



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 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 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.

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 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.
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.

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

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 3–4 below.



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

Answer:



1/2 mark per note as indicated = 3 marks

(3)

Play Track 2 THREE times in succession.

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

The extract starts with a two-bar click track.

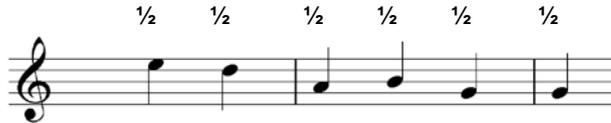


Correct answer = 1 mark

(1)
[4]

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

Answer:



1/2 mark for each correct pitch x 6 = 3 marks

(3)

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.)

Answer:

Diminished 5th



*Diminished 5th (or Augmented 4th or Tritone) = 1 mark
Only 4th or 5th = no mark
Notation only = no mark*

(1)

2.4 Name the cadence with which the extract ends.

Answer:

Imperfect or Half (cadence)

1 mark

(1)

[6]

Play Track 7 for a final overview.

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

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 9 TWICE in succession.

Compare these two extracts in terms of the following:

Answer:

ELEMENT	COMPARISON	
	Track 8	Track 9
Use of rhythm	<ul style="list-style-type: none"> • Rhythm played straight/strict (as notation requires) • Shorter note values used • Classical <p style="text-align: right;">½</p>	<ul style="list-style-type: none"> • Rhythm is syncopated or 'swing' is used or jazz-like approach to rhythm • Longer note values used • Jazz <p style="text-align: right;">½</p>
Tempo	Faster <p style="text-align: right;">½</p>	Moderate <p style="text-align: right;">½</p>
Instrumentation	Mainly strings (with woodwinds/ clarinets/flutes and triangle) or Orchestral <p style="text-align: right;">½</p>	Big Band (Brass and Saxophones) Drum kit/Cymbals <p style="text-align: right;">½</p>

*Correct answers: one per element = 3 marks
If a comparison is not made, only ½ mark will be awarded*

(3)

Play Track 10 and Track 11 ONCE each.

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

Answer:

FEATURE	Track 10	Track 11
Solo improvisation		
Walking bass		X
Monophonic		
Giocoso	X	
Triple metre		

2 correct answers = 2 marks

(2)

Play Track 12 TWICE.

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

Answer:

- Call and response
- Polyrhythms
- Repetition
- African drumming
- Pentatonic scale used
- Syncopation
- Cyclic structure
- African language

Any 3 correct answers = 3 marks

(8 ÷ 2) (3)
[4]

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?

Answer:

Aria or Singspiel

1 mark

(1)

4.1.2 Name the character who sings in this extract.

Answer:

Papageno or Bird catcher

1 mark

(1)

4.1.3 Where in the opera is this extract sung?

Answer:

- Act 2 (Scene 5)
- Towards the end of the opera when Papageno is confined in Sarastro's temple

Any correct answer = 1 mark

(1)

4.1.4 Name the idiophone that you hear in this extract.

Answer:

- Celesta
- Glockenspiel or Metallophone
- Glass harmonica
- Bell
- Music box

Any correct answer = 1 mark

(1)

Play Track 14 ONCE.

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

Answer:

- Ritardando or Rit.
- Rallentando or Rall.
- Ritenuto or Rit.

Any correct answer = 1 mark

(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.

Answer:

6
8

1 mark

(1)

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?

Answer:

- 3 chords – links with 3 knocks, 3 doors, 3 pillars
– Symbolic number (Masonic influence)
- Slow majestic, grand, misterious chords
– links with formal serious moral issues (light and dark, good and evil)
- Polyphonic section
– link to complexity of the opera
- Staccatos, syncopation, quick tempo
– links to *Queen of the Night* aria
– lighter moments and playful nature of some characters

Any 2 correct facts = 2 marks
Musical content must be linked to mood setting
½ mark for only describing the mood

(2)

Play Track 17 ONCE.

- 4.1.8 Describe the texture of this extract.

Answer:

- Starts homophonic/chordal followed by polyphonic/contrapuntal texture
- Homophonic first section/Polyphonic second section

Any correct answer = 1 mark
½ mark for only describing one texture

(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*?

Answer:

- The linking passage between the fourth (*The Storm*) and fifth (*Shepherd's Song*) movements
- Uninterrupted flow of musical ideas linking one programmatic scene to the next

Any 1 correct fact = 1 mark

(1)

Play Track 19 TWICE.

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

Answer:

A legato melody, followed by a non legato passage on the solo clarinet	
A legato melody, followed by a legato passage on the solo flute	
A legato melody, followed by a non legato passage on the solo flute	X
A legato melody, followed by a legato passage on the solo clarinet	

1 mark

(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.

Answer:

Crescendo	X
Decrescendo	
Pesante	
Grazioso	X
Scherzando	

2 correct answers = 2 marks

(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.

Answer:

Inverted pedal point	X
Melody in flute part	
Ostinato	
Minor tonality	X
Allegro	X
Adagio	

3 correct answers = 3 marks

(3)
[8]

TOTAL SECTION B: 12

OR

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.

Answer:

Jazz in exile

1 mark

(1)

Play Track 23 ONCE.

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

Answer:

- Major key
- Upbeat/jolly mood

Major = ½ mark; upbeat/jolly = ½ mark

(1)

5.1.3 Name ONE membranophone that you hear in the introduction.

Answer:

- Conga drums or Djembe
- Any drums, part of the drum kit that is a membranophone

Any correct answer = 1 mark

(1)

Play Track 24 TWICE.

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

Answer:

Between brass/horn section and piano

1 mark

(1)

5.1.5 Describe TWO characteristics of this piano-playing style.

Answer:

- Lots of repeated notes typical of South African music
- Percussive tone quality
- Chordal comping
- Fragmented melodic line

Any 2 correct answers = 2 marks

(2)

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

Answer:

- The Blue Notes
- The Jazz Epistles
- Union of (South) Africa

*Any of the above mentioned bands or any other suitable band
=1 mark*

(1)

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

Play Track 25 TWICE.

5.2.1 Identify the jazz style.

Answer:

- Jazz at home/South African Jazz
- Jazz Fusion
- Afro Jazz
- Jazz Funk

Any correct answer = 1 mark

(1)

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

Answer:

- Mixing funk with rhythm and blues elements
- Wind/brass section playing arranged lines (Big Band)
- Pop/rock influences in drum kit and percussion
- Prominent electric bass line

Any 2 correct answers = 2 marks

(2)

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

Answer:

- Sakhile
- Sipho Gumede
- Bheki Mseleku
- Union of (South) Africa
- Blood, Sweat & Tears (International)
- Zim Nqawana

*Any of the above-mentioned artists/bands or any other suitable
artist/band = 1 mark*

(1)

Play Track 26 ONCE.

5.2.4 Which solo instrument do you hear in this extract?

Answer:
Trumpet/Cornet/Flugel horn

1 mark

(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.

Answer:

Track	Style	Reason
27	Mbaqanga	<ul style="list-style-type: none"> • Small ensemble of players • Use of repetitive guitar melodic riffs • Interweaving of the two guitar lines • Guitars and voices alternate or overlap
28	Marabi	<ul style="list-style-type: none"> • Clear American jazz influence • Big Band style and arrangement • Importance of piano (and ragtime feel)

1 mark for each correct style = 2 marks
1 mark for each correct reason = 2 marks

(4)
[8]

TOTAL SECTION B: 12

OR

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.

Answer:

Track	Style	Reason
29	Maskandi	<ul style="list-style-type: none"> • Concertina introduction (Isihlabo) • Percussive plucking of strings • Guitar strings have a hard tone quality with an acoustic steel string sound • Izibongo (praise poem) is an important feature and spoken at a fast pace
30	Mbaqanga	<ul style="list-style-type: none"> • Guitar introduction • Light plucking of strings • Guitar strings have a soft tone quality on electric guitar • Text sung throughout with no Izibongo (praise poem)

1 mark for each correct style = 2 marks
1 mark for each correct reason = 2 marks

(4)

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.

Answer:

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

4 correct answers = 4 marks

(4)

Play Track 33 and Track 34 ONCE each.

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

Answer:

- Repetition of rhythmic patterns
- Polyrhythms
- Syncopation
- Same moderate tempo

Any 2 correct answers = 2 marks

(2)

Play Track 35 ONCE.

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

Answer:

- Crepitation
- Ululation
- Vocal glissando

1 mark each = 2 marks

(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.

Answer:

Malombo

1 mark

(1)

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

Answer:

- Fuses musical traditions of the Bapedi and VhaVenda with jazz
- Typical instruments (flute, African drums, electric guitar)
- African rhythms provided by percussion instruments
- Blues influence in melodic line of flute
- Jazz-based guitar-playing
- Loose improvised melodic and rhythmic phrases

Any 2 correct answers = 2 marks

(2)

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

Answer:

- Phillip Tabane
- Phillip Tabane and Malombo
- Malombo Jazz Men
- Malombo Jazz Makers
- Julian Bahula
- Abby Cindi

Any correct answer = 1 mark

(16 ÷ 2) (1)
[8]

TOTAL SECTION B: 12

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

A

P Wedgwood

Musical score for measures 1-6 of 'Pink Lady'. The score is in 3/4 time and consists of a treble and bass clef. The melody in the treble clef features eighth-note patterns with slurs. The bass clef provides a harmonic accompaniment with chords and single notes.

Musical score for measures 7-12 of 'Pink Lady'. The score continues the melody and accompaniment from the previous system. Measure 7 is marked with a '7' above the staff.

Musical score for measures 13-20 of 'Pink Lady'. The score continues the melody and accompaniment. Measure 13 is marked with a '13' above the staff.

B

poco rit. a tempo

Musical score for measures 21-28 of 'Pink Lady'. The score continues the melody and accompaniment. Measure 21 is marked with a '21' above the staff. The tempo markings 'poco rit.' and 'a tempo' are placed above the staff.

poco rit. a tempo

Musical score for measures 29-36 of 'Pink Lady'. The score continues the melody and accompaniment. Measure 29 is marked with a '29' above the staff. The tempo markings 'poco rit.' and 'a tempo' are placed above the staff.

37 *poco rit. a tempo*

45 *rit. A a tempo*

51

57 **CODA**

64 **(Alternative CODA)**

69 **(Cadence Extention)**

7.3

[HP1]

Play Track 37 ONCE again.

7.1 What is the form of this piece?

Answer:

- Ternary (with coda)
- ABA (with coda)
- Rounded binary

Any correct answer = 1 mark

(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.

Answer:

SECTION	BAR NUMBERS
A ½	0 ^{2b} – 22 ² ½ (1–22)
B ½	22 ³ /23 ¹ – 48 ^{2a} ½ (23–48)
A ½ (Coda ½) A ½ (1 mark if no coda)	48 ^{2b} – 62 ² ½ (48–62) (62 ³ – 74 ^{2a} ½ (63–74)) 48 ^{2b} – 74 ^{2a} ½ (48–74) (1 mark if no coda)

*Note to the marker: the coda can also start in bar 67.
The cadence extension in bar 71 can also be seen as the start of a short coda.*

*½ mark for each correct section = 2 marks
½ mark for each correct set of bar numbers = 2 marks*

(4)

Play Track 38 TWICE.

s

7.3 Follow the music score from bar 62³ to the end. Name the cadence in bars 70–71.

Answer:

Perfect cadence

1 mark

(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.

Answer:



*Any 2 motifs = 2 marks
½ mark for explanation of rhythm, no notation*

(2)

Play Track 40 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30