



**MUSIC: PAPER I**

**EXAMINATION NUMBER**

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Time: 3 hours

100 marks

**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 14 pages, 18 audio tracks and a Resource Booklet of 6 pages (i–vi). Please check that your paper is complete. Detach the Resource Booklet from the middle of your question paper. The Resource Booklet includes a page marked for rough work.
2. Each candidate must be issued with a CD or MP3 player and must have access to listening equipment with headphones for the entire duration of the examination. Please take note of the voice label on each track, which confirms the correct numbering of each track.
3. All questions must be answered on the question paper.
4. The music notation must be written using 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. Avoid repeating information in your answers.
6. In general, one mark will be awarded for each significant fact EXCEPT for the comparison in the ESSAY, where one mark will be awarded per comparison (two facts, one relating to each work).
7. It is in your best interest to write legibly and to present your work neatly. Do not use Tippex.

<b>Question</b>	<b>Possible Marks</b>	<b>Mark</b>
1	13	
2	13	
3	15	
4	18	
5	20	
6	13	
7	8	
<b>TOTAL</b>	<b>100</b>	

**QUESTION 1**

Listen to **Track 1**.

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

Oboe solo		Chromaticism	
Changing time signatures		Double stopping	
Triadic harmony		Irregular time signatures	
Molto ritardando		Flute solo	
Pizzicato		Polyphonic	

(4)

Listen to **Track 2**.

1.2 1.2.1 Use one word to describe the texture of the extract.

\_\_\_\_\_

(1)

1.2.2 Define the term that you have chosen in Question 1.2.1.

\_\_\_\_\_

(1)

Listen to **Track 2a**. It is the melody only of Track 2.

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



(4)

Listen to **Track 3** and **Track 4**.

1.4 1.4.1 Place two (2) ticks in **each** track's column to describe what you hear.

<b>TRACK 3</b>		<b>TRACK 4</b>	
Rhythmic diminution		Brass family	
Scalar melody		Rhythmic augmentation	
Rhythmic augmentation		Rhythmic diminution	

(0,5 × 4 = 2)

1.4.2 Describe the difference between the two **compositional techniques** listed in Question 1.4.1.

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

(1)

[13]

**QUESTION 2**

Listen to **Track 5**.

2.1 Why would you regard this work as a typical Romantic work? Refer to specific examples from the work to support each characteristic that you name.

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(3)

2.2 Describe **two** ways in which Schubert creates tension in this composition.

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(2)

2.3 Schubert chose to set the last words of the song (*In seinen Armen das Kind war tot*) in recitative.

Listen to **Track 6** and **Track 7**.

Each track is the last verse of Goethe's poem, 'Der Erlkönig', taken from settings by two other composers. Describe how each composer has set the words *In seinen Armen das Kind war tot*. Evaluate the effectiveness of each of the settings, in comparison with Schubert's setting. State which setting (Track 6 **OR** Track 7) you prefer, providing a reason for your choice.

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(8)  
[13]

**QUESTION 3**

Refer to the themes labelled **Appendix 1** in the Resource Booklet.

3.1 Identify each theme in relation to the structure of the movement from which it is taken.

Theme A: \_\_\_\_\_

Theme B: \_\_\_\_\_

Theme C: \_\_\_\_\_

Theme D: \_\_\_\_\_ (4)

3.2 Identify the non-harmonic notes labelled (i) in Theme C.

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

(1)

3.3 Explain the importance of the rhythm of Theme D in the context of the entire symphony.

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

(2)

Listen to **Track 8**.

3.4 3.4.1 On which theme is this section of the movement based?

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

3.4.2 With reference to the rhythm and tempo, explain how Beethoven manipulates this theme to create the climax at the end of this movement.

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

3.5 Describe one structural and one other innovation in this symphony that distinguished it from other works in this genre and established Beethoven as the bridge between the Classical and the Romantic symphony. **Do not repeat any answers that you have already given.**

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(2)

Refer to **APPENDIX 2** in the Resource Booklet.

3.6 3.6.1 Identify the theme labelled **Theme X** on the score in terms of the structure of the movement.

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(1)

3.6.2 Name the compositional techniques, based on Theme X, that are demonstrated in the blocks labelled **Y** and **Z**.

Y = \_\_\_\_\_

Z = \_\_\_\_\_

(2)

**[15]**

**QUESTION 4**

Listen to **Track 9** and **Track 10**.

- 4.1 Select three features of **Track 9** in Column A and three features of **Track 10** in Column B. Select two features, common to both tracks in Column C.

	<b>COLUMN A Track 9 3 ticks</b>	<b>COLUMN B Track 10 3 ticks</b>	<b>COLUMN C Track 9 &amp; Track 10 2 ticks</b>
Orchestral Accompaniment			
Triple Metre			
Monophonic Texture			
Simple Time			
Ensemble			
Lied			
Chorus			
Triplets			
Polyphonic Texture			
Pizzicato			
Opera			

(8 ÷ 2 = 4)

- 4.2 Compare the two genres represented by **Track 9** and **Track 10** by completing the table below. Write one fact per block.

<b>ELEMENT FOR COMPARISON</b>	<b>GENRE REPRESENTED BY TRACK 9</b>	<b>GENRE REPRESENTED BY TRACK 10</b>
Macrostructure		
Language		

(4)

Listen to **Track 11**.

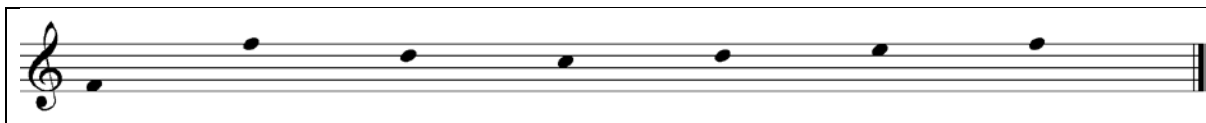
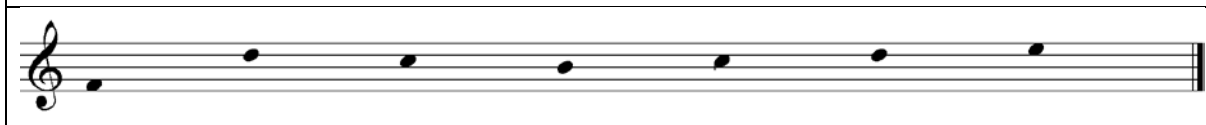

4.3 4.3.1 Tick three blocks to describe what you hear.

Alberti bass	Sequence	Pentatonic melody
Minor tonality	Verse and chorus	Pedal point
Through composed	A A B A	Homophonic texture

(3)

4.3.2 Listen to **Track 11a**. It is the opening phrase of **Track 11**.

Place one tick to show the shape of the melody.

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(1)

4.3.3 Give an example of word painting in the song.

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(1)



Listen to **Track 12**.

4.4 4.4.1 Name the character that you hear and state his role in the opera.

\_\_\_\_\_

(1)

4.4.2 Mozart was a master at reflecting the action on stage, and the emotions of the characters, in his music. Complete the table below by indicating the action/emotion in the first column and the musical setting in the second column.

ACTION/EMOTION	MUSICAL SETTING
The character's pacing	
	Flourish at the end of each phrase.
The character's unhappiness over his position in life.	
	Patter singing

(4)

**[18]**

**QUESTION 5**

Listen to **Track 13** and **Track 14**. Each is representative of one of the styles of South African urban music that you have studied this year.

Write an essay in which you compare the two pieces stylistically. Provide background information, including the decade in which each style became popular, and the social context in which they developed.

Offer your own opinion as to which track you prefer, justifying your choice with reference to the elements of music.

Your essay will be marked using the following rubric:

<b>RUBRIC FOR ESSAY</b>	
20–16	Clearly demonstrates an in-depth understanding of the styles, 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.
15,5–10,5	Demonstrates an understanding of the styles, 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.
10–5,5	May address all of the requirements, but demonstrates only a partial understanding of the styles 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.
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.





**QUESTION 6**

Listen to **Track 15**, which is an arrangement of one of your set works.

6.1 Identify the set work.

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

6.2 Use the headings in the table below to compare this arrangement with the original version of this work. Write one fact per block in note form. (12)

<b>ELEMENTS FOR COMPARISON</b>	<b>ORIGINAL VERSION</b>	<b>TRACK 15</b>
Metre		
Accompaniment pattern		
Use of the drum kit		
Instrument that plays the melody		
Solos/Improvisation		
Timbre		

**[13]**

**QUESTION 7**

Refer to **Appendix 3** and listen to **Track 16**.

This interpretation of 'Meadowlands' by Dorothy Masuka is very different from the Nancy Jacobs version and is more reflective of the mood set in Don Mattera's poem, 'The Day They Came For Our House: Sophiatown'.

Write a commentary about this version of 'Meadowlands' in relation to the image and the poem in **Appendix 3**. Consider the emotional impact of this version, in contrast with the set work version of the song, and offer your own opinion as to which one is more effective as a piece of protest music. Refer specifically to the material provided in the appendix in your answer.

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[8]

**Total: 100 marks**