PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 24 pages and a Resource Booklet (pages i to x). Please check that your paper is complete. Detach the Resource Booklet from the middle of your question paper. This 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.

3. All questions are to be answered on the question paper.

4. The theory questions may be answered with 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.

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

<table>
<thead>
<tr>
<th>I-vi-IV-V</th>
<th>I-IV-V-I</th>
<th>I-i-iii-IV-V</th>
<th>I-IV-I-V</th>
</tr>
</thead>
</table>

(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?

\[
\begin{align*}
\text{To-night, to-night, won't be just an-y night} \\
\text{To-night there will be no morn-ing star}
\end{align*}
\]

Blues | Whole tone | Pentatonic | Dorian mode

(1)

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

<table>
<thead>
<tr>
<th>Simple</th>
<th>Compound</th>
<th>Irregular</th>
</tr>
</thead>
<tbody>
<tr>
<td>Duple</td>
<td>Triple</td>
<td>Quadruple</td>
</tr>
</tbody>
</table>

(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)
2.6 Listen to Track 6. What is the tonality of the music?

<table>
<thead>
<tr>
<th>Blues</th>
<th>Minor</th>
<th>Modal</th>
<th>Major</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td>(1)</td>
</tr>
</tbody>
</table>

2.7 Listen to Track 7.

2.7.1 What is the genre of the extract?


(1)

2.7.2 From which historical period is it taken? Give one reason for your answer.


(2)

2.8 Listen to Track 8. Tick the rhythm of the piano part.

Swing

Swing

Swing

(1)

2.9 Listen to Track 9.

2.9.1 Write down the two-bar rhythm that repeats throughout the piece.


(2)

2.9.2 What is the musical term for this repeating rhythm?


(1)
2.10 Listen to **Track 10** while following the extract below:

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

\[(3) \quad [18]\]
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.

4.2 Select ONE motif and illustrate the following compositional techniques:

- Augmentation
- Sequence
- Inversion

(3)
QUESTION 5

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

115

Ich liebe dich, mich reizt deine schöne Gestalt, und

119

bist du nicht willig, so baruch' ich Gewalt." "Mein

123

Vater, mein Vater, jetzt fasst er mich an!

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.

5.1.3 Name the cadence and key in bar 121 to 122.

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.

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

5.2.1 From which historical period is this piece taken?

5.2.2 Give two reasons for your answer.

5.2.3 Suggest a feasible composer for this piece.
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.

<table>
<thead>
<tr>
<th>Compositional Device</th>
<th>Instrument(s)</th>
<th>Bars</th>
</tr>
</thead>
<tbody>
<tr>
<td>Imitation</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sequence</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monophonic texture</td>
<td></td>
<td>(3)</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Bar</th>
<th>Key</th>
<th>Chord</th>
<th>Inversion</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>333(^1)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>333(^3)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>C</td>
<td>334(^1)</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

(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)
6.5 The opening of this movement has been described as 'a blazing, triumphant sound' (Sadie). Name three ways in which the composer achieves this.

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________ (3)

6.6 Give one example of a Romantic symphony that was influenced by the cyclical nature of this work.

__________________________________________________________________________ (1)

[18]

QUESTION 7

Mannenberg was adopted as an anthem of the struggle against apartheid, an unusual role for a song without lyrics. What musical characteristics and influences contributed to its iconic status in the South African urban music repertoire?

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

__________________________________________________________________________

[5]
QUESTION 8

*West Side Story* has been described as 'fusion of song and drama with electrifyingly violent choreography' (Kamien). In a short essay of about one page (250 words), expand on how the music of *West Side Story* helps to capture mood, portray drama and facilitate dance. Refer to at least three songs from the musical to support your discussion.
**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.

<table>
<thead>
<tr>
<th></th>
<th>Track 12</th>
<th>Your chosen style:</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Tonality/harmony</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Melody</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Rhythm</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>Instrumentation</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**QUESTION 10**

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

\[ \text{Image of musical notation} \]
10.2 Write one octave, ascending, of each of the following scales:

10.2.1 Pentatonic scale beginning on D

10.2.2 Mixolydian mode beginning on B flat

QUESTION 11

Queen's *Bohemian Rhapsody* and Led Zeppelin's *Stairway to Heaven* (Track 13) both feature regularly on lists of 'Best Rock Song Ever'. Compare the musical elements of these two songs to help you decide which one is more deserving of the title.
Name the intervals marked 1 to 6 in the extract below:

1. (bar 2) ____________________ 4. (bar 5) ____________________
2. (bar 2) ____________________ 5. (bar 8) ____________________
3. (bar 3) ____________________ 6. (bar 14) ____________________
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 stave.

\[
\text{You've got to accentuate the positive, eliminate the negative.}
\]

\[
\text{latch on____ to the afirmative, don't mess with mister in between.}
\]

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

\[
\text{You've got to accentuate the positive, eliminate the negative.}
\]

\[
\text{latch on____ to the afirmative, don't mess with mister in between.}
\]
13.3 Write a figured bass below the stave of the following 4-part extract.

```
\begin{music}
\begin{chord}\lrcorner\end{chord}
\end{music}
```

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

```
\begin{music}
\begin{chord}\lrcorner\end{chord}
\end{music}
```
**QUESTION 14**

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

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

14.2 What is unusual about the chord in bar 16?

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

-II-                             (4)

-II-                             (4)

[7]
QUESTION 17

Listen to Track 15.

Expand on this style of jazz under the following headings:

17.1 Instrumentation:

17.2 Improvisation:

17.3 Name one prominent artist or composer:

Total: 150 marks