



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2016

MEMORANDUM

MARKS: 30

This memorandum consists of 22 pages.

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 remove this page.
8. Candidates may not have access to any musical instrument for the duration of the examination.
9. Write neatly and legibly.

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 on the question paper.
3. Allow adequate time between tracks to offer 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.
 - The tracks have to be played as follows:
 - WAM candidates: Tracks 1–20 and Tracks 36–39
 - JAZZ candidates: Tracks 1–10 Tracks 21–26 and Tracks 36–39
 - IAM candidates: Tracks 1–10 and Tracks 27–39
6. A battery-powered CD player must be available in case of a power failure.

MARKING GRID

SECTION A: AURAL	TOTAL	MARKER	MODERATOR
QUESTION 1 (COMPULSORY)	6		
QUESTION 2 (COMPULSORY)	4		
SUBTOTAL	10		

SECTION B: RECOGNITION	TOTAL	MARKER	MODERATOR
QUESTION 3 (COMPULSORY)	4		
AND			
QUESTION 4 (WAM)	8		
OR			
QUESTION 5 (JAZZ)	8		
OR			
QUESTION 6 (IAM)	8		
SUBTOTAL	12		

SECTION C: FORM	TOTAL	MARKER	MODERATOR
QUESTION 7 (COMPULSORY)	8		
SUBTOTAL	8		

GRAND TOTAL	30		
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Note to marker: Candidates must be credited for any correct answers not given in the memorandum.

SECTION A: AURAL

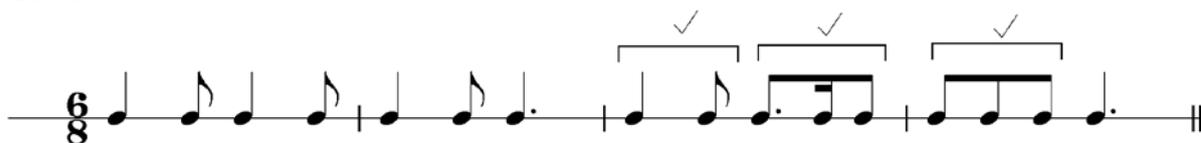
QUESTION 1

Play Track 1 TWICE in succession.

1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 3–4¹ below.

Play Track 1 TWICE. Pause for 30 seconds in between.

Answer:



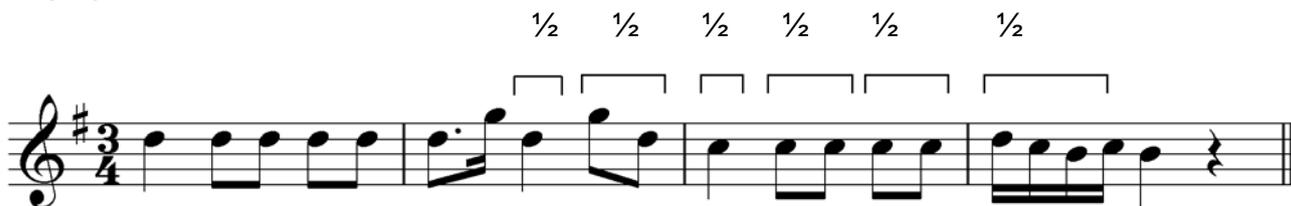
1 mark per beat = 3 marks
(minus 1/2 mark per mistake up to a maximum of 1 mark per beat)

(3)

Play Track 2 TWICE in succession.

1.2 Listen to the extract from *Menuet in G* by Mozart. Fill in the missing pitches that correspond with the music that you hear.

Answer:



1/2 mark per beat = 3 marks
(the entire beat must be correct for 1/2 mark)

(3)

Play Track 2 ONCE more.

[6]

QUESTION 2

Play Track 3 ONCE to provide a general overview.

Listen to the extract from *Think of Me (Phantom of the Opera)* while you follow the vocal score. Answer the questions that follow.

Answer:

Think of me, think of me fond - ly when we've said good -

4
bye. Re - mem - ber me once in a while, please

7
2.2
pro - mise me you'll try. Then you'll find that once a -

10
2.3
gain you long to take your heart back and be free. If you

13
e - ver find a mo - ment, spare a thought for me.

Play Track 4 TWICE.

2.1 Name the interval at **2.1** (in the vocal part) in bar 3, e.g. Major 2nd.

Answer:

Perfect octave/8th

<i>Perfect octave/8th</i>	<i>= 1 mark</i>
<i>Octave only</i>	<i>= no mark</i>

(1)

Play Track 5 TWICE.

2.2 Name the cadence at **2.2** in bars 7 and 8.

Answer:

Imperfect (cadence)

<i>Imperfect (cadence)</i>	<i>= 1 mark</i>
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(1)

Play Track 6 TWICE.

2.3 This extract starts in bar 9. At **2.3** in bar 11 you will hear a non-chordal note in the vocal line.

2.3.1 Notate this note on the score.

Answer:

The note E

(1)

2.3.2 Name the type of non-chordal note.

Answer:

Suspension

<i>Notated note</i>	<i>= 1 mark</i>
<i>Suspension</i>	<i>= 1 mark</i>

(1)

[4]**TOTAL SECTION A: 10**

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Study the items in COLUMN A in QUESTION 3.1–3.4 for two minutes.

Note to marker: if a candidate selected more than two items at a question, only the first two items must be marked.

Play Track 7 TWICE.

3.1 Mark TWO items in COLUMN A that relate to Track 7. Make a cross (X) in TWO appropriate blocks.

Answer:

COLUMN A	Track 7
Ragtime	
Idiophone	X
Trombone	
Cyclic chord structure	X
Trumpet	X
Pentatonic	

Any 2 = 2 marks

(2)

Play Track 8 TWICE.

3.2 Mark TWO items in COLUMN A that relate to Track 8. Make a cross (X) in TWO appropriate blocks.

Answer:

COLUMN A	Track 8
Anacrusis	X
Allegro	
Homophonic	X
Accelerando	
Polyphonic	
Pizzicato	X

Any 2 = 2 marks

(2)

Play Track 9 TWICE.

- 3.3 Mark TWO items in COLUMN A that relate to Track 9. Make a cross (X) in TWO appropriate blocks.

Answer:

COLUMN A	Track 9
Alto	
Aerophone	
Ostinato	X
American Jazz	
Idiophone	X
Synthesiser	X

Any 2 = 2 marks

(2)

Play Track 10 TWICE.

- 3.4 Mark TWO items in COLUMN A that relate to Track 10. Make a cross (X) in TWO appropriate blocks.

Answer:

COLUMN A	Track 10
Chorus	X
Polyphonic	
Alla marcia	X
Pedal point	X
Big Band	
Tranquillo	

Any 2 = 2 marks

(2)
(8 ÷ 2) [4]

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

QUESTION 4: WAM

4.1 Listen to the extracts and answer the questions that follow.

Play Track 11 ONCE.

4.1.1 Identify the composer and title of this work.

Answer:

Composer: (Felix) Mendelssohn

Title: *Hebrides Overture* or *Fingal's Cave*

<i>Mendelssohn</i>	= 1 mark
<i>Hebrides Overture</i> or <i>Fingal's Cave</i>	= 1 mark for either answer
<i>Only Overture</i>	= No marks

(2)

Play Track 12 TWICE.

4.1.2 Which melodic compositional technique is heard in the violas and bassoons at the beginning of this extract?

Answer:

- Sequence
- Repetition

Any ONE correct answer = 1 mark

(1)

Play Track 13 TWICE.

4.1.3 Which ONE of the following terms best describes the melodic material of the strings and flutes in this extract? Make a cross (X) in the appropriate block.

Cantabile	Arpeggios	Chromatic	Diatonic
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Answer:

Chromatic

Chromatic = 1 mark

(1)

Play Track 14 TWICE.

- 4.1.4 Give a suitable Italian term to describe the dynamic level of the melodic line in this extract.

Answer:

- Fortissimo (ff)
- Forte (f)
- Crescendo

Any ONE correct answer = 1 mark

(1)

- 4.2 Listen to the extracts and answer the questions that follow.

Play Track 15 ONCE.

- 4.2.1 Identify the genre of this music.

Answer:

- Opera
- Duet

Any ONE correct answer = 1 mark
Aria = no mark

(1)

- 4.2.2 Name the characters who sing in this extract.

Answer:

- Papageno
- Papagena

Papageno = 1 mark
Papagena = 1 mark

(2)

Play Track 16 ONCE.

- 4.2.3 Write down a suitable Italian term to describe the change of tempo towards the end of this extract.

Answer:

- Ritardando
- Ritenuto
- Allargando

Ritardando/ Ritenuto/Allargando = 1 mark
Any other correct term will also be accepted

(1)

Play Track 17 ONCE.

- 4.2.4 Choose the word that best describes the articulation applied in the accompaniment of this extract. Make a cross (X) in the appropriate block

Staccato	Leggiero	Pizzicato	Vivace
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Answer:

Staccato

Staccato = 1 mark

(1)

- 4.3 Listen to TWO extracts from Beethoven's *Symphony No. 6* which will be played twice each and answer the questions.

Play Track 18 TWICE.

- 4.3.1 This extract begins with a solo woodwind instrument which is followed by a solo brass instrument. Name each of these instruments.

Answer:

Woodwind instrument: Clarinet

Brass instrument: Horn (French Horn)

*Woodwind instrument: Clarinet = 1 mark**Brass instrument: Horn (French Horn) = 1 mark*

(2)

- 4.3.2 Identify the movement from which this extract is taken.

Answer:

Fifth movement

Fifth movement = 1 mark

(1)

Play Track 19 TWICE.

- 4.3.3 Identify the movement from which this extract is taken.

Answer:

First movement

First movement = 1 mark

(1)

Play Track 20 TWICE.

4.3.4 Choose the time signature of this extract. Make a cross (X) in the appropriate block.

$\frac{4}{4}$	$\frac{6}{8}$	$\frac{3}{4}$	$\frac{9}{8}$
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Answer:

$\frac{3}{4}$

$\frac{3}{4}$ = 1 mark

(1)

4.3.5 Mark the character or mood of this extract in COLUMN A. Make a cross (X) in the appropriate block.

COLUMN A	Track 20
Lento	
Tranquillo	
Agitato	
Maestoso	X

Answer:

Maestoso

Maestoso = 1 mark

(1)

16÷2 = [8]

OR

QUESTION 5: JAZZ

5.1 Listen to the extracts and answer the questions that follow.

Play Track 21 ONCE.

5.1.1 With which of the following terms would you associate this extract? Make a cross (X) in the appropriate block. (1)

Marabi	Mbaqanga	Jazz in exile
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Answer:

Jazz in exile

Jazz in exile = 1 mark

5.1.2 Write down the title of this work. (1)

Answer:

Mra

Mra = 1 mark

5.1.3 Name TWO artists associated with this extract. (2)

Answer:

- Chris McGregor
- Louis Moholo
- Dudu Pukwana
- Mongezi Feza

Any two correct answers = 2 marks

Play Track 22 TWICE.

5.1.4 A repetitive rhythmic drive is heard in this extract. Which instrument(s) are heard in this regard? Make a cross (X) in the appropriate block.

Instrument(s)	Track 22
Horn section, bass and piano	
Cymbals, bass and piano	X
Piano only	

Answer:

Cymbals, bass and piano

Cymbal, bass and piano = 1 mark

(1)

5.2 Listen to the extracts and answer the questions that follow.

Play Track 23 ONCE.

5.2.1 Identify the South African jazz style.

Answer:

Kwela
Penny-whistle Jive

Any correct answer = 1 mark

(1)

5.2.2 Give TWO reasons for your answer to QUESTION 5.2.1.

Answer:

- Prominent melodic instrument (usually the penny whistle or saxophone or both)
- Township jive rhythm
- Skiffle-like beat

Any two correct answers = 2 marks

(2)

5.2.3 Name ONE artist associated with this extract.

Answer:

- Elias Lerole
- Lemmy Mabaso
- Spokes Mashiyane

Any correct answer = 1 mark

(1)

5.2.4 Name the title of the work.

Answer:

- *See You Later, Little Lemmy*

See You Later, Little Lemmy = 1 mark

(1)

5.3 Listen to the extracts and answer the questions that follow.

Play Track 24 ONCE.

5.3.1 Identify the South African jazz style.

Answer:

- Mbaqanga
- Afro-soul

Any ONE correct answer = 1 mark

5.3.2 Give TWO reasons for your answer to QUESTION 5.3.1.

Answer:

- Continuous repetition of music material above a rhythmic ostinato
- A mix of Western instrumentation and South African vocal style
- Cyclic chord structure – similar to marabi
- Instrumental approach (bass and keyboards) particular to Mbaqanga
- Call and response

Any TWO correct answers = 2 marks

(2)

5.3.3 Name the female vocalist associated with this extract.

Answer:

- Miriam Makeba

Any ONE correct answer = 1 mark

(1)

Play Track 25 ONCE.

5.3.4 Describe how the call-and-response technique is used in this extract.

Answer:

The lead singer initiates the vocal material (call) and the backing vocalists respond with new vocal material

Any ONE correct answer = 1 mark

(1)

Play Track 26 ONCE.

- 5.3.5 With which of the following items do you associate this extract?
Make a cross (X) in the appropriate block.

<input checked="" type="checkbox"/> Riff	<input type="checkbox"/> Electric organ	<input type="checkbox"/> Polyphonic
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Answer:

Riff

Riff = 1 mark

(1)

(16 ÷ 2) [8]

OR

QUESTION 6: IAM

6.1 Listen to the extracts and answer the questions that follow.

Play Track 27 ONCE.

6.1.1 Identify the South African style. Make a cross (X) in the appropriate block.

Marabi	Mbaqanga	Isicathamiya
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Answer:
Mbaqanga

Mbaqanga = 1 mark

(1)

6.1.2 Give TWO reasons for your answer to QUESTION 6.1.1.

Answer:

- The continuous repetition of musical material over an ostinato rhythm
- Use of repetitive guitar melodic riffs
- Interweaving of the 2 guitar lines

Any two correct answers = 2 marks

(2)

Play Track 28 ONCE.

6.1.3 Name the artist/group with whom you associate this song.

Answer:

Mahotella Queens or any female Mbaqanga group

Any female Mbaqanga group = 1 mark

(1)

6.2 Listen to the extracts and answer the questions that follow.

Play Track 29 ONCE.

6.2.1 With which type of song do you associate the extract? Make a cross (X) in the appropriate block.

Wedding song	Funeral song	Struggle song	War song
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Answer:

Struggle song

Struggle song = 1 mark

(1)

Play Track 30 ONCE.

6.2.2 With which type of song do you associate the extract? Make a cross (X) in the appropriate block. (1)

Lullaby	Celebration song	Initiation song	Work song
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Answer:
Lullaby

Lullaby = 1 mark

Play Tracks 31 and 32 TWICE in succession.

6.2.3 Listen to the TWO tracks which will be played TWICE in succession.

Complete the table below. Identify the voice type, compositional technique and percussion instrument used in each track.

Answer:

	Track 31	Track 32
Voice type	<ul style="list-style-type: none"> • SAT • Solo and group singing 	<ul style="list-style-type: none"> • Male voices • Solo and group singing
Compositional technique	<ul style="list-style-type: none"> • Call and response • Repetition 	<ul style="list-style-type: none"> • Call and response • Repetition
Percussion instrument	<ul style="list-style-type: none"> • Drums • Shakers • Crepitation 	<ul style="list-style-type: none"> • Various drums • Body percussion (hand clapping)

ONE answer per block - 6÷2=3

(3)

6.3 Listen to the following extract and answer the questions.

Play Track 33 ONCE.

6.3.1 Identify the chordophone that you hear in the introduction of this extract.

Answer:

- Lesiba
- Ugwala
- Makwindi

Any ONE correct answer = 1 mark

6.3.2 Name the voice type of the solo singer who introduces the melody.

Answer:
Tenor

Tenor = 1 mark (1)

6.3.3 Identify the vocal compositional technique used in this extract. Make a cross (X) in the appropriate block.

Call and Response	Ululation	Crepitation	Imitation
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Answer:
Call and Response

Call and Response = 1 mark (1)

6.4 Listen to the following extracts and answer the question.

Play Track 34 and Track 35 TWICE in succession.

Identify TWO instruments in each of the extracts.

Answer:

	Track 34	Track 35
Instruments	Guitar (plucked sound) Concertina Drumkit Bass guitar Male voice	Horns/Lenaka Electric guitars Shakers Traditional drums

Instruments: 2x2 = 4 marks (4)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 36 ONCE.

Listen to the following piece while you study the score.

Answer:

ROMANCE

Anon.

A

13 1. 13 2. 17 B 21

7.1 Name the overall form of this work.

Answer:

Ternary form

ABA form

Any ONE correct answer = 1 mark

(1)

- 7.2 Motivate your answer to QUESTION 7.1 by indicating the main sections on the score. Write capital letters above the staff.

Answer:

Section	Bar numbers
A	1–16
B	17–32
A	33–48

1 mark for each correct section = 3 marks

(3)

- 7.3 Name the main key of the work in bars 1–16.

Answer:

E minor

E minor = 1 mark

(1)

- 7.4 To which key does the work modulate (change key) in bar 17?

Answer:

E major/Tonic major

E Major/Tonic major = 1 mark

Play Track 37 ONCE.

- 7.5 Which compositional technique is used in the bass part in bars 1–5?

Answer:

- Pedal point
- Repetition of the bass note
- Sustaining of the root note of the triad

Any ONE correct answer = 1 mark

(1)

Play Track 38 ONCE.

- 7.6 The track starts in bar 27. Name the cadence in bars 30–32.

Answer:

Perfect (cadence)

Perfect (cadence) = 1 mark

(1)

Play Track 39 ONCE.

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30