



MUSIC

EXAMINATION NUMBER

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Time: 3 hours

150 marks

PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY

1. This question paper consists of 24 pages, a Resource Booklet (pages i to xxii) and 13 audio tracks on a 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 MP3 player and must have access to listening equipment with headphones for the entire duration of the examination.
3. All questions must 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 interest to write legibly and present your work neatly. Do not use Tippex.

Question	Possible Marks	Mark	Question	Possible Marks	Mark
1	18		8	10	
2	15		9	10	
3	5		10	10	
4	24		11	9	
5	20		12	9	
6	10				
7	10		TOTAL	150	

QUESTION 1

Study Extract 1 from the Fourth Movement of Beethoven's Fifth Symphony in the Resource Booklet, and answer the questions that follow.

1.1 From which section of the movement does Extract 1 come?

_____ (1)

1.2 In the spaces below, write the bar numbers where the first entry of the following themes begin.

First Theme: Bar _____

Bridge Theme: Bar _____

Second Theme: Bar _____

Closing Theme: Bar _____ (4)

1.3 In the spaces below, write the key of each of the themes listed.

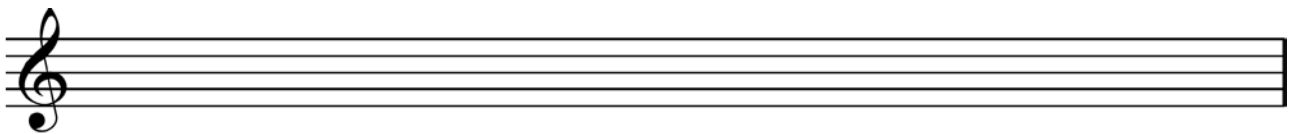
First Theme: Key _____

Bridge Theme: Key _____

Second Theme: Key _____

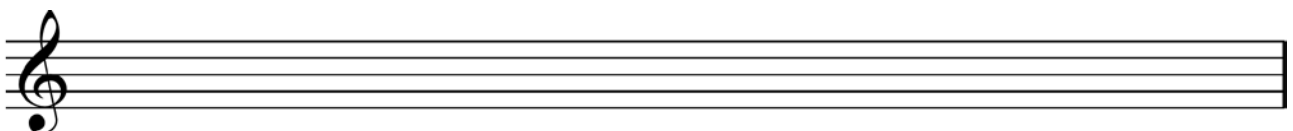
Closing Theme: Key _____ (4)

1.4 In the staff below, write the inversion of the first four bars of the First Theme as played in the piccolo.



(2)

1.5 In the staff below write the retrograde of the first three bars of the Second Theme as played in the first violins.



(2)

- 1.6 Beethoven is commonly regarded as the 'bridge' between the Classical and Romantic Periods. What features **in this extract** are typical of symphony in the Classical period, and which features point towards symphony in the Romantic period? Refer to specific bar numbers in order to clarify your points of discussion.

(3)

1.7 Study the theme below.

Why is this motif by Beethoven significant in the Fifth Symphony, and why is its use in this symphony regarded as significant in the development of the genre of symphony as a whole?

(2)
[18]

QUESTION 2

Listen to Track 1, and follow the score in Extract 2 in the Resource Booklet.

2.1 Which period of music is this extract from?

_____ (1)

2.2 With reference to Track 1 AND Extract 2, give three reasons for your answer in Question 2.1.

_____ (3)

2.3 Name a possible composer of this piece of music.

_____ (1)

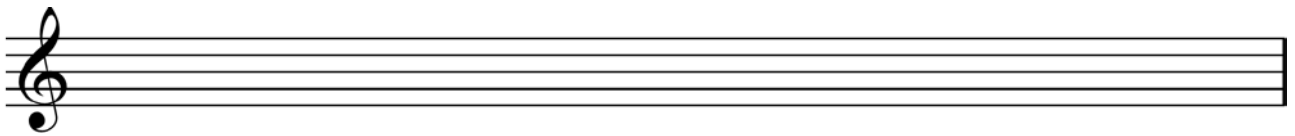
2.4 With reference to Track 1 and Extract 2, expand on how the composer uses the different elements of music to build tension and excitement. Refer to specific rehearsal figures (indicated in the score) to substantiate your answer.

_____ (3)

2.5 Which instruments play the parts marked Cor?

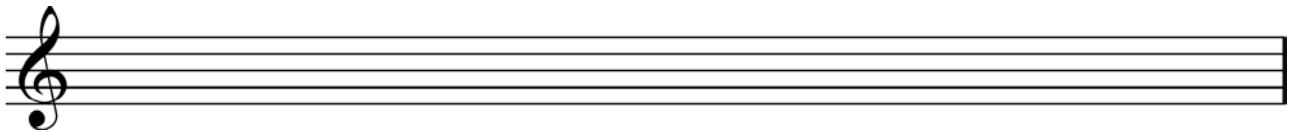
_____ (1)

2.6 On the blank staff below, write the following extract for trumpets in Bb. The given extract is written for trumpets in C.



(3)

2.7 On the blank staff below, transcribe the following extract for violas into the treble clef.



(3)
[15]

QUESTION 3

Listen to the main melody featured in Track 2.

3.1 What compositional technique is used on this track?

_____ (1)

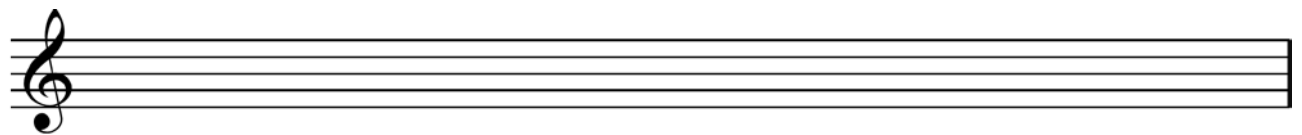
3.2 Define the compositional technique named in Question 3.1.

 _____ (1)

3.3 Listen to the main melody featured in Track 3.
 What compositional technique is used on this track?

_____ (1)

3.4 Here is the main melody featured in Track 3. In the blank stave below, write the theme using the compositional technique named in Question 3.3.



(2)
[5]

QUESTION 4

Study Extract 3 and listen to Track 4, and answer the questions which follow.

- 4.1 Analyse the chords marked A, B and C on Extract 3, using Roman numerals. State the key, chord and inversion.

A _____

B _____

C _____

(3)

- 4.2 In a short paragraph, expand on how the harmony (chords) and melody line work together with the lyrics to create the sense of longing and hope expressed in this song.

(3)

4.4 Listen to Track 6 and name the two intervals sung. Each interval is sung three times.

Interval 1: _____

Interval 2: _____ (2)

4.5 In the blank stave below, write the following excerpt from *Maria* in the equivalent compound time signature without changing the aural effect.



(2)

4.6 Transpose the excerpt below up a perfect 4th. Use a key signature.

(4)

4.7 Listen to Track 7 and transcribe the rhythm sung in the stave below. Note: The song is sung in a slow 2/4 meter, starting on an upbeat.

che ge li da ma ni na, se la la scri ris cal dar

(4)
[24]

QUESTION 5

Study Extract 5 from *Der Erlkönig* in the Resource Booklet.

5.1 Analyse the chords marked A, B, C and D on Extract 5, in the key of G major.

A _____

B _____

C _____

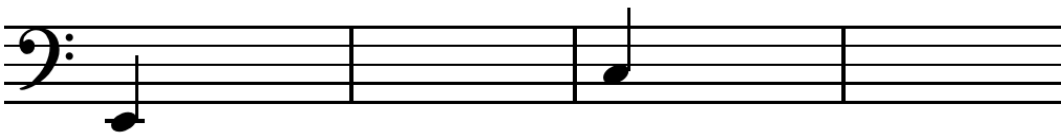
D _____

(4)

5.2 Name the key in bar 86.

(1)

5.3 Write the enharmonic equivalent of the following notes in the spaces provided.

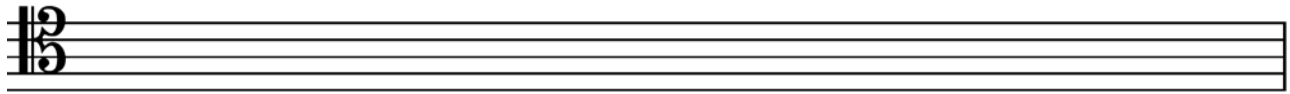


(2)

5.4 In a brief paragraph, expand on why *Der Erlkönig* is a good example of a composition from the Romantic Period.

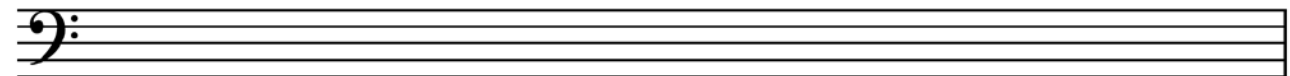
QUESTION 7

7.1 Write the scale of C# harmonic minor, descending with a key signature, in common time. Your scale should be two bars in length.



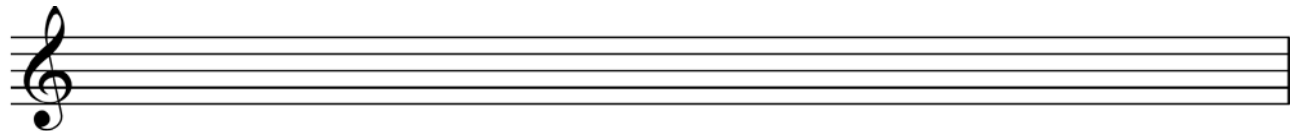
(3)

7.2 Write the D Lydian mode ascending, in compound triple time. Your scale should be one bar in length.



(3)

7.3 Write the whole tone scale ascending, starting on A, in simple triple time. Your scale should be two bars in length.



(3)

7.4 Listen to Track 9 and identify the scale by marking the correct answer below:

- A Major scale
- B Blues scale
- C Pentatonic scale
- D Melodic minor scale
- E Whole tone scale

(1)

[10]

OR

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

5

OR

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

5

[10]

QUESTION 9

Listen to Track 10, entitled *Meadowlands*, and read the short explanation and lyrics below.

'The song *Meadowlands* was born out of resistance to the forced removals of people from their homes. In South Africa in the early 50s, people who lived in the vibrant community of Sophiatown (Johannesburg) were forcibly removed from their homes, their possessions loaded on the back of police trucks and dumped in the desolate open field of what was ironically called Meadowlands by the apartheid regime. Miriam Makeba recorded a memorable rendition of this protest song which was written by Strike Vilakazi.'

[Wikipedia, quoted by Jerry Kunene, accessed 23 January 2013]

The lyrics to *Meadowlands*:

Otla utlwa makgowa arei
Are yeng ko Meadowlands
Meadowlands Meadowlands
Meadowlands sithando sam
Otlwa utlwa botsotsi bare
Ons dak ni ons pola hier
Pola hier pola hier
Pola hier sithando sam

Translation:

You'll hear the whites say
Let's move to Meadowlands
Meadowlands Meadowlands
Meadowlands, my love
You'll hear the tsotsis say
We're not moving, we're staying here
Stay here, stay here
Stay here, my love

9.1 Write a comparison between your setwork *Mannenber* and *Meadowlands*. Your response should focus on their musical similarities and differences and consider the context of both compositions.

(5)

9.2 Listen to the chord progression of *Meadowlands* and identify it by choosing the correct answer below.

- A I V IV I
- B I IV ii V7
- C I IV V7 I
- D I IV Ic V
- E I IV V V7

(1)

9.3 Listen to Track 11 and complete the melody line of *Meadowlands* below. The melody repeats twice on the track. Use the given rhythm when completing the melody.

(2)

9.4 Name two significant composers or performers of South African jazz from the period 1950 – 1970.

(2)

[10]

QUESTION 10

Study Extract 6 in the Resource Booklet and answer the questions below.

10.1 What is the equivalent compound time signature of $\frac{2}{2}$?

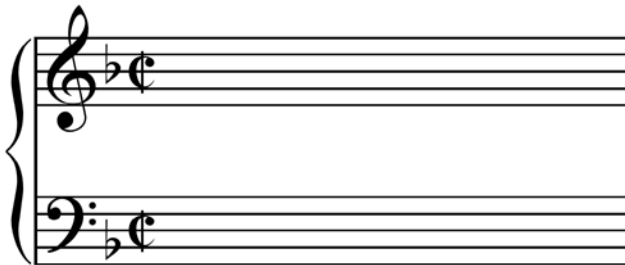
_____ (1)

10.2 Study the chord progression from bars 2 to 13. What is the form of bars 2 to 13?

_____ (1)

10.3 Find a bar that contains a dominant seventh chord. Write the bar number and the chord as it appears in the music in the blank staff below.

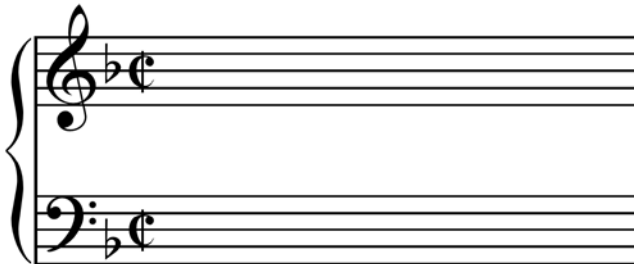
Bar _____



(2)

10.4 Find a bar that contains the interval of a diminished 5th. Write the bar in the staff below, and mark the interval clearly.

Bar _____



(1)

10.5 Choose one of the following jazz styles and fill in the table below. Write one main point in each block.

- Blues
- Dixieland/New Orleans
- Cool jazz

Style Chosen: _____

Approximate date style emerged	
One important composer or performer of the style	
Prominent Musical Feature of the style	
Social context of the style	
Instrumentation common in style	

(5)
[10]

QUESTION 11

Listen to Track 12 and answer the questions which follow.

11.1 What style of music is represented by Track 12?

_____ (1)

11.2 Compare and contrast the musical elements of Track 12 to your setwork *Mbube* by Solomon Linda.

(4)

11.3 In your considered opinion, which song was composed first? Track 12 or *Mbube*?
Give a reason for your answer.

(2)

11.4 Choose the most correct answer.

Music in the style of Track 12 developed in

- A Rural areas of Africa
- B Urban areas of Africa
- C Rural areas of South Africa
- D Urban areas of South Africa
- E Rural and urban areas of South Africa

(1)

11.5 Solomon Linda and The Evening Birds recorded *Mbube* in

- A 1949
- B 1927
- C 1939
- D 1962

(1)

[9]

QUESTION 12

Listen to Track 13.

12.1 Mark four correct observations concerning Track 13 in the table below.

From North Africa	Mbira	From East Africa
Heterophonic	Drums	Polyphonic
Body Percussion	South African	Shakers
Homophonic	Monophonic	Call and Response

(4)

12.2 Choose one of the World Musics you have studied from the list below and answer the questions that follow.

World Music Style	X
Indian	
Middle Eastern	
North African	
Japanese	
Celtic	
South American	

12.2.1 Compare the common musical elements of your chosen style to those of Track 13.

(4)

12.2.2 Name one important instrument used in your chosen style.

(1)

[9]

Total: 150 marks