

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 15 pages, 22 audio tracks and a Resource Booklet of 6 pages (i–vi). Please check that your question 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 the track.
3. The approximate length of each track is stated in the question. If your track is not the correct length, please ask the invigilator for assistance with your audio device.
4. All questions must be answered on the question paper. Do not answer any questions in an answer booklet.
5. The music notation must be written using a sharp pencil. The rest of the paper must be answered in pen.
6. 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.
7. 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).
8. It is in your best interest to write legibly and to present your work neatly. Do not use Tippex.

QUESTION	POSSIBLE MARKS	MARK
1	15	
2	17	
3	5	
4	9	
5	20	
6	18	
7	16	
	100	

QUESTION 1Listen to **Track 1 (00:43)**.

- 1.1 Identify the repetitive compositional technique heard in the extract.

(1)

- 1.2 Place a tick next to the rhythm of the compositional technique you have named above.

(1)

- 1.3 Listen to
- Track 1a (00:12)**
- . It is the main melody from
- Track 1**
- .

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

(1)

- 1.3.2 Add ties where necessary to match the rhythm that you hear.

(1)

Listen to **Track 2 (01:38)**.

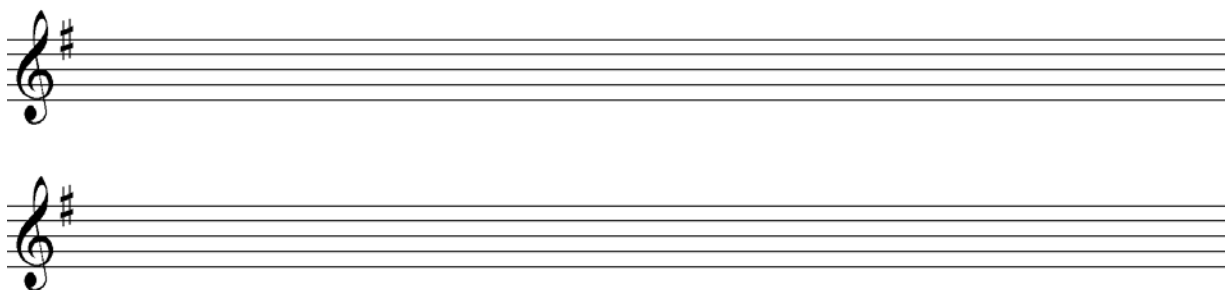
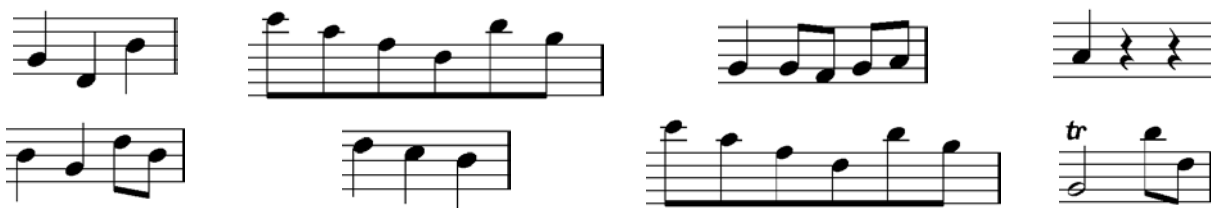
1.4 Place four (4) ticks to identify features **NOT** present in the music.

Compound time		Quadruple metre	
Dissonant harmony		Snare drum & cymbal	
Minor tonality		Monophonic texture	
Major tonality		Pizzicato	
Ritardando – a tempo		Polyphonic & homophonic texture	

(4)

Listen to **Track 3 (00:11)**.

1.5 Printed below in random order are the eight bars from Track 3. On the staff provided below, re-write them in the correct order to form the 8-bar melody heard in Track 3. Include the time signature.



(2)

1.6 Listen again to **Track 3**, and identify the cadence in bar 8.

(1)

Listen to **Track 4 (00:33)**. It is the whole piece from Track 3.

1.7 Tick the structural pattern that you hear.

a b		a b b a		a a b a	
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(1)

Whilst listening to ClassicFM™, you hear this announcement, followed by the piece of music on **Track 5 (01:07)**:

Announcer:

"And next up, we hear *The Sorrow of the Daughter* by the Classical composer, Mozart. The soloist is Susan Mitchell on cello."

- 1.8 With reference to **Track 5**, comment on the accuracy of the information given by the announcer. Motivate your response with reference to three different features of the music.

(3)
[15]

QUESTION 2

Listen to **Track 6 (00:49)**, **Track 7 (00:43)** and **Track 8 (00:21)**.

- 2.1 Complete the table below. Take note of the mark allocation for each heading.

	Track 6	Track 7	Track 8
Name the character			
[1 mark per track × 3 = 3 marks]			
State two facts about the way in which the character is depicted in the music.			
[2 marks per track × 3 = 6 marks]			
State one fact about the work that indicates the stylistic period in which it was written.			
[1 mark per track × 3 = 3 marks]			

(12)

Listen to **Track 9 (01:18)**.

- 2.2 Identify the texture of the extract, and describe how it is created by the soloists.

(2)

- 2.3 What is happening at this point in the opera, and how does the composer convey the action in the music?

(3)
[17]

QUESTION 3

Listen to **Track 10 (00:51)**.

- 3.1 Identify the section of the work from which this extract is taken.

(1)

- 3.2 Comment on Mozart's use of keys in this section.

(2)

Listen to **Track 11 (00:34)**.

- 3.3 Name the theme heard in Track 11, and state its purpose in the exposition.

(2)
[5]

QUESTION 4

Listen to **Track 12 (00:53)**. The score and the lyrics, with an English translation, are printed as **APPENDIX A** in the Resource Booklet.

4.1 Identify the key of the piece.

_____ (1)

4.2 What is the form (structure) of this Lied?

_____ (1)

4.3 Evaluate the musical setting of this Lied in comparison with your set work, *Der Erlkönig*. Describe the word painting and programmatic elements, texture and harmony. Give your opinion as to which Lied is more effective, giving a reason for your choice.

_____ (7)
[9]

QUESTION 5

Listen to **Track 13 (07:48)**, which is an arrangement of one of your set works. **Track 14 (01:57)** is the original version of the same work.

Write an essay in which you compare Track 13 to the original work, heard in Track 14.

In addition to the comparison, include the following information in your discussion:

- The name of the work and the composer
- A definition of, and brief background to, the genre
- Comment on the jazz influences / styles in the arrangement heard in Track 13

Offer your own opinion as to which track you prefer, and justify it with reference to the use of at least two elements of music. Ensure that the comparison forms the body of the essay, and that you discuss both similarities and differences.

Your essay will be marked using the following rubric:

RUBRIC FOR ESSAY	
20–16	Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful comparison of the 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.
15,5–10,5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some comparison of the works, with some reference to both the general characteristics of the genres and the specific features of the 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	Meets all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence. Comparison of the works is limited with only partial reference to either the general characteristics of the genre or the specific features of the 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.
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. There is no balance within the essay.

[illegible]

[illegible]

[illegible]

QUESTION 6

Listen to **Track 15 (01:12)** and **Track 16 (01:21)**.

- 6.1 Place three ticks in Column A to identify unique features of **Track 15** and place three ticks in Column B to identify unique features of **Track 16**. Place 2 ticks in Column C to identify features common to both tracks.

Place ticks for common features only in Column C – do not tick in all three columns.

	COLUMN A Unique features of Track 15 3 ticks	COLUMN B Unique features of Track 16 3 ticks	COLUMN C Common features of Track 15 & Track 16 2 ticks
Call and response			
Acoustic guitar			
A capella			
Cyclical			
4-bar introduction			
Walking bass			
iib-Ic-V			
Multi-part male voices			
I, IV & V			
8-bar introduction			

(4)

- 6.2 Identify the style of music represented by each track and name one other musical style that influenced each style.

Track 15:

Track 16:

(3)

- 6.3 Explain the role that the media played in the development, and spread, of South African Urban music in the 1950s under the apartheid government.

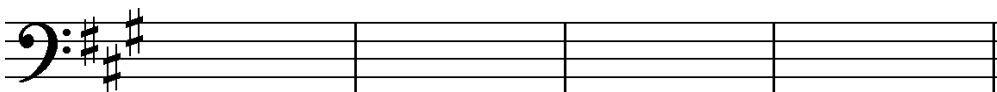
(3)

Listen to **Track 17 (02:00)**.

- 6.4 Name the composer of this work, and state the issue of protest in the song.

(2)

- 6.5 On the staff below, write out the basic chord progression on which this song is constructed. Name the key, and figure the chords.



(2)

Listen to **Track 18 (00:48)**.

- 6.6 With reference to the error in the statement made by the singer at the beginning of the track, comment on the lyrics of this song and state how they were interpreted by the authorities.

(4)
[18]

QUESTION 7

Listen to **Track 19 (00:55)**. It is an extract from one of your set works.

7.1 Identify the work.

_____ (1)

7.2 Why is the recording of this piece considered so important in the history of jazz?

_____ (2)

7.3 Highlight or underline three characteristics from the list below that are unique to this style of jazz.

7.3.1 Collective improvisation

7.3.6 Swung quavers

7.3.2 Walking bass

7.3.7 Bass drum "bombs"

7.3.3 Unusual time signatures

7.3.8 Front line instruments:
saxophone, trumpet, trombone

7.3.4 Motivic melodies

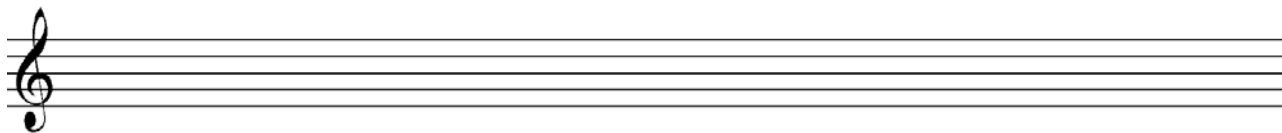
7.3.9 Highly virtuosic, very fast
improvisation

7.3.5 Syncopation

(3)

Listen to **Track 20 (05:13)** and **Track 21 (05:32)**.

7.4 Write out the blues scale on which the melody of this work is based.



(1)

- 7.5 Use the headings in the table below to describe and compare the introduction and the improvisations on Track 20 and Track 21. Do not refer to the difference in tempo between the two versions.

	Track 20	Track 21 (Set work)
Introduction (2)		
Improvisation 1 and Accompaniment (2)		
Improvisation 2 and Accompaniment (2)		

(6)

Refer to **APPENDIX B**, which is the lead sheet of *Cry me a River*, and answer the questions that follow:

- 7.6 With reference to APPENDIX B, identify each section of the form using a letter (e.g. A) followed by the bar numbers of the section.

A: bar 1 to bar _____

____: bar _____ to bar _____

____: bar _____ to bar _____

A: bar _____ to bar 32

(2)

- 7.7 Name the compositional technique in bars 23 and 24.

(1)

[16]**Total: 100 marks**