

QUESTION 1

Choose FIVE of the following terms. For each term:

- give a brief definition
- select a musical example that illustrates the definition, from pages i to vi of the Resource Booklet.

Do NOT answer more than FIVE questions. Note that only the FIRST FIVE answered questions will be marked.

1.1 Mixolydian mode: _____

Example: _____ (2)

1.2 Aleatoric music: _____

Example: _____ (2)

1.3 Tritone: _____

Example: _____ (2)

1.4 Tierce de Picardie: _____

Example: _____ (2)

1.5 Diminution: _____

Example: _____ (2)

1.6 Strophic song: _____

Example: _____ (2)

1.7 Quintuplet: _____

Example: _____ (2)

1.8 Canon: _____

Example: _____ (2)
[10]

QUESTION 2

2.1 Listen to **Track 1**.

Which instrument is playing the solo?

_____ (1)

2.2 Listen to **Track 2**.

2.2.1 Tick the repeating chord progression that you hear in Track 2.

I-vi-IV-V	I-IV-V-I	I-iii-IV-V	I-IV-I-V
-----------	----------	------------	----------

(1)

2.2.2 **Track 3** is a different version of the same song. What is the style of this track?

_____ (1)

2.3 What is the tonality of the following extract?

The image shows a musical extract on a single staff in treble clef. The melody consists of eighth and quarter notes. Below the staff, the lyrics are written: "To- night, to- night, won't be just an - y night. To- night there will be no morn- ing star."

Blues	Whole tone	Pentatonic	Dorian mode
-------	------------	------------	-------------

(1)

2.4 Listen to **Track 4**. What is the metre of the extract?

Simple	Compound		Irregular
Duple	Triple	Quadruple	Quintuple

(1)

2.5 Listen to **Track 5**.

2.5.1 What style of jazz is this?

_____ (1)

2.5.2 Give a reason for your answer in Question 2.5.1.

_____ (1)

2.10 Listen to **Track 10** while following the extract below:

The musical score consists of three systems of staves. The first system (measures 1-3) shows a right hand with a continuous eighth-note triplet and a left hand with a triplet of eighth notes. The second system (measures 4-6) shows the right hand continuing with triplets and the left hand with rests. The third system (measures 7-9) shows the right hand with triplets and the left hand with chords. Brackets below the staves label the sections: A (measures 1-3), B (measures 4-6), and C (measures 7-9).

Write down the chord progression indicated by the letters A, B and C. Indicate the chord and position.

(3)
[18]

QUESTION 3

Choose **ONE** of the following styles, and expand under the given headings:

- Musical influences on the style (2)
- Musical characteristics of the style (3)
- Historical, political and/or social context (2)

3.1 **Kwaito**

Musical influences: _____

_____ (2)

Musical characteristics: _____

_____ (3)

Historical, political and/or social context: _____

_____ (2)

OR

3.2 **Kwela**

Musical influences: _____

(2)

Musical characteristics: _____

(3)

Historical, political and/or social context: _____

(2)

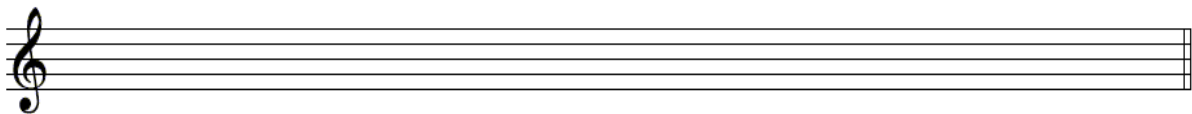
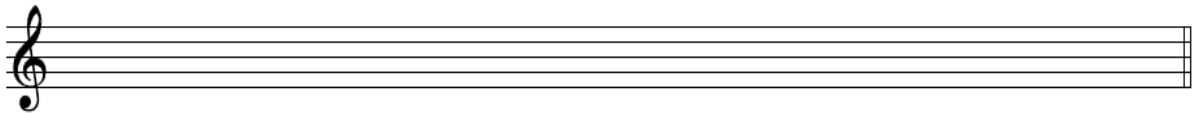
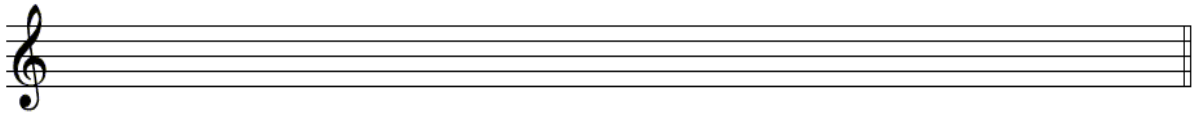
[7]

QUESTION 4

The theme below is taken from a classical symphony.



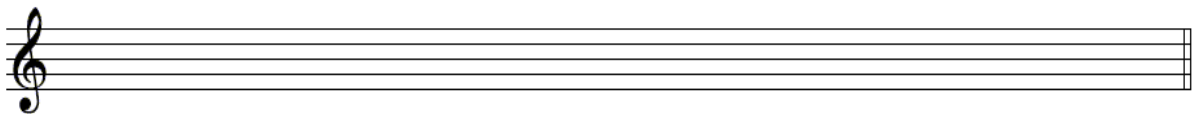
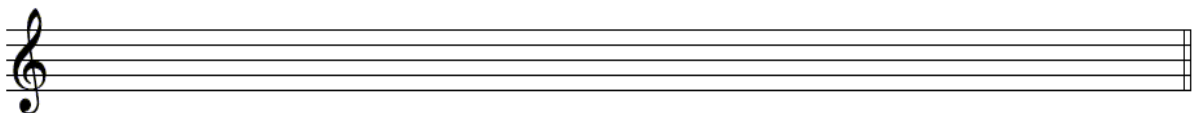
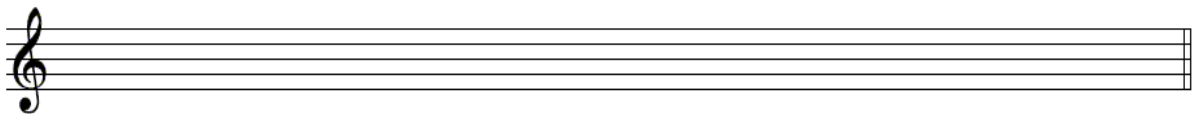
4.1 From this theme, extract and write out three different motifs (short musical ideas) that could be used in a development section.



(3)

4.2 Select ONE motif and illustrate the following compositional techniques:

- Augmentation
- Sequence
- Inversion



(3)

[6]

QUESTION 5

5.1 Study the extract below, from one of your prescribed works.

115



119



123



5.1.1 Why did the composer use through-composed form to set the words of this poem?

(1)

5.1.2 Give two examples of programmatic writing in the extract.

_____ (2)

5.1.3 Name the cadence and key in bar 121 to 122¹.

_____ (1)

5.1.4 This piece is written with a common-time time signature. Re-write bars 124 and 125 with the equivalent compound signature. Insert the new time signature.

(3)

5.2 Listen to **Track 11**, another example of the same genre.

5.2.1 From which historical period is this piece taken?

_____ (1)

5.2.2 Give two reasons for your answer.

_____ (2)

5.2.3 Suggest a feasible composer for this piece.

_____ (1)

[11]

QUESTION 6

Study the score extract on pages vii to ix of your Resource Booklet.

6.1 Identify examples of the following compositional devices on the score extract.

Compositional Device	Instrument(s)	Bars
Imitation		
Sequence		
Monophonic texture		

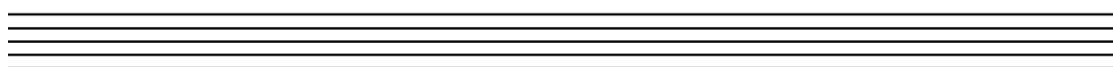
(3)

6.2 Analyse the chords marked A, B and C. Name the key, chord and position.

	Bar	Key	Chord	Inversion
A	333 ¹			
B	333 ³			
C	334 ¹			

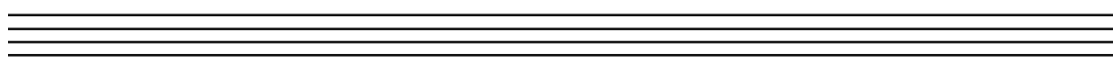
(7)

6.3 Re-write the clarinet part in bars 343 to 344 for a clarinet in B flat. The B flat clarinet sounds a major second lower than written. Insert a key signature.



(3)

6.4 Write out how the second violin part in bar 328 should be played.



(1)

QUESTION 9

Listen to **Track 12**, an example of South African traditional music. Compare this track to the general characteristics of ONE of the world musics that you have studied, under the following headings. Insert the style that you have chosen.

	Track 12	Your chosen style:
Tonality/harmony		
Melody		
Rhythm		
Instrumentation		

[8]

QUESTION 10

10.1 Name the scales or modes represented by the following extracts.



(4)

QUESTION 12

Name the intervals marked 1 to 6 in the extract below:

Keep cool - ly cool, boy! Don't get hot, 'cause man you got some

high times a head. Take it slow, and Dad - dy - o, you can

live it up and die in bed. Boy, boy,

cra - zy boy, stay loose boy,

- 1. (bar 2) _____
- 2. (bar 2) _____
- 3. (bar 3) _____

- 4. (bar 5) _____
- 5. (bar 8) _____
- 6. (bar 14) _____

[6]

QUESTION 13

Answer **ONE** of the following questions (13.1 OR 13.2 OR 13.3 OR 13.4):

13.1 Transcribe the following melody into tonic sol-fa notation. Write the sol-fa notation above the staff.

You've got to ac - cent - tchu-ate the pos-i-tive, e - lim - i-nate the neg-a tive_.

5

latch on_____ to the af-firm-a-tive, don't mess with mis ter in be tween. (10)

OR

13.2 Transcribe the following melody into guitar tablature on the empty staff.

You've got to ac - cent - tchu-ate the pos-i-tive, e - lim - i-nate the neg-a tive_.

T
A
B 4/4

5

latch on_____ to the af-firm-a-tive, don't mess with mis ter in be tween. (10)

T
A
B

OR

13.3 Write a figured bass below the staff of the following 4-part extract.

4

(10)

OR

13.4 Transcribe the following 4-part extract into guitar chords. Write the chords above the staff.

4

(10)

[10]

QUESTION 14

Study the score below, which is a choral arrangement of one of your prescribed works:

13

Soprano Alto
Wim - o - weh, u-wim - o - weh, u wim - o - weh, u-wim - o - weh, u

Tenor
Wim - o - weh, u-wim - o - weh, u wim - o - weh, u-wim - o - weh, u

Bass
(M)-bu - be - wo, wim - o - weh,

15

S. A.
wim - o - weh, u-wim - o - weh, u wim - o - weh, u-wim - o - weh, u -

T.
wim - o - weh, u-wim - o - weh, u wim - o - weh, u-wim - o - weh, u -
wim - o - weh, u-wim - o - weh, u wim - o - weh, u-wim - o - weh, u -

B.
wim - o - weh, wim - o - weh.

14.1 Analyse the chord in each bar; write below the score. Indicate the key, chord and position. (5)

14.2 What is unusual about the chord in bar 16? (1)

14.3 Name two ways in which this arrangement differs from the original recorded version of the song. (2)

[8]

QUESTION 15

For each of the following elements of opera, give a brief definition and describe its role in the opera.

15.1 Recitativo secco

(2)

15.2 Aria

(2)

15.3 Overture

(2)

[6]

QUESTION 16

16.1 Listen to **Track 14**. This style is known as:

Hip Hop	Motown	R 'n B
---------	--------	--------

(1)

16.2 Name two significant characteristics of this style as heard in the extract.

(2)

16.3 You have been asked to set the following lyrics, from Edwin Starr's *War*, in a punk rock style. As a starting point, write a rhythm that will match the style and the words. Write the lyrics underneath your rhythm.

War means tears
 To thousands of mothers' eyes
 When their sons go to fight
 And lose their lives.

(4)
[7]

QUESTION 17

Listen to **Track 15**.

Expand on this style of jazz under the following headings:

17.1 Instrumentation:

(2)

17.2 Improvisation:

(2)

17.3 Name one prominent artist or composer:

(1)

[5]

Total: 150 marks