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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 done 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 must NOT remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Candidates must take note of the mark allocation of each question to provide enough information in their answers.
10. Write neatly and legibly.

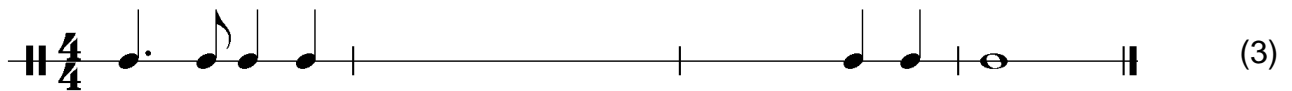
INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each music extract (track) must be played the number of times specified in the question paper.
3. Allow adequate time between tracks to give 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 do the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with music extracts.
 - An invigilator must be present in each venue.
6. The tracks have to be played as follows:
 - WAM candidates: Tracks 1 to 15 and Track 24
 - Jazz candidates: Tracks 1 to 10, Tracks 16 to 18 and Track 24
 - IAM candidates: Tracks 1 to 10 and Tracks 19 tot 24
7. A battery-powered CD player must be available in case of a power failure.

SECTION A: AURAL**QUESTION 1**

Play Track 1 TWICE in succession.

- 1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2 to 3 below.



Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

- 1.2 Identify the intervals at **P** and **Q**.



P: _____ (1)

Q: _____ (1)
[5]

QUESTION 2

2.1 Identify the cadences at the end of EACH of the following two extracts.

Play Track 3 TWICE in succession.

2.1.1 Cadence: _____ (1)

Play Track 4 TWICE in succession.

2.1.2 Cadence: _____ (1)

Play Track 5 TWICE in succession.

2.2 Identify the prominent compositional technique.

_____ (1)

Play Track 6 TWICE in succession.

2.3 Give a suitable German term to describe the tempo of the music in the extract above.

_____ (1)

Play Track 6 again

2.4 Identify the tonality of this extract.

_____ (1)
[5]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

Allow the candidates to first read each question and then play the relevant track.

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Play Track 7 TWICE.

- 3.1 Indicate THREE items in COLUMN A that relate to the music in Track 7. Make a cross (X) in THREE appropriate blocks.

| COLUMN A | ANSWER |
|------------------------------------|--------|
| Common time throughout | |
| Polyphony | |
| Change in time signature | |
| Traditional percussion instruments | |
| Major key | |
| Minor key | |
| A cappella | |
| Doppio movimento | |
| SATB Choir | |

(3)

Play Track 8 TWICE.

- 3.2 Indicate THREE items in COLUMN A that relate to the music in Track 8. Make a cross (X) in THREE appropriate blocks.

| COLUMN A | ANSWER |
|--------------------------|--------|
| Cyclic chord progression | |
| Marimba | |
| Mbira | |
| Idiophones | |
| Kwela | |
| 12-bar blues | |
| Acoustic guitar ostinato | |
| Electric guitar | |

(3)

Play Track 9 TWICE.

- 3.3 Indicate THREE items in COLUMN A that relate to the music in Track 9. Make a cross (X) in THREE appropriate blocks.

| COLUMN A | ANSWER |
|------------------|--------|
| Improvisation | |
| Bebop | |
| Compound time | |
| 12-bar blues | |
| Verse and chorus | |
| Electrophones | |
| Quadruple time | |
| Swing | |

(3)

Play Track 10 TWICE.

- 3.4 Comment on THREE items from (a) to (d) as heard in this extract.

(a) Keyboard instrument: _____

(b) Style period: _____

(c) Texture: _____

(d) Type of accompaniment: _____

(12 ÷ 3)

(3)
[4]

Answer QUESTION 4 (WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (IAM).

QUESTION 4: WAM

Listen to the extracts and answer the questions that follow.

Play Track 11 TWICE.

4.1 Name the voice type.

_____ (1)

4.2 Where in the opera is this aria sung?

_____ (1)

Play Track 12 TWICE.

4.3 Comment on the orchestration in this extract.

_____ (2)

Play Track 13 THREE times.

4.4 Comment on this opening phrase from Beethoven's *Symphony No. 6 Op. 68 in F major*.

_____ (2)

Play Track 14 ONCE.

4.5 Give an Italian term to describe the articulation in this extract.

_____ (1)

| |
|----------------------|
| Play Track 15 TWICE. |
|----------------------|

- 4.6 Describe TWO ways in which the main theme of Mendelssohn's *Hebrides Overture* has been changed/developed in this extract.

(2)

- 4.7 Identify the section in the piece from which this extract is taken.

(1)

| |
|----------------------|
| Play Track 16 TWICE. |
|----------------------|

- 4.8 Identify the character who sings in this extract.

(1)

- 4.9 Name the voice type of the character.

(1)

- 4.10 Describe the role of the orchestra in this extract.

(2)

Play Track 17 TWICE.

4.11 Explain how tension is created in this extract.

(2)
[8]

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

Play Tracks 18 to 20 TWICE in succession.

5.1 Identify the jazz style for EACH of the tracks.

| TRACK | ANSWER |
|----------|--------|
| Track 18 | |
| Track 19 | |
| Track 20 | |

(3)

Play Track 21 TWICE.

5.2 Name the voice type.

(1)

Play Track 22 TWICE.

5.3 Which brass instrument plays the introduction?

(1)

Play Track 23 TWICE.

5.4 Describe the role of the saxophone in this extract.

(1)

Play Track 24 TWICE.

5.5 Describe the role of the piano in this extract.

(1)

Play Track 25 TWICE.

5.6 Identify the artist/group performing in this extract.

(1)

Play Track 26 THREE times.

5.7 Comment on the use of harmony in this extract.

(2)

Play Track 27 TWICE.

5.8 Describe TWO compositional techniques used in this extract.

(2)

Play Track 28 TWICE.

5.9 Identify an aerophone and a chordophone in this extract.

Aerophone: _____

Chordophone: _____

(2)

Play Track 29 TWICE.

5.10 Identify a prominent rhythmic device that is used in this extract.

(1)

5.11 Describe the time signature in this extract.

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

Play Tracks 30 and 31 ONCE each.

6.1 Identify the artist/group for each of the tracks.

| TRACK | ANSWER |
|----------|--------|
| Track 30 | |
| Track 31 | |

(2)

Play Track 32 TWICE.

6.2 Describe the activities that accompany the voices.

(2)

Play Track 33 ONCE.

6.3 Name the idiophone playing in this extract.

(1)

Play Track 34 TWICE.

6.4 Describe how rhythm is used in the melody and accompaniment.

(2)

Play Track 35 TWICE.

6.5 With which style of music would you associate this extract?

(1)

Play Track 36 TWICE.

6.6 Describe how the vocalist uses her voice in a unique way.

 (1)**Play Track 37 TWICE.**

6.7 Which vocal techniques are used in this song?

 (2)

6.8 Identify the artist/group who sing(s) in this extract.

 (1)

6.9 Describe the harmony in this extract.

 (2)**Play Track 38 TWICE.**

6.10 Identify the style of music in this extract.

 (1)

6.11 Motivate your answer to QUESTION 6.10.

 (1)
(16 ÷ 2) **[8]****TOTAL SECTION B: 12**

SECTION C: FORM**QUESTION 7**

Read and study the questions for ONE minute.

Play Track 39 ONCE to provide an overview.

Listen to the piece below while you study the score.

Yesterday

Paul McCartney
Arr. Bill Tyers

The musical score for 'Yesterday' is presented in a single system with 28 measures. The notation includes a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The melody is written in the treble clef, and the accompaniment is written in the bass clef. The score includes various musical notations such as notes, rests, and chords. There are also some markings like 'M', 'P', 'Q', and 'N' above the staff.

Play Track 39 again.

7.1 Name the form type of this piece.

_____ (1)

7.2 Motivate your answer to QUESTION 7.1 by giving a schematic layout of the form of this piece. Use the table below.

| SECTION | BAR NUMBERS |
|---------|-------------|
| | |
| | |
| | |
| | |
| | |
| | |

(4)

7.3 Name the cadence marked **M** and **N**.

Cadence **M**: _____

Cadence **N**: _____

(2)

7.4 Compare **P** and **Q** and identify the compositional technique at **Q**.

_____ (1)

Play Track 39 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

