



**MUSIC: PAPER I**

**EXAMINATION NUMBER**

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Time: 3 hours

100 marks

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**PLEASE READ THE FOLLOWING INSTRUCTIONS CAREFULLY**

1. This question paper consists of 16 pages, 21 audio tracks and a Resource Booklet of 5 pages (i–v). 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. Do not answer any questions in an answer booklet.
4. 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.

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QUESTION	POSSIBLE MARKS	MARK
1	17	
2	8	
3	15	
4	10	
5	20	
6	13	
7	17	
	<b>100</b>	

**QUESTION 1**

Listen to **Track 1**.

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

Major tonality		Lied	
Consonant harmony		Dissonance	
Aria		Through-composed	
Modified strophic form		Melodic inversion	
Polyphonic texture		Major and minor tonality	

(4)

1.2 Listen to **Track 1a**. It is the opening of the melody from **Track 1** above.

Place a tick next to the phrase that matches what you hear.

(1)

Listen to **Track 2**.

1.3 Identify the style of jazz.

(1)

1.4 Motivate your answer in 1.3 with reference to two characteristics of the style.

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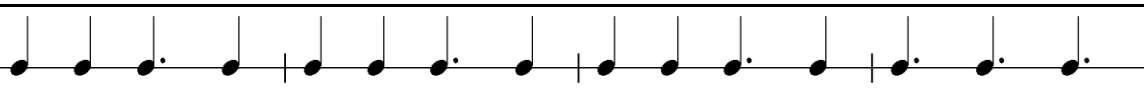


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(2)

1.5 Listen again to Track 2 and tick the correct answer to show the rhythm of one 4-bar phrase of the extract.

9/8		
9/8		
9/8		

(1)

1.6 Name an artist, or group, associated with this style.

\_\_\_\_\_

(1)

1.7 Listen to **Track 3** while following the melody line in the Resource Booklet, **APPENDIX A**. This is the Gavotte, the third movement from the "Classical" Symphony by Prokofiev, which was composed in 1917.

1.7.1 Complete the following:

Section B begins at bar \_\_\_\_\_ beat \_\_\_\_\_ and section A<sup>2</sup> begins at bar \_\_\_\_\_ beat \_\_\_\_\_.

(2)

1.7.2 Identify the key of section B.

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

(1)

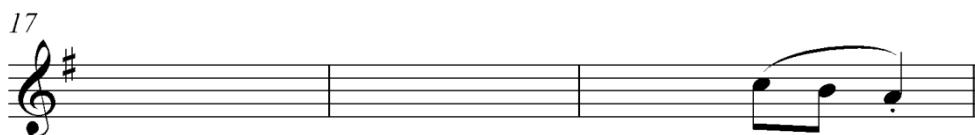
1.7.3 What is the relationship of this key to the tonic key?

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

(1)

1.7.4 Listen to **Track 3a**, which begins at bar 12<sup>2</sup>, and notate the melody in bars 17, 18 and 19.

17



(2)

1.7.5 Give the bar numbers of a pattern and sequence in the music.

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

(1)

**[17]**

**QUESTION 2**

Listen to **Track 4**.

2.1 Identify the character that you hear.

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(1)

2.2 State the context of this song in the musical.

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(1)

2.3 Identify and comment on two characteristics in the music that inform the audience of the character's cultural background.

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(2)

2.4 How is this song typical of a musical theatre number?

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(1)

Listen to **Track 5**.

2.5 How does the composer create tension in the introduction to this number? What dispels the tension as the song progresses?

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(3)  
**[8]**

**QUESTION 3**

Listen to **Track 6**.

3.1 Which theme of the movement is heard in the extract?

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(1)

3.2 Mozart developed this theme from a 3-note motive – printed below. Name three compositional techniques that he used, and describe how he used them to construct the 4-bar phrase.



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(5)

3.3 Name the Mannheim technique that is present in the first two notes of the motive.

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(1)

Listen to **Track 7a and 7b**.

3.4 Which theme of the movement is heard in the tracks?

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(1)

3.5 Explain the difference in tonality between the two versions of the theme.

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(2)

3.6 Listen to **Track 7b** again. On the theme that is printed below, identify and label, the cadences that are heard at the end of each phrase. Remember to state the key.

The image shows two staves of musical notation in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). It contains a melodic phrase with a fermata over the final note. A box labeled 'KEY' is positioned at the start, and a box labeled 'CADENCE' is at the end. The second staff continues the melody with another fermata over the final note, with a 'CADENCE' box below it.

(3)

3.7 Name two characteristics of this work, other than orchestration/instrumentation, that indicate that it was written in the Classical period.

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(2)  
**[15]**

**QUESTION 4**

Listen to **Track 8** and **Track 9**.

4.1 Identify the 'character' depicted in these two tracks.

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(1)

4.2 Complete the table below to compare the two extracts.

ELEMENT	TRACK 8	TRACK 9
Tonality [0.5 × 2 = 1]		
Accompaniment Pattern [0.5 × 2 = 1]		

(2)

4.3 With reference to the story, and to the elements in the table above, explain the change in tone between the two verses.

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(4)

Listen to **Track 10** and **Track 11**, which is a different arrangement of the same section of the work.

4.4 With reference to the story, comment on the effectiveness of the orchestrated version, compared with the original setting. State which version you prefer, giving a reason for your choice.

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(3)  
[10]



**QUESTION 5**

Listen to **Track 12** and **Track 13**.

The lyrics to Track 12, and some background to the work, can be found in the Resource Booklet as **APPENDIX B**.

In an essay, compare similarities and differences of the two pieces heard in Track 12 and Track 13.

In addition to the comparison, which will form the body of your essay, also:

- Provide a brief background to the two genres.
- Comment on the depiction of characters in the musical settings.
- State the context of the extract from your set work, and name the character who is singing.

In conclusion, offer your own opinion as to which track you prefer, and justify it with reference to the use of two elements of music.

Ensure that you compare the two pieces, and not only the genres. (20)

Your essay will be marked using the following rubric:

<b>RUBRIC FOR ESSAY</b>	
16–20	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 genres 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.
10.5–15.5	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 genres 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.
5.5–10	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 genre 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.
0.5–5	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.





**QUESTION 6**

Listen to **Track 14** while following the lead sheet below.

1. CmA7 Fm7 Bb7 C7 Bb7 A7 D7

6. 1. G7 Em7 A7 Dm7 G7 | 2. Dm7 G7 CmA7

8. F#m7(b5) B7(#5) Em7 F#m7(b5) B7(#5) Em7 A7

13. Dm7 Em7(b5) A7(#5) D7 Dm7 G7 CmA7

18. Fm7 Bb7 A7 D7

21. Dm7 G7 CmA7

6.1 Identify the style of jazz, and state the decade in which it developed.

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(2)

6.2 Why did this style develop?

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(1)

6.3 List two characteristics that you can hear in the recording which are typical of the style.

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(2)

6.4 Clearly mark the sections (form) of the piece on the lead sheet. Please note that there is an 8-bar introduction which is not notated on the lead sheet.

(2)

6.5 Use the table below to comment on the improvisations.

	<b>Solo Instrument/s (4)</b>	<b>Describe the accompaniment (2)</b>
<b>Improvisation 1</b>		
<b>Improvisation 2</b>		
<b>Improvisation 3</b>		
<b>Improvisation 4</b>		

(6)

**[13]**

**QUESTION 7**

Listen to **Track 15**. It is a song called *Back of the Moon* from the South African jazz musical *King Kong*, composed in 1958 by Todd Matshikiza. The lyrics are reproduced as **APPENDIX C** in the Resource Booklet.

7.1 Identify and comment on the social conditions, referred to in the song, which influenced the development of South African urban music from the late 19th century onwards.

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(2)

7.2 Describe the musical features of **ONE** style of South African urban music that developed prior to 1958, as a direct result of the social conditions that you have named above.

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(3)

Listen to **Track 16** and **Track 17**.

7.3 Identify features relating to **Track 16** in Column A and features relating to **Track 17** in Column B.

Place three ticks (3) in Column A and three ticks (3) in Column B.

	<b>COLUMN A Features of Track 16</b>	<b>COLUMN B Features of Track 17</b>
Quadruple metre		
Originally a keyboard style		
Walking bass		
I – IV – Ic (I6/4) – V		
Swung quavers		
12-bar blues		
Triplets		
Cyclic structure		
3-bar riff		

(3)

7.4 Name two features from the above list that are common to both tracks.

\_\_\_\_\_ and \_\_\_\_\_

(1)

7.5 How did the styles represented by Track 16 and Track 17 contribute to the development of mbaqanga/Sophiatown jazz in the 1950s?

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(2)

