



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NASIONALE SENIOR SERTIFIKAAT

GRAAD 12

MUSC.2
MUSIEK V2
NOVEMBER 2016

PUNTE: 30
TYD: 1½ uur

SENTRUMNOMMER:

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EKSAMENNOMMER:

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SLEGS VIR AMPTELIKE GEBRUIK						
VRAAG	PUNTE BEHAAL			GEMODEREER		
	MAKS.	PUNTE BEHAAL	TEKEN	GEMODEREERDE PUNTE	TEKEN	
	10	1		10	1	
1	4					
2	6					
3	4					
4/5/6	8					
7	8					
TOTAAL	30					

MIDDAGSESSIE

Hierdie vraestel bestaan uit 20 bladsye en 1 bladsy manuskrippapier.



INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit DRIE afdelings:

AFDELING A: Gehoor (10)
AFDELING B: Herkenning (12)
AFDELING C: Vorm (8)
2. VRAAG 1, VRAAG 2, VRAAG 3 en VRAAG 7 is verpligtend.
3. Beantwoord VRAAG 4 (Westerse Kunsmusiek (WKM)) ÓF VRAAG 5 (JAZZ) ÓF VRAAG 6 (Inheemse Afrika-musiek (IAM)).
4. Skryf AL jou antwoorde op hierdie vraestel. Gebruik 'n potlood vir musieknotasie en blou of swart inks vir die ander antwoorde.
5. Hierdie eksamen sal geskryf word terwyl die kandidate na 'n CD luister.
6. Die musikonderwyser van die sentrum moet die eksamen in die teenwoordigheid van die toesighouer afneem.
7. Die laaste bladsy van hierdie vraestel is manuskrippapier wat vir rofwerk bedoel is. Die kandidaat MAG NIE hierdie bladsy verwyder NIE.
8. Kandidate mag vir die duur van die eksamen NIE toegang tot enige musiekinstrument hê NIE.
9. Kandidate moet let op die puntetoekenning by elke vraag om genoeg inligting in hulle antwoorde te verskaf.
10. Skryf netjies en leesbaar.



INSTRUKSIES AAN DIE PERSOON WAT MET DIE KLANKAPPARAAT WERK

1. Die instruksies vir die musiekonderwyser verskyn in raampies.
2. Elke musiekuittreksel (snit) moet die getal kere wat in die vraestel gespesifiseer is, gespeel word.
3. Laat genoeg tyd tussen snitte toe sodat kandidate tyd het om te dink en hul antwoorde neer te skryf voordat die volgende snit gespeel word.
4. Die nommer van die snit moet elke keer duidelik aangekondig word voordat dit gespeel word.
5. Indien 'n skool meer as een stroom (Westerse Kunsmusiek (WKM), jazz, Inheemse Afrika-musiek (IAM)) aanbied, moet die volgende riglyne gevolg word:
 - Elke stroom moet die eksamen in 'n aparte lokaal skryf.
 - Elke lokaal moet met geskikte klanktoerusting toegerus wees.
 - Elke lokaal moet sy eie CD met musiekuittreksels hê.
 - 'n Toesighouer moet in elke lokaal teenwoordig wees.
6. Die snitte moet soos volg gespeel word:
 - WKM-kandidate: Snit 1–21 en Snit 37–40
 - JAZZ-kandidate: Snit 1–12, Snit 22–28 en Snit 37–40
 - IAM-kandidate: Snit 1–12 en Snit 29–40
7. 'n CD-speler wat met batterye werk, moet in geval van 'n kragonderbreking beskikbaar wees.

OPSOMMING VAN PUNTE

AFDELING A: GEHOOR	TOTAAL
VRAAG 1 (VERPLIGTEND)	4
VRAAG 2 (VERPLIGTEND)	6
SUBTOTAAL	10
AFDELING B: HERKENNING	TOTAAL
VRAAG 3 (VERPLIGTEND)	4
VRAAG 4 (WKM) OF	8
VRAAG 5 (JAZZ) OF	8
VRAAG 6 (IAM)	8
SUBTOTAAL	12
AFDELING C: VORM	TOTAAL
VRAAG 7 (VERPLIGTEND)	8
SUBTOTAAL	8
GROOTTOTAAL	30



AFDELING A: GEHOOR

VRAAG 1

Speel Snit 1 TWEE keer na mekaar.

- 1.1 Luister na die melodiese en ritmiese frase. Noteer die ritme van die weggelate note in maat 3–4 hieronder.



(3)

Speel Snit 1 weer TWEE keer. Wag 30 sekondes voor die herhaling.

Speel Snit 2 DRIE keer na mekaar.

- 1.2 Watter EEN van die uittreksels hieronder stem ooreen met die melodie wat jy hoor? Maak 'n kruisie (X) in die toepaslike blokkie.

Die uittreksel begin met 'n twee-maat-snit met klikgeluide.

	<input type="checkbox"/>
	<input type="checkbox"/>
	<input type="checkbox"/>

(1)
[4]



VRAAG 2

Speel Snit 3 EEN keer vir 'n algemene oorsig.

Luister na die uittreksel uit *My Favourite Things*. Beantwoord die vrae wat volg.

My Favourite Things (uittreksel)

R Rogers

1 *Moderato*



5



9



13



Speel Snit 4 TWEE keer na mekaar.

2.1 Identifiseer die verskil(le) in artikulasie tussen maat 1–8 en maat 9–16.

(1)

Speel Snit 5 VIER keer.

2.2 Die notasie van maat 9 en 10 is op die partituur by 2.2 weggelaat. Voltooi die ontbrekende toonhoogtes wat ooreenstem met die melodie wat jy hoor. (Die snit begin in maat 5.)

(3)



Speel Snit 6 TWEE keer.

- 2.3 Watter interval word gevorm tussen die twee note in die blokkie by 2.3?
(Die snit begin in maat 13.)

_____ (1)

- 2.4 Noem die kadens waarmee die uittreksel eindig.

_____ (1)

[6]

Speel Snit 7 vir 'n finale oorsig.

TOTAAL AFDELING A: 10



AFDELING B: HERKENNING VAN MUSIEKKONSEPTE**VRAAG 3: ALGEMENE BELUISTERING (VERPLIGTEND)**

- 3.1 Jy sal TWEE verskillende uitvoerings van dieselfde stuk hoor: Snit 8 en Snit 9. Luister na hierdie uittreksels en beantwoord die vrae wat volg.

Speel Snit 8 en Snit 9 TWEE keer na mekaar.

Vergelyk hierdie twee uittreksels ten opsigte van die volgende:

ELEMENT	VERGELYKING	
	Snit 8	Snit 9
Gebruik van ritme		
Tempo		
Instrumentasie		

(3)

Speel Snit 10 en Snit 11 elk EEN keer.

- 3.2 Dui slegs EEN kenmerk aan wat jy in ELK van hierdie snitte hoor. Maak 'n kruisie (X) in die toepaslike blokkie.

KENMERK	Snit 10	Snit 11
Solo-improvisasie		
'Walking bass'		
Monofonies		
Giocoso		
Drieslagmaat		

(2)



Speel Snit 12 TWEE keer.

3.3 Noem enige DRIE kenmerke wat aandui dat hierdie stuk tipiese Afrika-musiek is.

(3)
[4]



Beantwoord VRAAG 4 (WKM) ÓF VRAAG 5 (JAZZ) ÓF VRAAG 6 (IAM).**VRAAG 4: WKM**

- 4.1 Luister na die uittreksels uit *Die Towerfluit* deur Mozart en beantwoord die vrae wat volg.

Speel Snit 13 TWEE keer.

- 4.1.1 Met watter subgenre in operamusiek assosieer jy hierdie uittreksel?

_____ (1)

- 4.1.2 Noem die karakter wat in hierdie uittreksel sing.

_____ (1)

- 4.1.3 Waar in die opera word hierdie uittreksel gesing?

_____ (1)

- 4.1.4 Noem die idiofoon wat jy in hierdie uittreksel hoor.

_____ (1)

Speel Snit 14 EEN keer.

- 4.1.5 Watter Italiaanse term beskryf die tempoveranderinge aan die einde van hierdie uittreksel die beste?

_____ (1)

Speel Snit 15 TWEE keer.

- 4.1.6 Die tydmaatteken verander in hierdie uittreksel. Identifiseer die nuwe (tweede) tydmaatteken. Maak 'n kruisie (X) in die toepaslike blokkie.

2	3	6
4	4	8

(1)



Speel Snit 16 EEN keer.

- 4.1.7 Luister na 'n gedeelte uit die ouverture tot *Die Towerfluit*. Hoe slaag hierdie uittreksel daarin om die stemming van die opera te skep?

(2)

Speel Snit 17 EEN keer.

- 4.1.8 Beskryf die tekstuur van hierdie uittreksel.

(1)

- 4.2 Luister na die uittreksels hieronder uit Beethoven se *Simfonie Nr. 6* en beantwoord die vrae wat volg.

Speel Snit 18 EEN keer.

- 4.2.1 Wat is die funksie van hierdie uittreksel in Beethoven se *Simfonie Nr. 6*?

(1)

Speel Snit 19 TWEE keer.

- 4.2.2 Luister na die instrumente met die hoër toonhoogtes in hierdie uittreksel. Kies die korrekte beskrywing hieronder wat met die musiek ooreenstem. Maak 'n kruisie (X) in die toepaslike blokkie.

'n Legato-melodie, gevolg deur 'n non-legato-passasie op die soloklarinet	
'n Legato-melodie, gevolg deur 'n legato-passasie op die solofluit	
'n Legato-melodie, gevolg deur 'n non-legato-passasie op die solofluit	
'n Legato-melodie, gevolg deur 'n legato-passasie op die soloklarinet	

(1)



Speel Snit 20 TWEE keer.

- 4.2.3 Watter TWEE van die volgende Italiaanse terme is van toepassing op die musiek wat jy hoor? Maak 'n kruisie (X) in TWEE toepaslike blokkies.

Crescendo	
Decrescendo	
Pesante	
Grazioso	
Scherzando	

(2)

- 4.3 Luister na die volgende uittreksel deur Mendelssohn. Beantwoord die vraag wat volg.

Speel Snit 21 TWEE keer.

Dui DRIE items in die lys hieronder aan wat KORREK is met betrekking tot die musiek wat jy hoor. Maak 'n kruisie (X) in DRIE toepaslike blokkies.

Omgekeerde pedaalpunt	
Melodie in fluitparty	
Ostinato	
Mineurtonaliteit	
Allegro	
Adagio	

(16 ÷ 2)

(3)

[8]**TOTAAL AFDELING B: 12****OF**

VRAAG 5: JAZZ

5.1 Luister na die uittreksels hieronder deur The Brotherhood of Breath en beantwoord die vrae wat volg.

Speel Snit 22 EEN keer.

5.1.1 Identifiseer die jazz-kategorie. Maak 'n kruisie (X) in die toepaslike blokkie.

Jazz tuis (‘Jazz at home’)	Mbaqanga	Marabi	Jazz in ballingskap (‘Jazz in exile’)
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(1)

Speel Snit 23 EEN keer.

5.1.2 Beskryf die stemming van hierdie uittreksel deur na die tonaliteit te verwys.

(1)

5.1.3 Noem EEN membranofoon wat jy in die inleiding hoor.

(1)

Speel Snit 24 TWEE keer.

5.1.4 Tussen watter instrumente/instrumentale seksies kom die vraag en antwoord in hierdie uittreksel voor?

(1)

5.1.5 Beskryf TWEE kenmerke van hierdie klavierspelstyl.

(2)

5.1.6 Noem 'n ander orkes wat met hierdie jazz-styl verbind word.

(1)



5.2 Luister na *Spirits Rejoice* en beantwoord die vrae wat volg.

Speel Snit 25 TWEE keer.

5.2.1 Identifiseer die jazz-styl.

_____ (1)

5.2.2 Gee redes wat met die musiek verband hou om jou antwoord op VRAAG 5.2.1 te motiveer.

_____ (2)

5.2.3 Noem EEN ander kunstenaar/orkes wat jy met hierdie musiekstyl assosieer.

_____ (1)

Speel Snit 26 EEN keer.

5.2.4 Watter solo-instrument hoor jy in hierdie uittreksel?

_____ (1)

5.3 Jy sal TWEE musiekuittreksels hoor: Snit 27 en Snit 28. Luister na hierdie uittreksels en beantwoord die vraag hieronder.

Speel Snit 27 en Snit 28 elk EEN keer.

Identifiseer die musiekstyl van ELKE uittreksel en gee EEN rede vir ELKE antwoord.

Snit 27

Styl: _____

Rede: _____

_____ (2)



Snit 28

Styl: _____

Rede: _____

(16 ÷ 2)

(2)
[8]

TOTAAL AFDELING B: 12

OF



VRAAG 6: IAM

- 6.1 Jy sal TWEE snitte hoor: Snit 29 en Snit 30. Luister na hierdie snitte en beantwoord die vraag hieronder.

Speel Snit 29 en Snit 30 elk EEN keer.

Identifiseer die musiekstyl van ELKE uittreksel en gee EEN rede vir ELKE antwoord.

Snit 29

Styl: _____

Rede: _____

(2)

Snit 30

Styl: _____

Rede: _____

(2)

- 6.2 Jy sal TWEE snitte hoor: Snit 31 en Snit 32. Luister na hierdie snitte en beantwoord die vraag wat volg.

Speel Snit 31 en Snit 32 elk EEN keer.

- 6.2.1 Met watter van die volgende beskrywings assosieer jy die instrumentale ensembles wat jy hoor? Maak TWEE kruisies (X) in die toepaslike blokkies vir ELKE snit.

BESKRYWING	Snit 31	Snit 32
Maskandi-orkes		
Marimba-orkes		
Skielike dinamiekveranderinge		
Trom-ensemble		
Aërofone		
A cappella-groep		
Membranofone		

(4)



Speel Snit 33 en Snit 34 elk EEN keer.

6.2.2 Dui die ooreenkomste tussen die twee uittreksels aan. Verwys na die ritme en tempo.

(2)

Speel Snit 35 EEN keer.

6.2.3 Identifiseer die vokale tegnieke wat jy in hierdie uittreksel hoor.

(2)

6.3 Luister na die uittreksel en beantwoord die vrae wat volg.

Speel Snit 36 TWEE keer.

6.3.1 Identifiseer die Suid-Afrikaanse musiekstyl.

(1)

6.3.2 Gee TWEE redes wat met die musiek verband hou om jou antwoord op VRAAG 6.3.1 te motiveer.

Rede 1:

Rede 2:

(2)

6.3.3 Met watter groep/kunstenaar assosieer jy hierdie musiekstyl?

(1)

(16 ÷ 2)

[8]

TOTAAL AFDELING B: 12



AFDELING C: VORM

VRAAG 7

Lees en bestudeer die vrae vir DRIE minute.

Speel Snit 37 EEN keer om 'n oorsig te gee.

Luister na *Pink Lady* terwyl jy die partituur volg.

Pink Lady

P Wedgwood

Musical notation for measures 1-6 of Pink Lady. The score is in 3/4 time. The right hand features a melodic line with eighth notes and quarter notes, while the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 7-12 of Pink Lady. The right hand continues the melodic line with eighth notes and quarter notes, and the left hand maintains the harmonic accompaniment.

Musical notation for measures 13-20 of Pink Lady. The right hand features a melodic line with eighth notes and quarter notes, and the left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 21-28 of Pink Lady. The right hand features a melodic line with eighth notes and quarter notes. Above the staff, the tempo markings "poco rit." and "a tempo" are indicated. The left hand provides a harmonic accompaniment with chords and single notes.

Musical notation for measures 29-37 of Pink Lady. The right hand features a melodic line with eighth notes and quarter notes. Above the staff, the tempo markings "poco rit." and "a tempo" are indicated. The left hand provides a harmonic accompaniment with chords and single notes.



37 *poco rit. a tempo*

45 *rit. a tempo*

51

57

64

69

7.3



Speel Snit 37 weer EEN keer.

7.1 Wat is die vorm van hierdie werk?

(1)

7.2 Motiveer jou antwoord op VRAAG 7.1 deur 'n skematiese uitleg van die vorm van hierdie werk te gee. Gebruik die tabel hieronder.

SEKSIE	MAATNOMMERS
	0 ^{2b} –

(4)

Speel Snit 38 TWEE keer.

7.3 Volg die musiekpartituur vanaf maat 62³ tot die einde. Noem die kadens in maat 70–71.

(1)

Speel Snit 39 TWEE keer.

7.4 Volg die musiekpartituur vanaf maat 0² tot maat 14². Noteer TWEE prominente ritmiese motiewe wat in hierdie uittreksel voorkom.

(2)
[8]

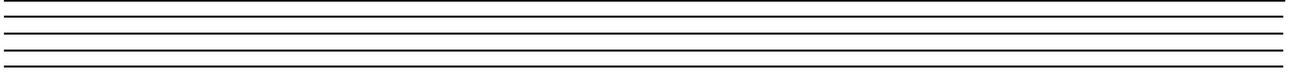
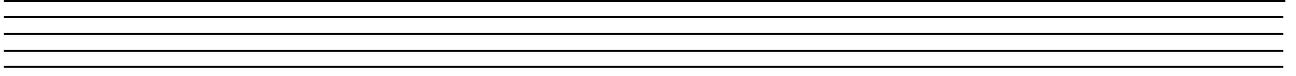
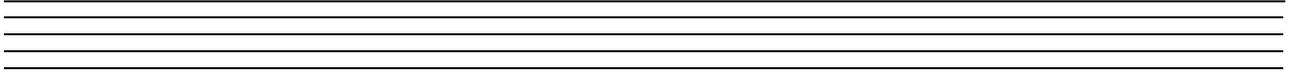
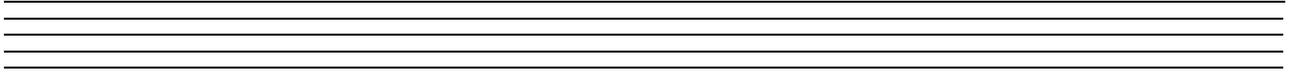
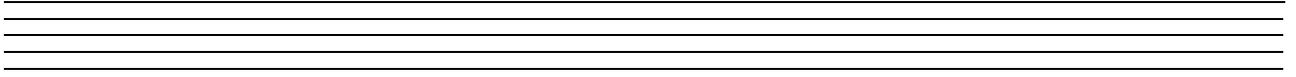
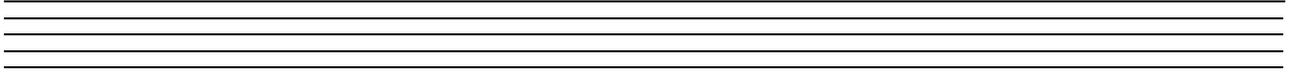
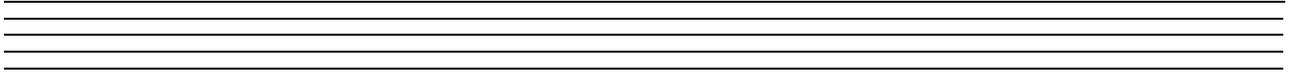
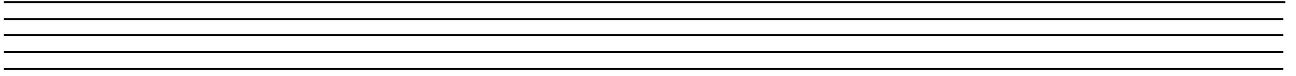
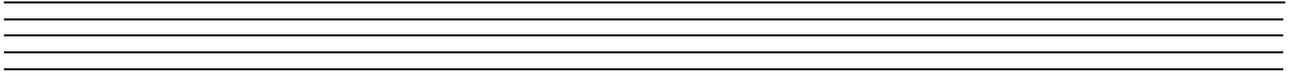
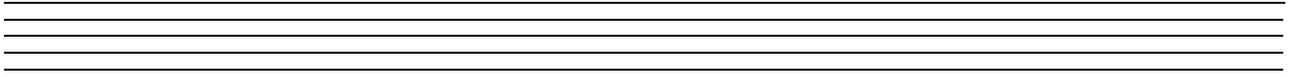
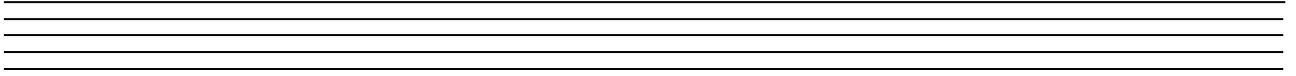
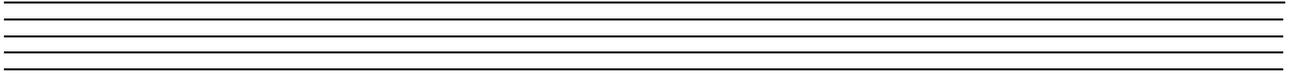
Speel Snit 40 vir 'n finale oorsig.

TOTAAL AFDELING C: 8
GROOTTOTAAL: 30



Blank musical notation area consisting of 12 sets of five horizontal lines.





Play Track 37 ONCE again.

7.1 What is the form 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
	0 ^{2b} -

(4)

Play Track 38 TWICE.

7.3 Follow the music score from bar 6² to the end. Name the cadence in bars 70-71.

(1)

Play Track 39 TWICE.

7.4 Follow the music score from bar 0² to bar 14². Notate TWO prominent rhythmic motifs that occur in this extract.

(2)
[8]

Play Track 40 for a final overview.

8 TOTAL SECTION C:
30 GRAND TOTAL:



37 poco rit. a tempo

45 rit. a tempo

51

57

64

69 7.3



SECTION C: FORM

QUESTION 7

Read and study the questions for THREE minutes.

Play Track 37 ONCE to provide an overview.

Listen to *Pink Lady* while you follow the score.

Pink Lady

P Wedgwood

Musical score for measures 1-6. The piece is in 3/4 time. The right hand plays a melody of eighth notes, and the left hand plays a bass line of eighth notes. The key signature has one sharp (F#).

Musical score for measures 7-12. The right hand continues the melody with eighth notes, and the left hand continues the bass line. The key signature remains one sharp.

Musical score for measures 13-20. The right hand continues the melody, and the left hand continues the bass line. The key signature remains one sharp.

Musical score for measures 21-28. The right hand continues the melody, and the left hand continues the bass line. The key signature remains one sharp.

Musical score for measures 29-36. The right hand continues the melody, and the left hand continues the bass line. The key signature remains one sharp.



Play Track 33 and Track 34 ONCE each.

6.2.2 Indicate the similarities between the extracts. Refer to the rhythm and tempo.

(2) _____

Play Track 35 ONCE.

6.2.3 Identify the vocal techniques that you hear in this extract.

(2) _____

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

Play Track 36 TWICE.

6.3.1 Identify the style of South African music.

(1) _____

6.3.2 Give TWO reasons related to the music to motivate your answer to QUESTION 6.3.1.

Reason 1:

Reason 2:

6.3.3 With which group/artist do you associate this style of music?

(1) _____
[8] (16 ÷ 2)

12 TOTAL SECTION B:



QUESTION 6: IAM

6.1 You will hear TWO tracks: Track 29 and Track 30. Listen to these tracks and answer the question below.

Play Track 29 and Track 30 ONCE each.

Identify the music style of EACH extract and give ONE reason for EACH answer.

Track 29

Style:

Reason:

(2)

Track 30

Style:

Reason:

(2)

6.2 You will hear TWO tracks: Track 31 and Track 32. Listen to these tracks and answer the question that follows.

Play Track 31 and Track 32 ONCE each.

6.2.1 With which of the following descriptions do you associate the instrumental ensembles that you hear? Make TWO crosses (X) in the appropriate blocks for EACH track.

DESCRIPTION	Track 31	Track 32
Maskandi band		
Marimba band		
Sudden dynamic changes		
Drum ensemble		
Aerophones		
A cappella group		
Membranophones		

(4)



Track 28

Style:

Reason:

(2)
[8]

TOTAL SECTION B: 12

OR



5.2 Listen to *Spirits Rejoice* and answer the questions that follow.

Play Track 25 TWICE.

5.2.1 Identify the jazz style.

(1)

5.2.2 Give reasons related to the music to motivate your answer to QUESTION 5.2.1.

(2)

5.2.3 Name ONE other artist/band that you associate with this style of music.

(1)

Play Track 26 ONCE.

5.2.4 Which solo instrument do you hear in this extract?

(1)

5.3 You will hear TWO music extracts: Track 27 and Track 28. Listen to these extracts and answer the question below.

Play Track 27 and Track 28 ONCE each.

Identify the music style of EACH extract and give ONE reason for EACH answer.

Track 27

Style:

Reason:

(2)



QUESTION 5: JAZZ

5.1 Listen to the extracts below by The Brotherhood of Breath and answer the questions that follow.

Play Track 22 ONCE.

5.1.1 Identify the jazz category. Make a cross (X) in the appropriate block.

Jazz at home	Mbaqanga	Marabi	Jazz in exile
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(1)

Play Track 23 ONCE.

5.1.2 Describe the mood of this extract by referring to the tonality.

(1)

5.1.3 Name ONE membranophone that you hear in the introduction.

(1)

Play Track 24 TWICE.

5.1.4 Between which instruments/instrumental sections does the call and response feature in this extract?

(1)

5.1.5 Describe TWO characteristics of this piano-playing style.

(2)

5.1.6 Name another band that is linked to this style of jazz.

(1)



Play Track 20 TWICE.

4.2.3 Which TWO of the following Italian terms apply to the music you hear? Make a cross (X) in TWO appropriate blocks.

Crescendo	<input type="checkbox"/>
Decrescendo	<input type="checkbox"/>
Pesante	<input type="checkbox"/>
Grazioso	<input type="checkbox"/>
Scherzando	<input type="checkbox"/>

(2)

4.3 Listen to the following extract by Mendelssohn. Answer the question that follows.

Play Track 21 TWICE.

Indicate THREE items in the list below that are CORRECT in relation to the music that you hear. Make a cross (X) in THREE appropriate blocks.

Inverted pedal point	<input type="checkbox"/>
Melody in flute part	<input type="checkbox"/>
Ostinato	<input type="checkbox"/>
Minor tonality	<input type="checkbox"/>
Allegro	<input type="checkbox"/>
Adagio	<input type="checkbox"/>

(3)
[8] (16 ÷ 2)

12 TOTAL SECTION B:

OR



Play Track 16 ONCE.

4.1.7 Listen to a section of the overture to *The Magic Flute*. How does this extract succeed in setting the mood of the opera?

(2)

Play Track 17 ONCE.

4.1.8 Describe the texture of this extract.

(1)

4.2 Listen to the extracts below from Beethoven's *Symphony No. 6* and answer the questions that follow.

Play Track 18 ONCE.

4.2.1 What is the function of this extract in Beethoven's *Symphony No. 6*?

(1)

Play Track 19 TWICE.

4.2.2 Listen to the higher-pitched instruments in this extract. Choose the correct description below that corresponds to the music. Make a cross (X) in the appropriate block.

<input type="checkbox"/>	A legato melody, followed by a non-legato passage on the solo clarinet
<input type="checkbox"/>	A legato melody, followed by a legato passage on the solo flute
<input type="checkbox"/>	A legato melody, followed by a non-legato passage on the solo flute
<input type="checkbox"/>	A legato melody, followed by a legato passage on the solo clarinet

(1)



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

QUESTION 4: WAM

4.1 Listen to the extracts from *The Magic Flute* by Mozart and answer the questions that follow.

Play Track 13 TWICE.

4.1.1 With which subgenre in opera music do you associate this extract?

(1)

4.1.2 Name the character who sings in this extract.

(1)

4.1.3 Where in the opera is this extract sung?

(1)

4.1.4 Name the idiophone that you hear in this extract.

(1)

Play Track 14 ONCE.

4.1.5 Which Italian term best describes the tempo changes at the end of this extract?

(1)

Play Track 15 TWICE.

4.1.6 The time signature changes in this extract. Identify the new (second) time signature. Make a cross (X) in the appropriate block.

2	3	4
4	4	8

(1)



Play Track 12 TWICE.

3.3 Name any THREE features that indicate that this piece is typically African.

(3)
[4] (8 ÷ 2)



QUESTION 3: GENERAL LISTENING (COMPULSORY)

SECTION B: RECOGNITION OF MUSIC CONCEPTS

3.1 You will hear TWO different performances of the same piece: Track 8 and Track 9. Listen to these extracts and answer the questions that follow.

Play Track 8 and Track 9 TWICE in succession.

Compare these two extracts in terms of the following:

ELEMENT		Track 8	Track 9
Use of rhythm			
Tempo			
Instrumentation			

(3)

3.2 Indicate only ONE feature that you hear in EACH of these tracks. Make a cross (X) in the appropriate block.

Play Track 10 and Track 11 ONCE each.

FEATURE	Track 10	Track 11
Solo improvisation		
Walking bass		
Monophonic		
Giacoso		
Triple metre		

(2)



Play Track 6 TWICE.

2.3 Which interval is formed between the two notes in the block at 2.3? (The track starts in bar 13.)

(1)

2.4 Name the cadence with which the extract ends.

(1)
[6]

Play Track 7 for a final overview.

10 TOTAL SECTION A:



QUESTION 2

Play Track 3 ONCE to provide a general overview.

Listen to the extract from *My Favourite Things*. Answer the questions that follow.

My Favourite Things (extract)

1 *Moderato*

R Rogers

5

9

13

Play Track 4 TWICE in succession.

2.1 Identify the difference(s) in articulation between bars 1–8 and bars 9–16.

(1) _____

Play Track 5 FOUR times.

2.2 The notation of bars 9 and 10 has been omitted at 2.2 in the score. Fill in the missing pitches that correspond to the melody that you hear. (The track starts in bar 5.)

(3)



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 3–4 below.



(3)

Play Track 1 TWICE again. Pause for 30 seconds before the repetition.

Play Track 2 THREE times in succession.

1.2 Which ONE of the extracts below corresponds to the melody that you hear? Make a cross (X) in the appropriate block.

The extract starts with a two-bar click track.



(1)
[4]



SUMMARY OF MARKS

SECTION A: AURAL	TOTAL
QUESTION 1 (COMPULSORY)	4
QUESTION 2 (COMPULSORY)	6
SUBTOTAL	10
SECTION B: RECOGNITION	TOTAL
QUESTION 3 (COMPULSORY)	4
QUESTION 4 (WAM) OR	8
QUESTION 5 (JAZZ) OR	8
QUESTION 6 (IAM)	8
SUBTOTAL	12
SECTION C: FORM	TOTAL
QUESTION 7 (COMPULSORY)	8
SUBTOTAL	8
GRAND TOTAL	30



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 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 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.
6. The tracks have to be played as follows:
 - WAM candidates: Tracks 1–21 and Tracks 37–40
 - JAZZ candidates: Tracks 1–12, Tracks 22–28 and Tracks 37–40
 - IAM candidates: Tracks 1–12 and Tracks 29–40
7. A battery-powered CD player must be available in case of a power failure.



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 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 at each question to provide enough information in their answers.

10. Write neatly and legibly.



