



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

MUSIC P2

NOVEMBER 2008

MARKS: 33

TIME: 1½ hours

EXAMINATION NUMBER:

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This question paper consists of 11 pages and 1 rough work sheet.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Candidates must write the answers on the QUESTION PAPER.
3. Answer ALL the questions.
4. This examination will be written while candidates listen to a CD.
5. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove it.
6. The music teacher of the centre must conduct the examination in the presence of an invigilator.

INSTRUCTIONS FOR THE MUSIC TEACHER/INVIGILATOR



- The music teacher must test the CD at least ONE WEEK before the examination in the presence of the chief invigilator. The CD must be tested on the CD player that will be used during the examination.
- Use a suitable room. Ensure that the sound quality and acoustics are acceptable. Both the music teacher and the chief invigilator must sign that they have opened and checked the CD.
- CD players must be equipped with batteries to ensure that sound examples can be played during a power failure.
- Each musical extract (track) must be played the number of times specified in the question paper. Allow adequate time between repeated tracks to allow candidates to write their answers before playing the next track.

SECTION A: AURAL

QUESTION 1: RECOGNITION OF RHYTHM

Track 1 (to be played THREE times)

Listen to the extract from *Strutten'* from *The easiest way to improvise* by Christopher Norton which will be played THREE TIMES. Compare the rhythmic pattern of each of the TWO melodies to the sound track. Tick the box next to the music example that corresponds with the music you hear.

This recording is in swing style, meaning that  is played as .

A.



B.



[1]



QUESTION 2: DICTATION

Read through the questions below:

Track 2 (to be played FIVE times)

- Play track 2 twice without a pause.
- Pause for 2 minutes then play it for the third time.
- Pause for 2 minutes then play it twice for the fourth and fifth times.

Fill in the missing notes of the upper melody that you hear in bars 3 – 4 on the music example below. The key is B^b major. Solfa notation will be accepted.

Excerpt from Tymphony for Cello and Piano

Niel van der Watt

♩ = 60



[3]

QUESTION 3: CADENCES

You will hear FOUR extracts which will be played TWICE each. Encircle the cadence with which each track ends. Each extract begins with the tonic chord.

Track 3 (to be played TWICE)

Perfect	Interrupted	Plagal	Imperfect	(1)
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Track 4 (to be played TWICE)

Perfect	Interrupted	Plagal	Imperfect	(1)
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Track 5 (to be played TWICE)

Perfect	Interrupted	Plagal	Imperfect	(1)
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Track 6 (to be played TWICE)

Perfect	Interrupted	Plagal	Imperfect	(1) [4]
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TOTAL SECTION A: 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 4

Track 7 (to be played TWICE)

Please wait one minute before playing it for the second time.

Listen to the beginning of the first movement from Mozart's *Quartet in F, K370*, and answer the questions. Where applicable, circle the correct answer.

4.1 Which instrument is playing the melody? Circle your answer.

Cello	Viola	Oboe	Violin	(1)
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4.2 To which family of instruments does this instrument belong?

Answer: _____ (1)

4.3 How many instruments are playing in this ensemble?

Answer: _____ (1)

4.5 Which ONE of the following terms describes the TEMPO of the work?

Andante	Allegro	Prestissimo	Dolce	(1) [4]
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QUESTION 5

Listen to *Djola* from *Master Drummers of Africa* by Ipelegeng and answer the questions.

The title of this piece, *Djola*, is township slang for a get together, or having a good time. The instruments used are djembe drums, a bell and a rattle.

Track 8 (to be played TWICE)

Please wait 30 seconds before playing it for the second time.

Describe the texture of this music. Refer to the beginning as well as the vocal section.

Answer: _____

[2]



QUESTION 6

Tracks 9 – 23 (each track to be played ONCE)

- They may be played directly after one another.
 - Announce the track every time.
- Listen to tracks 9 to 23 and answer any NINE of the 15 extracts.
 - Clearly indicate your NINE choices by circling the numbering of the question of your choice, for example 6.1, 6.2, et cetera.
 - While listening to the music, you may tick questions that you can do, then circle your final answers.
 - Circle ONLY NINE answers. Take note that only the first nine encircled answers (for example 6.1, 6.3, et cetera) will be marked.

ONE MARK PER CORRECT ANSWER

6.1	Track 9					(1)
		African Choir Music			Romantic Choir Music	
6.2	Track 10					(1)
		Musical Theatre			Opera	
6.3	Track 11					(1)
		Opera			Musical Theatre	
6.4	Track 12					(1)
		Township Music			African Jazz	
6.5	Track 13					(1)
		Classical Music			Neo-Classicism	
6.6	Track 14					(1)
		Romantic Symphony			Classical Symphony	
6.7	Track 15					(1)
		Heavy Metal			Jazz	
6.8	Track 16					(1)
		Blues			Pop Music	
6.9	Track 17					(1)
		Ragtime			Romantic Character Piece	
6.10	Track 18					(1)
		Romantic Period			Baroque Period	

6.11	Track 19			
		Polyphony		Homophony (1)
6.12	Track 20			
		Heavy Metal		Brit Pop (1)
6.13	Track 21			
		Violin Concerto		Trumpet Concerto (1)
6.14	Track 22			
		Classical Piano Sonata		Romantic Character Piece (1)
6.15	Track 23			
		Based on the blues scale		Based on a raga (1)

[9]

TOTAL SECTION B: 15



SECTION C: FORM

QUESTION 7

Track 24 (to be played THREE times in the following way):

- Wait 3 minutes, while the candidates read through the questions.
- Then play track 24 for the first time.
- Wait another 5 minutes. Then play track 24 for the second time.
- Wait 8 minutes. Then play track 24 for the last time.

Read through the questions and listen to *Rondeau from Abdelazar* by Henry Purcell.

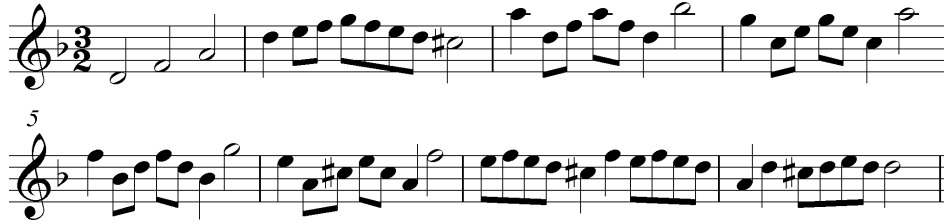
Rondeau from Abdelazar (1695)

Henry Purcell

The musical score for 'Rondeau from Abdelazar' is presented in ten staves. It begins in the treble clef with a 3/2 time signature and a key signature of one flat. The first staff contains measures 1-4, with a measure marked 'a)' above it. The second staff contains measures 5-8 and ends with a double bar line and repeat dots. The third staff contains measures 9-12. The fourth staff contains measures 13-16. The fifth staff contains measures 17-20. The sixth staff contains measures 21-24. The seventh staff contains measures 25-28. The eighth staff contains measures 29-32. The ninth staff contains measures 33-36. The tenth staff contains measures 37-40, with a measure marked 'b)' above it.

Where applicable encircle the correct answer.

7.1 How many times do you hear the following melody (A) in this work?



Answer: _____ (1)

7.2 The work is composed in the ...

Romantic period	Baroque period	Impressionistic period
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(1)

7.3 The main key of the work is ...

D major	F major	D minor
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(1)

7.4 Study the melodic figure in bar 3 of the melody as quoted above in QUESTION 7.1. Which compositional technique is used in bars 4 – 6?

Answer: _____ (1)

7.5 This work is in rondo form which consists of the main theme and two episodes. Name the bars where the first episode (B) and the second episode (C) occur.

Answer: _____ (2)

7.6 Which ONE of the following schemes represents the form of this work?

A B A	A B A C A	A B A C A Coda
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(1)

7.7 Encircle *a* or *b* below, which will complete the following sentence:

Purcell creates a bold opening by starting the melody with a rising ...

(a) scale passage.

(b) arpeggio passage.

(1)

7.8 The melody of the first episode (B) is a transposed version of the first two bars of the main theme. Identify the key of this episode (B).

Answer: _____ (1)

7.9 Briefly describe the second episode (C), by referring to specific bars.

Refer to the following:

- (a) Rhythm
- (b) Compositional techniques
- (c) Cadence

Answer: _____

_____ (3)

7.10 Is the texture of the work homophonic or polyphonic?

Answer: _____ (1)

7.11 Name the chord in bar 1.

Answer: _____ (1)

7.12 Name the chord in bar 9.

Answer: _____ (1)

7.13 Briefly describe the mood of the work.

Answer: _____
_____ (1)

7.14 Name the non-harmonic notes marked *a* and *b* on the score.

Answer:

(a) _____

(b) _____ (2)

7.15 Name TWO composers who lived at the same time as Purcell.

Answer: _____ (2)

TOTAL SECTION C (20 ÷ 2): 10

GRAND TOTAL: 33

**PLEASE LEAVE THIS
PAGE OPEN**

NSC
Rough Work Sheet

