



**QUESTION 1**

**Listen to Track 1.**

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

Quadruple Time		Winds answered by strings	
Inversion		Triple Time	
Dissonance		Rallentando	
Augmentation		Atonality	
Accelerando		Strings answered by winds	

(4)

1.2 Listen to **Track 1a**. It is an abridged version of Track 1. Place one (1) tick to show the shape of the melody.

(1)

1.3 The original key of this work is the relative major of B minor. Place a tick to indicate the correct key signature.


(1)

**Listen to Track 2.**

1.4 Identify three (3) features of the music.

Chromaticism		Compound Duple Metre	
Sequential Melody		Minor & Major Tonality	
Modal		Inverted Melody	

(3)

**Listen to Track 2a.**

It is an abridged version of Track 2.

1.5 Notate the rhythm that you hear. Remember to include the time signature.

(3)

**Listen to Track 3.**

1.6 Identify the rhythm that you hear in Track 3.


(1)

**Listen to Track 4.**

1.7 Tick two (2) boxes, one in Column A to indicate a compositional technique that you hear and one in Column B to indicate the texture that is created.

COLUMN A: Compositional Technique		COLUMN B: Texture	
Ostinato		Monophonic	
Sequence		Polyphonic	
Imitation		Heterophonic	

(2)

**Listen to Track 5.**

1.8 Identify the texture and define the term that you have used.

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(2)  
[17]

**QUESTION 2**

Refer to the diagram labelled **APPENDIX 1** in the Resource Booklet.

2.1 Name the structure represented by this diagram.

\_\_\_\_\_ (1)

2.2 Name two (2) ways in which Beethoven expanded/changed this structure in the 4<sup>th</sup> movement of his Fifth Symphony.

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_ (2)

2.3 Listen to **Track 6**. Explain the importance of the rhythm of this theme in the context of the whole work.

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_ (2)

2.4 Listen to **Tracks 7, 8, 9, 10** and **11**. Place each theme in its correct position in the movement by matching each **track number** to the **relevant letter in the diagram**. Not all letters in the diagram will be used.

TRACK	LETTER
7	
8	
9	
10	
11	

(5)

2.5 Refer to **APPENDIX 2**. With specific reference to the instrumentation and orchestration used in Appendix 2, was this work composed before or after your setwork? Give two (2) reasons, other than the size of the orchestra, for your answer.

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_ (2)

**[12]**

**QUESTION 3**

Listen to **Track 12**.

3.1 Tick four (4) statements to describe what you can hear.

Chordal Accompaniment	Aria	Through Composed
Minor Tonality	Alberti Bass	Pedal Point
Strophic	Compound Duple	Sequence
A B A	Lied	Bass Voice

(4)

3.2 The lyrics of Track 12, with translation, are reproduced as **APPENDIX 3**. In your opinion, do you think that the composer's use of the elements of music in the setting of the lyrics is effective? Justify your opinion with reference to two (2) examples from the text.

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(4)

3.3 Explain how Schubert uses TONALITY and VOCAL TESSITURA (range) to depict the characters in *Der Erlkönig*.

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(4)

**[12]**

**QUESTION 4**

Listen to **Track 13** and **Track 14**.

4.1 Name the two elements of opera represented by these tracks.

Track 13: \_\_\_\_\_

Track 14: \_\_\_\_\_ (2)

4.2 Describe the difference in the dramatic purpose of these two elements within an opera.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(2)

Listen to **Track 15**.

4.3 How does Mozart express the following in his musical setting of each character's lyrics in this scene from *Don Giovanni*?

4.3.1 Donna Anna's rage.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(1)

4.3.2 Leporello's commentary on the situation.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(1)

4.4 Why does Don Giovanni's melodic line often echo/mirror that of Donna Anna?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(2)

4.5 Listen to **Track 16**, the fight scene from *Don Giovanni* by Mozart and **Track 17**, 'The Rumble' from *West Side Story* by Leonard Bernstein.

Use the headings in the table below to compare the ways in which Mozart and Bernstein create tension in these two fight scenes. Write one (1) fact per block.

<b>ELEMENTS FOR COMPARISON</b>	<b>TRACK 16 (Mozart)</b>	<b>TRACK 17 (Bernstein)</b>
Harmony		
Melody		
Timbre including instrumental techniques.		
Dynamics		

(8)  
[16]

**QUESTION 5**

Listen to **Track 18** and **Track 19**. Each is representative of one of the styles of jazz that you have studied this year.

In an essay of between 300 and 350 words, **identify and compare the styles and the pieces** heard on Track 18 and Track 19.

**Your essay must include the following:**

An introduction in which you discuss the following:

1. The circumstances that gave rise to each style and how these influenced the music.
2. The decade in which each style developed.

The body of the essay must be:

3. A comparison of the two tracks, in which you draw attention to characteristics of the styles and the use of the elements of music that can be heard in the listening examples.

In the conclusion of your essay you need to:

4. Offer your own opinion as to which track you prefer, justified with reference to the use of the elements of music.

**The response to this question must be written in essay form.**

Your essay will be marked using the following rubric:

<b>RUBRIC FOR ESSAY</b>	
20 – 16	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 style 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. The essay is completely balanced according to the set guidelines.
15,5 – 10,5	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 style 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. The essay is mainly balanced according to the set guidelines.
10 – 5,5	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 style 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.
5 – 0,5	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.
0	Is completely irrelevant or off-topic.







**QUESTION 6**

Listen to **Track 20**.

6.1 What type of number is this (e.g. duet)?

\_\_\_\_\_ (1)

6.2 Place this number in the context of the musical.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (1)

6.3 Why is Bernstein's choice of this type of number effective in this context?

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (1)

6.4 Name the characters that sing this number and outline each one's train of thought.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_ (3)

6.5 How does Bernstein use the elements of rhythm and melody to express each of the characters' thoughts or emotions? Mention four (4) facts including at least one per character/group of characters.

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(4)  
**[10]**

**QUESTION 7**

Listen to **Track 21** and **Track 22**.

7.1 Identify features from Track 21 in Column A, features from Track 22 in Column B and features common to **both** tracks in Column C.

Place eight (8) ticks: three (3) each in Column A and Column B and two (2) in Column C.

	<b>COLUMN A Track 21 3 ticks</b>	<b>COLUMN B Track 22 3 ticks</b>	<b>COLUMN C Track 21 &amp; Track 22 2 ticks</b>
Sophiatown Jazz			
Triplets			
Call and Response			
iib – V – vi			
Urban Music			
Isicathamiya			
I – IV – V			
Syncopation			
Traditional Music			
Spokes Mashiyane			
A Capella			

(4)

7.2 Choose the style represented in **either** Track 21 **OR** Track 22 and briefly describe the social context in which the style of music developed.

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(2)

Listen to **Track 23**.

7.3 Name the composer of this piece.

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(1)

7.4 Describe the historical and political context in which the original version of this song was written.

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(2)

7.5 Verse 2 and 3 of the original song are printed below. Compare the composer's use of the phrase 'our beloved place' in Verse 2 and Verse 3.

LYRICS	TRANSLATION
<p style="text-align: center;"><b>SeSotho</b></p> <p><i>Otla utlwa makgowa a re, A re yeng ko Meadowlands Meadowlands, Meadowlands, Meadowlands sithandwa sam</i></p>	<p style="text-align: center;">Have you heard what the white people say, Let's all go to Meadowlands Meadowlands, Meadowlands, Meadowlands <b>our beloved place</b></p>
<p style="text-align: center;"><b>Tsotsi</b></p> <p><i>Otla utlwa botsotsi ba re, Ons dak nie ons pola hier Pola hier pola hier, Pola hier sithandwa sam</i></p>	<p style="text-align: center;">Have you heard what the tsotsis all say, We are not leaving; we're staying right here Staying here, staying here, Staying here in <b>our beloved place</b></p>

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(2)

7.6 Do you prefer the original version of this song or the version heard in Track 23? Give two (2) reasons for your answer: one which relates to the social/political motives behind the song and one which relates to the musical arrangements.

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(2)  
[13]

**Total: 100 marks**