



MUSIC

EXAMINATION NUMBER

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Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 22 pages, a Resource Booklet (pages i to x) and 21 audio tracks on CD/MP3 player. 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 own interests to write legibly and present your work neatly. Do not use Tippex.

Question	Total	Question	Total
1		6	
2		7	
3		8	
4		9	
5		10	
Total			

QUESTION 1

1.1 The musical, *West Side Story*, was a landmark musical for its time. Name one musical and one non-musical reason why this is so.

(2)

1.2 Study the extract from *West Side Story* labelled Extract 1 in your Resource Booklet and answer the questions that follow:

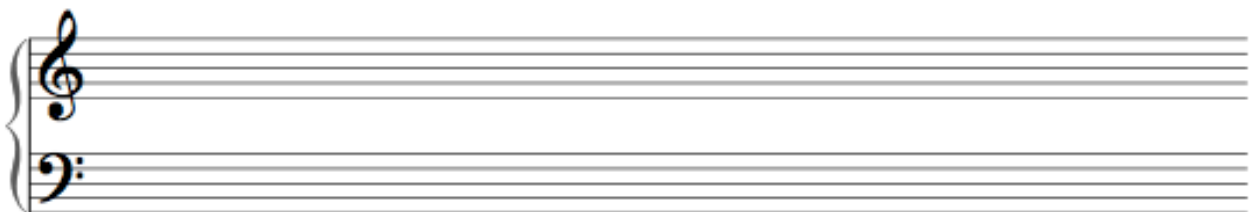
1.2.1 What is unusual about the rhythm in this song?

(1)

1.2.2 Comment on how the rhythms used help to create the upbeat mood of this song.

(2)

1.2.3 Write the rhythm of bars 5 – 6 of the **PIANO PART** in the equivalent simple time signature without changing the aural effect.



(3)

1.2.4 Analyse the chords marked (i), (ii) and (iii). Indicate chord and position/inversion.

(i) _____

(ii) _____

(iii) _____

(3)

1.3 Listen to Track 1.

1.3.1 What type of soprano is featured?

(1)

1.3.2 Specifically, which of the following terms identifies Track 1? Mark the correct box.

Chorus	Ensemble	Recitativo Secco
Recitativo Accompagnato	Incidental Music	Aria

(1)

1.3.3 Give a reason for your answer in Question 1.3.2.

(1)

1.3.4 For what dramatic purpose would Track 1 be used in an opera? Do you think it achieves this? Justify your answer by referring to Track 1.

(3)

1.3.5 Name one significant difference between Opera and Musical Theatre.

(1)
[18]

QUESTION 2

Listen to Track 2 whilst following the score marked Extract 2 in your Resource Booklet (from the 4th movement of Beethoven's 5th Symphony) and answer the questions that follow.

2.1 Which section of the fourth movement do **bars 155 – 208 of this extract** come from?

(1)

2.2 This section of music is actually quoted from another movement of the 5th symphony. Which movement is it?

(1)

2.3 Explain why this extract is significant in terms of the development of the genre of symphony.

(2)

2.4 Identify the theme marked X which is heard at bars 209 – 218.

(1)

2.5 Analyse the chords marked (i), (ii), (iii). Indicate the key, chord and position.

(i) _____

(ii) _____

(iii) _____

(3)

2.6 Name the intervals marked A, B, C, D.

A _____

B _____

C _____

D _____

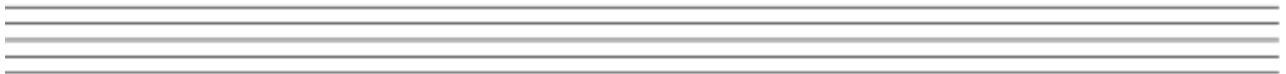
(4)

2.7 Rewrite the clarinet 1 and 2 part in bars 168 – 169 for a clarinet in Bb with a key signature. Remember the clarinet in Bb sounds a tone lower than written.



(3)

2.8 Rewrite the horn part in bar 211 for a horn in F without a key signature. Remember the horn in F sounds a perfect 5th lower than written. Remember to insert the clef.



(3)

2.9 Name the compositional device used in bars 178 – 181 in the clarinet part.

(1)

2.10 Listen to Track 2 again, and study Extract 2. How does Beethoven gradually build excitement in the passage up until the entrance of Theme X? Refer to specific bar numbers in the score, and to Track 2 to substantiate your answer.

(2)

2.11 Which symphonic 'school' was very influential in the development of the symphony in the Classical Period? Name **two innovations/contributions** to symphonic music that were trademarks of this school.

(3)
[24]

QUESTION 3

3.1 Listen to Track 3, an extract from Schubert's *Der Erlkönig*. Name, in the correct order, the three 'characters' heard.

(3)

3.2 Choose ONE of these 'characters' from Track 3 and explain how Schubert communicates their emotions and/or intentions **through the music** as heard **in the extract**.

(3)

3.3 Listen carefully to Track 4. It repeats the two intervals sung on the words '*Mein Sohn*' three times. What are the two intervals?

Interval 1 _____

Interval 2 _____

(2)

3.4 Both *Bohemian Rhapsody* and *Der Erlkönig* make use of the same musical form/structure. Identify the form and state why you think Schubert and Freddie Mercury chose to use it in *Der Erlkönig* and *Bohemian Rhapsody*.

(2)

3.5 Study the extract from *Bohemian Rhapsody* below.

3.5.1 Write the enharmonic equivalent of the notes marked **A** and **B** in the spaces marked below.

3.5.2 Write the F# diminished triad in first inversion.

3.6 Listen to Track 5. How does the use of musical instruments and vocal style combine to create the aggressive mood of the extract?

(3)

3.7 Listen to Track 5 again.

3.7.1 Write the rhythm used with the words 'So you think you can stone me and spit in my e-ye' in the space provided.

$\frac{4}{4}$

So you think you can stone me and spit in my eye---

(2)

3.7.2 Listen to the drum kit rhythm used on Track 5, with the words *Oh Baby, don't do this to me Baby*, and **circle the correct answer**.

The snare drum is playing on

- A Beats 1 and 3 of the bar
 - B Beats 1 and 2 of the bar
 - C Beats 2 and 3 of the bar
 - D Beats 2 and 4 of the bar
 - E Every beat of the bar
- (1)

3.7.3 The tonality of this extract is:

(Please circle the correct answer)

- A Major
 - B Bitonal
 - C Minor
 - D Based on the blues scale
- (1)

3.8 Listen to Track 6. It is a cover version of one of your set works. It was recorded by Karl Denver and his trio in 1962. Karl Denver was a Scottish singer who shot to fame after releasing this recording.

3.8.1 Compare and contrast the Karl Denver version of this song to the original. In your response, evaluate the success of both versions, and substantiate your answer by referring to both versions of the song.

(5)

3.8.2 This song has been adapted and performed in hundreds of different ways since its release in the 1930s. What controversial and ethical issues have been the consequence of this and how has it recently been addressed?

(3)
[28]

QUESTION 4

Listen to Track 7 and answer the questions that follow.

4.1 Which two South African urban styles are combined in this track?

(2)

4.2 The track is in the key of F Major. Write the repetitive four chord sequence heard in **the fast chorus** in the space provided.
You may use guitar chord symbols or chord figuring.

| | | | |

(4)
[6]

QUESTION 5

In an article from *The Mail and Guardian Online*, the following is written about *Mannenber*:

'Prior to its release, the jazz musicians of the Cape were largely concerned with fitting into the styles of their American influences. After *Mannenber*, there was much more of an emphasis on creating locally-inflected jazz, on creating sounds that could be termed authentically South African.' (Chris Roper, 28 May 2010)

5.1 In a short essay (of about 250 words) expand on how *Mannenber* came to be an example of 'authentically South African' jazz. Your answer should consider musical influences, socio-political context and the musical elements of *Mannenber*.

QUESTION 6

6.1 Listen to Tracks 8 and 9 and compare them by filling in the table below.

	Track 8	Track 9
Style		
One significant performer/composer of this style		
One significant identifying musical feature of the style		

(6)

6.2 Study Extract 3 in your Resource Booklet and answer the questions below.

6.2.1 Identify the form of the song.

(1)

6.2.2 Identify the key of the piece.

(1)

6.2.3 What chord is used in the bass clef on beats 1 and 2 of bar 12? Write the key and chord figuring.

(1)

6.2.4 Now study the chord used in beats 1 and 2 of bar 13. How does this chord differ from the chord identified in Question 6.2.3?

(2)

6.2.5 Below is an excerpt (opening motif) from the song (bars 1 and 2).



On the blank staves below use this motif to illustrate the following two compositional techniques:

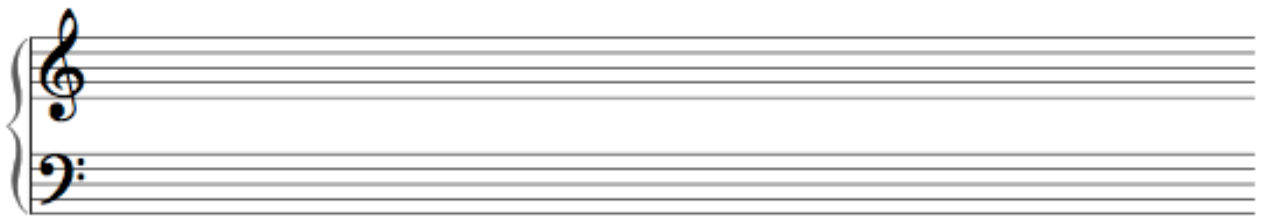
- Inversion (2)
- Diminution (2)



6.2.6 What rhythmic effect is found throughout the song?

_____ (1)

6.2.7 Copy a bar from the song that illustrates this effect and mark it clearly in your answer.



(1)

6.2.8 Define the following words AND copy a bar from the song that illustrates your answer clearly.

Chromatic _____

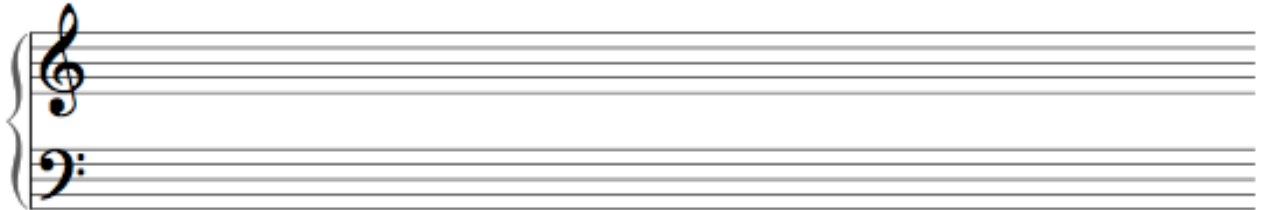
e.g. Bar _____



(3)

Dominant Seventh Chord

e.g. Bar _____



(3)

[23]

QUESTION 7

7.1 Study Extract 4 (Lyrics) and listen to Tracks 10, 11, 12 and 13 and write down the style of music for each in the space provided.

Track 10 _____

Track 11 _____

Track 12 _____

Track 13 _____ (4)

7.2 Apart from their musical and stylistic characteristics, what do the four tracks have in common?

_____ (1)

7.3 Choose one of the tracks and describe how the lyrics and the music work together to communicate the message of the song.

Track chosen _____

_____ (3)

[8]

QUESTION 8

Track 14 is an example of South African traditional music. Listen to the track and answer the questions which follow:

8.1 Name the instruments heard.

(3)

8.2 Why would you describe this piece as a good example of South African traditional music?

(3)

8.3 During the course of the year you have studied two other world musics. From the table below choose **ONE** of the styles you have studied. Indicate this in the block provided. Listen to the appropriate track and answer the questions that follow:

World Music Style	Track Number	✓
Indian	15	
Middle Eastern	16	
North African	17	
Japanese	18	
Celtic	19	
South American	20	
Sub-Saharan African	21	

8.3.1 Name one instrument, other than voice, heard on the track of your choice.

(1)

8.3.2 What role does your chosen style of music play in the culture to which it belongs?

(2)

8.3.3 Compare the track of your choice with Track 14 by filling in the table below. **Fill in the chosen track number in the space provided.** Write one significant fact in each block.

	Track 14	Track ...
Harmony/Tonality		
Rhythm		

(4)

[13]

QUESTION 9

- 9.1 Write the scale of F melodic minor, ascending with a key signature, in $\frac{6}{8}$ time. Your scale should be two bars in length.

(3)

- 9.2 Write the blues scale ascending starting on G in $\frac{3}{4}$ time. Your scale should be 2 bars in length.

(3)

- 9.3 Write the Phrygian mode ascending, starting on A, in compound quadruple time. Your scale should be one bar in length.

(3)

- 9.4 Name the scale on which this extract is based.

33

_____ (1)
[10]

QUESTION 10

Answer ONE of the following questions (10.1 OR 10.2 OR 10.3 OR 10.4)

10.1 Transcribe the following melody into tonic sol-fa notation. Write the sol-fa notation below the staff.



OR

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

OR

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



A musical score for a 4-part extract in 3/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with a fermata over the final note. The bass staff contains a bass line with a fermata over the final note. The music is written in a style suitable for figured bass.

OR

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



A musical score for a 4-part extract in 3/4 time, key of B-flat major. The score consists of two staves: a treble clef staff and a bass clef staff. The treble staff contains a melody with a fermata over the final note. The bass staff contains a bass line with a fermata over the final note. The music is written in a style suitable for guitar transcription.

[10]

Total: 150 marks