

## basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

## NATIONAL SENIOR CERTIFICATE

**GRADE 12** 

10	USC.2
18 18 18	USIC P2
NOVE	MBER 2021
MARKS: 30	
TIME: 1½ hours	
CENTRE NUMBER:	
EXAMINATION NUMBER:	

		FOR OFFICIAL USE ON	LY	
	MARKS OBTAINED		MODERATED	
QUESTION	MARKER MAX MARKS SIGN  10 1	SM/CM MARKS SIGN  10 1	CM/IM MARKS SIGN  10 1	EM MARKS SIGN
1 2 3/4/5 6	4 4 14 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8			
TOTAL	30			

This question paper consists of 20 pages and 1 sheet of manuscript paper.

# **AFTERNOON SESSION**



#### **INSTRUCTIONS AND INFORMATION**

1. This question paper consists of THREE sections:

SECTION A: Aural (8) SECTION B: Recognition of Music Concepts (14) SECTION C: Form Analysis (8)

- 2. QUESTION 1, QUESTION 2 and QUESTION 6 are COMPULSORY.
- 3. Also answer QUESTION 3 (Indigenous African Music (IAM)) **OR** QUESTION 4 (JAZZ) **OR** QUESTION 5 (Western Art Music (WAM)).
- 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 done 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 must 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 of 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 person operating the sound equipment appear in frames.
- 2. The number of each track must be announced clearly each time before it is played.
- 3. Each music extract (track) must be played the number of times specified in the question paper.
- 4. Allow adequate time between tracks to give candidates time to think and write their answers before playing the next track.
- 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 do the examination in a separate venue.
  - Each venue must be equipped with suitable sound equipment.
  - Each venue must have its own CD with music extracts.
  - An invigilator must be present in each venue.
- 6. The tracks have to be played as follows:
  - IAM candidates: Tracks 1 to 19 and Track 42
  - JAZZ candidates: Tracks 1 to 9, Tracks 20 to 30 and Track 42
  - WAM candidates: Tracks 1 to 9 and Tracks 31 to 42
- 7. A battery-powered CD player must be available in case of a power failure.



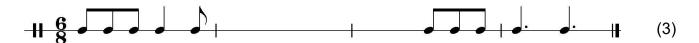
4 NSC

#### **SECTION A: AURAL (Compulsory)**

#### **QUESTION 1**

## Play Track 1 TWICE in succession.

1.1 Notate the rhythm of the missing notes in bars 2 to 3 below.



Play Track 1 TWICE again.

## Play Track 2 TWICE in succession.

1.2 Notate the missing notes at **(A)** and **(B)**.



Play Track 2 again.

[4]



<b>QUESTIO</b>	Ν	2
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2.1 Identify the cadences at the end of each	ch of the following TWO extracts.
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Play Track 3 THREE times in succession.

2.1.1 Cadence: (1)

Play Track 4 THREE times in succession.

2.1.2 Cadence: (1)

Play Track 5 TWICE in succession.

2.2 Identify TWO prominent compositional techniques in this extract.

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

2.3 Answer the following questions by making a cross (X) in the appropriate block.

Play Track 6 ONCE.

2.3.1 Identify the genre/style of this music extract.

	Bebop	Blues	Ragtime	Dixieland	(	(1)
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Play Track 7 ONCE.

2.3.2 Which term best describes the rhythmic feel in this extract?

Play Track 8 ONCE.

2.3.3 Which term best describes the use of rhythmic texture?

	Irregular rhythm	Polyrhythmic	Monorhythmic	Free rhythm	(1)
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Play Track 9 ONCE.

2.3.4 Which ONE of the following describes the time signature?

Simple quadruple	4 4	Compound duple	68	Compound triple	9	(1)
		•		-	(8 ÷ 2)	[4]

TOTAL SECTION A:

8

#### **SECTION B: RECOGNITION OF MUSIC CONCEPTS**

Answer QUESTION 3 (IAM) OR QUESTION 4 (JAZZ) OR QUESTION 5 (WAM).

#### **QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)**

Listen to the following tracks and answer the questions that follow.

#### Play Track 10 TWICE in succession.

3.1 Indicate THREE items in COLUMN A that relate to the music in Track 10. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
SATB	
Major tonality	
Cothoza	
TTBB	
A cappella	
Improvisation	
Chord cycle	
Izibongo	

(3)

### Play Track 11 TWICE in succession.

3.2 Indicate THREE items in COLUMN A that relate to the music in Track 11. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Minor key	
Concertina	
Single-part texture	
Repetitive accompaniment	
Ascending melodic sequences	
Uhadi accompaniment	
Two-chord cycle	
Praise poetry	

Play Track	12 TWICE	in succession.
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3.3 Identify the THREE features (	(3.3.1 to 3.3.3	) heard in this extract.
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3.3.1 Vocal technique: \_\_

3.3.2 Compositional technique:

3.3.3 Aerophone:

#### Play Tracks 13 and 14 in succession.

3.4 Compare the TWO extracts according the features below. Write your answers in the spaces provided.

FEATURE	TRACK 13	TRACK 14
Vocal		
technique		
Harmony		
(Chords)		

(4)



3.5		Describe ONE feature of the texture and ONE feature of the accompaniment for EACH extract. Write your answers in the spaces provided.  Track 15: Texture  Track 15: Accompaniment  Track 16: Texture		
	Track 15			
	Track 15			
	Track 16			
	Track 16	: Accompaniment		
Play T	rack 17 TWI			
3.6	3.6.1	Name the style that you hear in this extract.		
	3.6.2	Describe the characteristics of direto/izibongo in this extract.		
Plav T	rack 18 ON			
<u>a.y .</u>	3.6.3	Name SIX instruments of the backing band in this extract.		

3.7 Name the style that you hear in this extract.

(1)

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#### Play Track 19 again.

3.8 Indicate THREE items in COLUMN A that you associate with the music that you hear. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Vocal scoops	
Repeated vocal phrase	
Isicathamiya	
Singer moves from singing to speaking	
Ululation	
Izibongo	
Female vocal ensemble accompaniment	
Ukuvamba by the lead guitar	

(3) ÷ 2) [14]

OR



#### **QUESTION 4: JAZZ**

Listen to the following tracks and answer the questions that follow.

#### Play Track 20 TWICE in succession.

4.1 Indicate THREE items in COLUMN A that relate to the music in Track 20. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Muted trumpet plays the melody	
Saxophone and trombone play a harmonic vamp	
Chord cycle	
Blues	
Tremolo guitar	
Big band	
Compound duple	
Bebop	

(3)

## Play Track 21 TWICE in succession.

4.2 Indicate THREE items in COLUMN A that relate to the music in Track 21. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Idiophones and membranophones	
Syncopated melodic line on vibraphone	
Irregular accents on the marimba	
Piano	
String section accompaniment	
Melody in major key on electric guitar	
Simple triple	
Monophonic texture	

#### Play Track 22 TWICE in succession.

- 4.3 Describe THREE features (4.3.1 to 4.3.3) heard in this extract.
  - 4.3.1 Instrumental

accompaniment:

4.3.2 Introduction:

4.3.3 Texture:

#### Play Tracks 23 and 24 in succession.

4.4 Compare the TWO extracts according to the music elements below. Write your answers in the spaces provided.

ELEMENT	TRACK 23	TRACK 24
Harmony		
Rhythm		

(4)

|--|

Trac		: Melody
Hacr	10K 20.	
Tra	ack 26:	: Melody
	27 TWI	CE.
4.6	5.1	Name the style that you hear in this extract.
4.6	5.2	Describe the use of melody in this extract.
rack:	28 ONC	DE.
4.6	3.3	Describe the function of the clarinet in this extract.
Γrack∶	28 agai	n.
4.6	5.4	Besides the clarinet, name FOUR other instruments of the backing band in this extract.

## Play Track 29 ONCE.

4.7 Indicate THREE items in COLUMN A that you associate with the music that you hear. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Saxophone and flute introduction	
Big band	
Bebop	
12-bar blues	
Short irregular phrases	
The Jazz Pioneers	
Trumpet	
Walking bass	

(3)

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4.8 Identify the time signature in this extract.

	(1)
$(28 \div 2)$	[14]

**OR** 

#### **QUESTION 5: WESTERN ART MUSIC (WAM)**

Listen to the following tracks and answer the questions that follow.

#### Play Track 31 TWICE in succession.

5.1 Indicate THREE items in COLUMN A that relate to the music in Track 31. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Symphonic	
Stringendo	
Allegro	
Romantic period	
String orchestra	
Second subject in major key	
Concerto	
Classical period	

(3)

## Play Track 32 TWICE in succession.

Indicate THREE items in COLUMN A that relate to the music in Track 32. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Pesante	
Impressionistic period	
Brass introduction	
ТТТВ	
Syncopation in melodic line	
Orchestral tutti	
Fortissimo introduction	
Melismas	

- 5.3 Describe THREE features (5.3.1 to 5.3.3) heard in this extract.
  - 5.3.1 Most prominent compositional

feature:

5.3.2 Romantic feature:

5.3.3 Phrases:

5.4 Answer the following questions.

#### Play Tracks 34 and 35 in succession.

5.4.1 Compare the TWO extracts according to the given music elements. Write your answers in the spaces provided.

ELEMENT	TRACK 34	TRACK 35
Time signature		
Texture		

(4)

Play Tracks 36 and 37 in succession.
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	5.4.2	Compare the TWO extracts according to the given music elements. Write your answers in the space provided.	
		Track 36: Mood	
		Track 36: Articulation	
	-	Track 37: Mood	
	-	Track 37: Articulation(4)	
Play Tra	ck 38 TWI	CE in succession.	
5.5	5.5.1	Name the character who sings in this extract.  (1)	
	5.5.2	Name the voice type that you hear in this extract.	
	5.5.3	Identify the woodwind instrument with a high pitch that you hear in this extract.	
Play Tra	ck 38 agai		
	5.5.4	Briefly describe the accompaniment of this aria.  (1)	



5.6 Choose THREE statements in COLUMN A that best describe the music that you hear. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Theme played by the cellos initially	
Motives played by the lower woodwinds	
Cantabile melodies	
Minor tonality	
Clarinet and oboe play solo passages	
Tranquillo section	
Codetta section	
Violins play the theme the second time	

(3)

5.7	Describe the melody of the extract.	
		(3)
Play T	rack 41 TWICE.	
5.8	Describe the accompaniment in this extract.	

3 ÷ 2) [14]

TOTAL SECTION B: 14



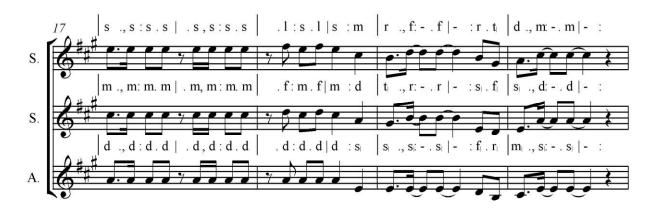
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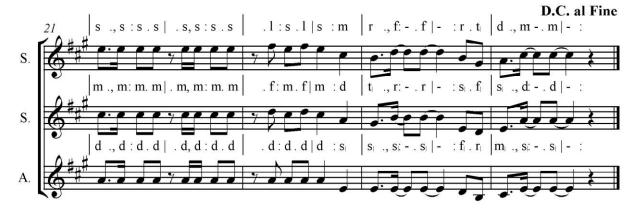
## **SECTION C: FORM ANALYSIS (Compulsory) QUESTION 6**

Read and study the questions for ONE minute.

#### Play Track 42 ONCE to provide an overview.







Play Track 42 again.

6.1 Name the overall form type of this piece.

(1)

Motivate your answer to QUESTION 6.1 by giving a schematic layout of the 6.2 form. Create rows in the table below and indicate EACH section with its correlating bar numbers.

SECTIONS	BAR NUMBERS

Name the prominent rhythmic feature used in bars 19 to 20.	
Write down the meaning of <i>D.C. al Fine</i> in English.	

Play Track 42 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30



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