This question paper consists of 17 pages and 1 page of manuscript paper.
INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:
   
   SECTION A (Aural) (10)
   SECTION B (Recognition) (12)
   SECTION C (Form) (8)

2. QUESTION 1, QUESTION 2, QUESTION 3 and QUESTION 7 are compulsory.

3. Answer QUESTION 4 (Western Art Music (WAM)) OR QUESTION 5 (JAZZ) OR QUESTION 6 (Indigenous African Music (IAM)).

4. Write all your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.

5. This examination will be written while candidates are listening to a CD.

6. The music teacher of the centre must conduct the examination in the presence of the invigilator.

7. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove this page.

8. Candidates may not have access to any musical instrument for the duration of the examination.

9. Write neatly and legibly.
**INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT**

1. The instructions for the music teacher appear in frames.

2. Each musical extract (track) must be played the number of times specified on the question paper.

3. Allow adequate time between tracks to offer candidates time to think and write their answers before playing the next track.

4. The number of the track must be announced clearly each time before it is played.

5. If a school offers more than one stream (Western Art Music (WAM), JAZZ, Indigenous African Music (IAM)), the following guidelines must be followed:
   - Each stream must write the examination in a separate venue.
   - Each venue must be equipped with suitable sound equipment.
   - Each venue must have its own CD with musical extracts.
   - An invigilator must be present in each venue.
   - The tracks have to be played as follows:
     - WAM candidates: Tracks 1–17 and Tracks 31–34
     - JAZZ candidates: Tracks 1–11, Tracks 18–23 and Tracks 31–34
     - IAM candidates: Tracks 1–11 and Tracks 24–34

6. A battery-powered CD player must be available in case of a power failure.
**MARKING GRID**

### SECTION A: AURAL

<table>
<thead>
<tr>
<th>Question</th>
<th>Total</th>
<th>Marker</th>
<th>Moderator</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUESTION 1 (COMPULSORY)</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 2 (COMPULSORY)</td>
<td>6</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td><strong>10</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SECTION B: RECOGNITION

<table>
<thead>
<tr>
<th>Question</th>
<th>Total</th>
<th>Marker</th>
<th>Moderator</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUESTION 3 (COMPULSORY)</td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>AND</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 4 (WAM)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OR</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 5 (JAZZ)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OR</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>QUESTION 6 (IAM)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td><strong>12</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

### SECTION C: FORM

<table>
<thead>
<tr>
<th>Question</th>
<th>Total</th>
<th>Marker</th>
<th>Moderator</th>
</tr>
</thead>
<tbody>
<tr>
<td>QUESTION 7 (COMPULSORY)</td>
<td>8</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td><strong>8</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**GRAND TOTAL** 30
SECTION A: AURAL

QUESTION 1

Play Track 1 FOUR times. Pause for 30 seconds after each repetition.

1.1 Listen to the melodic and rhythmic phrase. Add the time signature. Notate only the rhythm of the missing notes in bars 2, 3 and 4.

\[
\begin{array}{cccc}
\text{BBBB} & \text{BBBB} & \text{BBBB} & \text{BBBB} \\
\hline
\end{array}
\]

[4]

Play Track 1 ONCE more.
QUESTION 2

Play Track 2 ONCE to provide a general overview.

Listen to *The Entertainer* by Scott Joplin while you follow the right-hand part of the score and then answer the questions that follow.

**The Entertainer**

Play Track 2 again.

2.1 Circle ONE articulation indication on the score. (1)

Play Track 3 ONCE.

2.2 Describe the difference that you hear between (a) and (b). (1)
Play Track 4 TWICE.

2.3 There is one accidental missing in bar 3 at (c). Fill in the appropriate accidental at the correct place on the score.

(1)

Play Track 5 THREE times.

2.4 Identify the cadence at bars 15\(^2\) and 16\(^1\) at (e).

(1)

Play Track 6 TWICE.

2.5 Name the type of non-chordal note that you hear in bar 17 at (f). (Do NOT write the letter name or the note value.)

(1)

Play Track 7 TWICE.

2.6 Which ONE of the extracts below matches the music that you hear in bars 9–10 at (d)? Make a cross (X) in the appropriate block.

![Musical notes](image1)

![Musical notes](image2)

![Musical notes](image3)

![Musical notes](image4)

(1)

[6]

TOTAL SECTION A: 10
SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Study the items in COLUMN A in QUESTIONS 3.1–3.4 for two minutes.

Play Track 8 ONCE.

3.1 Mark TWO items in COLUMN A that relate to Track 8. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chordal accompaniment</td>
<td></td>
</tr>
<tr>
<td>Baroque</td>
<td></td>
</tr>
<tr>
<td>Tenor range</td>
<td></td>
</tr>
<tr>
<td>Musical theatre</td>
<td></td>
</tr>
<tr>
<td>Ostinato</td>
<td></td>
</tr>
<tr>
<td>Art song</td>
<td></td>
</tr>
</tbody>
</table>

(2)

Play Track 9 ONCE.

3.2 Mark TWO items in COLUMN A that relate to Track 9. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 9</th>
</tr>
</thead>
<tbody>
<tr>
<td>Swing rhythm</td>
<td></td>
</tr>
<tr>
<td>Guitar introduction</td>
<td></td>
</tr>
<tr>
<td>12-bar blues</td>
<td></td>
</tr>
<tr>
<td>Clarinet</td>
<td></td>
</tr>
<tr>
<td>Trumpet</td>
<td></td>
</tr>
<tr>
<td>Saxophone</td>
<td></td>
</tr>
</tbody>
</table>

(2)

Play Track 10 ONCE.

3.3 Mark TWO items in COLUMN A that relate to Track 10. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>A cappella</td>
<td></td>
</tr>
<tr>
<td>Art song</td>
<td></td>
</tr>
<tr>
<td>Male voice choir</td>
<td></td>
</tr>
<tr>
<td>Ostinato</td>
<td></td>
</tr>
<tr>
<td>Ululation</td>
<td></td>
</tr>
<tr>
<td>Call and response</td>
<td></td>
</tr>
</tbody>
</table>

(2)
Play Track 11 ONCE.

3.4 Mark TWO items in COLUMN A that relate to Track 11. Make a cross (X) in TWO appropriate blocks.

<table>
<thead>
<tr>
<th>COLUMN A</th>
<th>Track 11</th>
</tr>
</thead>
<tbody>
<tr>
<td>String accompaniment</td>
<td></td>
</tr>
<tr>
<td>R&amp;B</td>
<td></td>
</tr>
<tr>
<td>Tenor range</td>
<td></td>
</tr>
<tr>
<td>6</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
<tr>
<td>Guitar introduction</td>
<td></td>
</tr>
<tr>
<td>Improvisation</td>
<td></td>
</tr>
</tbody>
</table>

(2)

Play Tracks 8 to 11 ONCE more in succession.

(8 ÷ 2) [4]
Answer QUESTION 4 (WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (IAM).

**QUESTION 4: WAM**

Play Track 12 FOUR times. Pause for 30 seconds after each repetition.

4.1 Listen to the extracts from Beethoven's *Symphony No. 6 Op. 68* and answer the questions.

4.1.1 From which movement was this extract taken?

__________________________________________________________________________  (1)

4.1.2 Write down an Italian music term to describe the tempo of this extract.

__________________________________________________________________________  (1)

4.1.3 Which section of the orchestra plays the melody in this extract?

__________________________________________________________________________  (1)

4.1.4 What is the time signature of this movement?

__________________________________________________________________________  (1)

Play Track 13 TWICE.

4.1.5 Which ONE of the playing techniques below do you hear in the string section of this extract? Make a cross (X) in the appropriate block.

| Tremolo | Pizzicato | Col legno |

(1)

4.2 Listen to the extracts and answer the questions that follow.

Play Track 14 TWICE.

4.2.1 Identify the composer and title of this work.

Composer: __________________________________________________________________________

Title: ____________________________________________________________________________  (2)

4.2.2 Name the character who sings this extract.

__________________________________________________________________________  (1)
4.2.3 State TWO ways in which the composer portrays intense emotion in this aria.

__________________________________________
__________________________________________

(2)

Play Track 15 ONCE.

4.2.4 What is the tonality of this extract? Make a cross (X) in the appropriate block.

<table>
<thead>
<tr>
<th>Minor</th>
<th>Major</th>
<th>Modal</th>
<th>Atonal</th>
</tr>
</thead>
</table>

(1)

4.3 Listen to the extracts and answer the questions that follow.

Play Track 16 ONCE.

4.3.1 Name the TWO string instruments that play the opening melody at the beginning of the extract.

__________________________________________

(1)

Play Track 17 TWICE.

4.3.2 Choose the style period that you associate with this extract. Make a cross (X) in the appropriate block.

<table>
<thead>
<tr>
<th>Baroque</th>
<th>Classical</th>
<th>Romantic</th>
<th>Modern</th>
</tr>
</thead>
</table>

(1)

4.3.3 Choose the time signature of this extract. Make a cross (X) in the appropriate block.

| 4 | 6 | 9 | 5 |
| 4 | 8 | 8 | 4 |

(1)

4.3.4 Name the non-melodic percussion instrument that you hear in this extract.

__________________________________________

(1)

OR

(16 ÷ 2) [8]
QUESTION 5: JAZZ

5.1 Listen to the extracts and answer the questions that follow.

Play Track 18 TWICE.

5.1.1 Identify the artist(s).


(1)

5.1.2 Name the solo instrument which improvises with the vocal part.


(1)

Play Track 19 ONCE.

5.1.3 With which South African jazz style do you associate this music? Make a cross (X) in the appropriate block.

Kwela | Marabi | New jazz | Mbaqanga

(1)

5.1.4 Give TWO reasons for your answer to QUESTION 5.1.3.


(2)

5.2 Listen to the extracts and answer the questions that follow.

Play Track 20 TWICE.

5.2.1 With which of the artists below do you associate this music? Make a cross (X) in the appropriate block.

Spokes Mashiane | The Jazz Epistles | The Flying Jazz Queens | Lemmy Mabaso

(1)

5.2.2 Identify the style of jazz being played.


(1)

5.2.3 Name the instrument that plays the improvised solo.


(1)
Play Track 21 TWICE.

5.2.4 Name ONE instrument from the rhythm section.

5.2.5 Which rhythmic device do you hear in this extract? Make a cross (X) in the appropriate block.

Polyrhythm  Triple metre  Syncopation

Play Track 22 TWICE.

5.3 Listen to the extracts and answer the questions that follow.

5.3.1 With which of the following artists do you associate this music? Make a cross (X) in the appropriate block.

Miriam Makeba  Sello Galane  Lemmy Mabaso

5.3.2 Write down the name of the song.

5.3.3 Identify the style of jazz being played.

5.3.4 Name TWO instruments that play solo improvisations.

Play Track 23 ONCE.

5.3.5 Name the compositional/performance technique that is used by these two instruments.

(16 ÷ 2) [8]

OR
QUESTION 6: IAM

6.1 Listen to the extracts and answer the questions that follow.

Play Track 24 TWICE.

6.1.1 What African style of singing is used here? (1)

6.1.2 Name ONE group with whom you associate this song. (1)

6.1.3 Which ONE of the following vocal features/techniques do you hear in this extract? Make a cross (X) in the appropriate block.

- Ululation
- Scatting
- Crepitation
- Yodelling (1)

Play Track 25 ONCE.

6.1.4 State TWO features of this style of singing. (2)

Play Track 26 ONCE and then play Track 27 ONCE.

6.1.5 Compare Track 26 with Track 27 in terms of beat and tempo by completing the table below.

<table>
<thead>
<tr>
<th>Track 26</th>
<th>Track 27</th>
</tr>
</thead>
<tbody>
<tr>
<td>Beat</td>
<td></td>
</tr>
<tr>
<td>Tempo</td>
<td></td>
</tr>
</tbody>
</table>

(2)

Play Tracks 26 and 27 ONCE more in succession.
6.2 Listen to the extracts and answer the questions that follow.

Play Track 28 THREE times.

6.2.1 Identify the South African music style.

6.2.2 With which of the following artists do you associate this music? Make a cross (X) in the appropriate block.

Manhattan Brothers    Soul Brothers    Jabu Khanyile

6.2.3 Identify TWO instruments (excluding the voice) that you hear in this extract.


6.3 Listen to the extracts and answer the questions that follow.

Play Track 29 ONCE.

6.3.1 Identify the title and composer of this music.


Play Track 30 ONCE.

6.3.2 With which South African music style do you associate this extract?

6.3.3 Give TWO reasons for your answer to QUESTION 6.3.2.


(16 ÷ 2) [8]

TOTAL SECTION B: 12
SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 31 ONCE to provide an overview.

Crazy

Willie Nelson

Introduction/Inleiding

Crazy

Crazy for fee-lin' so lone-ly

I'm crazy

Crazy for fee-lin' so blue.

I knew you'd

love me as long as you want-ed

and then some day you'd

leave me for some-body new.

Wor-ry

why do I let my-self wor ry

Won-drin'

what in the world did I do

I'm Crazy

for

thinking that my love could hold you

I'm

Crazy for try-in', and Crazy for cry-in' and I'm Crazy for lov-in' you.
7.1 Analyse the form of this piece. Indicate the main sections on the score by writing capital letters (for example C, D) above the score at the beginning of each section.

7.2 Name the overall form type of this song.

7.3 To which key does the song modulate and in which bars does the modulation occur?

7.4 Identify the compositional technique used in bars 33 and 34. Make a cross (X) in the appropriate block.

<table>
<thead>
<tr>
<th>Sequence</th>
<th>Varied sequence</th>
<th>Repetition</th>
<th>Imitation</th>
</tr>
</thead>
</table>

TOTAL SECTION C: 8
GRAND TOTAL: 30