with some reference to both the general characteristics of the genres and the specific features of the two tracks. Own opinion of the works is offered with limited insight and some generalisation in terms of the use of the elements of music.</td>
<td></td>
</tr>
<tr>
<td>5.5–10</td>
<td>May address all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence. Comparison of the two works is limited with only partial reference to either the general characteristics of the genre or the specific features of the two tracks. Own opinion is limited with little or no reference to the use of the elements of music. There is an imbalance between the sections of the essay.</td>
<td></td>
</tr>
<tr>
<td>0.5–5</td>
<td>Demonstrates minimal understanding of the question, does not complete all requirements, and provides only a vague reference to, or no use of, the facts. No comparison or opinion is offered. There is no balance within the essay.</td>
<td></td>
</tr>
</tbody>
</table>
QUESTION 6

Listen to Track 14 while following the lead sheet below.
6.1 Identify the style of jazz, and state the decade in which it developed.

________________________________________________________________________ ____________________________________________________________________________ (2)

6.2 Why did this style develop?

________________________________________________________________________ ____________________________________________________________________________ (1)

6.3 List two characteristics that you can hear in the recording which are typical of the style.

________________________________________________________________________ ____________________________________________________________________________ (2)

6.4 Clearly mark the sections (form) of the piece on the lead sheet. Please note that there is an 8-bar introduction which is not notated on the lead sheet. (2)

6.5 Use the table below to comment on the improvisations.

<table>
<thead>
<tr>
<th>Solo Instrument/s (4)</th>
<th>Describe the accompaniment (2)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Improvisation 1</td>
<td></td>
</tr>
<tr>
<td>Improvisation 2</td>
<td></td>
</tr>
<tr>
<td>Improvisation 3</td>
<td></td>
</tr>
<tr>
<td>Improvisation 4</td>
<td></td>
</tr>
</tbody>
</table>
QUESTION 7

Listen to Track 15. It is a song called Back of the Moon from the South African jazz musical King Kong, composed in 1958 by Todd Matshikiza. The lyrics are reproduced as APPENDIX C in the Resource Booklet.

7.1 Identify and comment on the social conditions, referred to in the song, which influenced the development of South African urban music from the late 19th century onwards.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

(2)  

7.2 Describe the musical features of ONE style of South African urban music that developed prior to 1958, as a direct result of the social conditions that you have named above.

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

________________________________________________________________________

(3)
Listen to **Track 16** and **Track 17**.

7.3 Identify features relating to **Track 16** in Column A and features relating to **Track 17** in Column B.

Place three ticks (3) in Column A and three ticks (3) in Column B.

<table>
<thead>
<tr>
<th></th>
<th><strong>COLUMN A</strong> Features of Track 16</th>
<th><strong>COLUMN B</strong> Features of Track 17</th>
</tr>
</thead>
<tbody>
<tr>
<td>Quadruple metre</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Originally a keyboard style</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Walking bass</td>
<td></td>
<td></td>
</tr>
<tr>
<td>I – IV – Ic (I6/4) – V</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Swung quavers</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12-bar blues</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Triplets</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Cyclic structure</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3-bar riff</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

7.4 Name two features from the above list that are common to both tracks.

_________________________ and ________________________  (1)

7.5 How did the styles represented by Track 16 and Track 17 contribute to the development of mbaqanga/Sophiatown jazz in the 1950s?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________  (2)
Listen to Track 18 and refer to the translated lyrics and background to the song that are provided in APPENDIX D in the Resource Booklet.

7.6 ‘Ndodemnyama’ (Track 18), and your set work, Meadowlands both protest against aspects of apartheid. Compare the lyrics of the two songs. State which song, in your opinion, is a more effective means of protest, giving three reasons for your view.

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________________________________________________________________________
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________________________________________________________________________

(6)

[17]

Total: 100 marks