



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

2019

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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FOR OFFICIAL USE ONLY						
QUESTION	MARKS OBTAINED			MODERATED		
	MAX	MARKS OBTAINED	SIGN	MODERATED MARKS	SIGN	
		10	1		10	1
1	4					
2	6					
3	4					
4/5/6	8					
7	8					
TOTAL	30					

This paper consists of 15 pages and 1 manuscript paper.

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 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 music teacher appear in the frames.
2. Each music extract (track) must be played the number of times specified in the question paper.
3. Allow adequate time between tracks to give 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 sit for 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:
 - WAM candidates: Tracks 1–11 and Track 21
 - Jazz candidates: Tracks 1–7, Tracks 12–15 and Track 21
 - IAM candidates: Tracks 1–7, Tracks 16–20 and Track 21
7. A battery-powered CD player must be available in case of a power failure.

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 2–3 below.

(3)

Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

1.2 Which ONE of the notations below best represents the solo voice part? Make a cross (X) in the appropriate block.

(a)

(b)

(1)
[4]

Play Track 2 ONCE more.

QUESTION 2

Listen to the extract below. Answer the questions that follow.

Play Track 3 ONCE for a general overview.

Cornish Dance

Malcolm Arnold

Con moto

Play Track 3 THREE times again.

- 2.1 Name the interval at (a) formed between the D and the missing note in bar 1⁴.
_____ (1)
- 2.2 Name the cadence at (b) at bars 3⁴ to 4. _____ (1)
- 2.3 The notation of bars 5⁴ to 6 at (c) was omitted from the score. Fill in the missing pitches and note values that correspond with the music. (3)
- 2.4 Describe the texture of this extract with only ONE word.
_____ (1)

[6]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

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

Play Track 4 THREE times.

- 3.1 With which TWO items do you associate the music that you hear in Track 4? Make a cross (X) in TWO appropriate blocks.

ITEMS	ANSWERS
Major	
Minor	
Crescendo throughout	
Ostinato	
Chordophones	
Snare drum	

(2)

Play Track 5 and Track 6 TWICE in succession.

- 3.2 Listen to the TWO extracts (Track 5 and Track 6) and answer the questions that follow. Make a cross (X) in the appropriate blocks.

- 3.2.1 Which performance starts with an eight-bar introduction?

Track 5		Track 6	
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(1)

- 3.2.2 ONE of the performances is in 3/4 time.

TRUE	FALSE
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(1)

- 3.2.3 Both versions maintain a steady pulse throughout.

TRUE	FALSE
------	-------

(1)

- 3.2.4 Both versions share the same style.

TRUE	FALSE
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(1)

Play Track 7 TWICE.

- 3.3 With which TWO ITEMS do you associate the music that you hear? Make a cross (X) in TWO appropriate blocks.

ITEMS	ANSWERS
Alto saxophone and tenor saxophone	
Alto saxophone and trumpet	
Tenor saxophone and trombone	
Crepitation	
3/4 time	
Piano accompaniment	
Drumkit introduction	
Kwela	

(2)

(8 ÷ 2)

[4]

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

QUESTION 4: WAM

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

Play Track 8 THREE times.

4.1 With which FOUR items do you associate the music? Make a cross (X) in FOUR appropriate blocks.

ITEMS	ANSWERS
Tremolo quavers on low strings	
Major	
Ostinato	
Minor	
Fortissimo	
Tenuto quavers on flutes	
Mozart	
Compound duple	
Andante	
Staccato quavers on violins	
Beethoven	

(4)

Play Track 9 TWICE.

4.2 Describe the accompaniment of this extract.

(2)

Play Track 10 TWICE.

4.3 With which TWO items do you associate the music? Make a cross (X) in TWO appropriate blocks.

ITEMS	ANSWERS
Recitative	
Papageno and Papagena	
Pesante	
Papageno and Pamina	
Duet	
Ensemble finale	
Chorus	
Introduction	

(2)

4.4 Name the female voice type that you hear in this extract.

(1)

Play Track 11 TWICE.

4.5 With which FOUR items do you associate the music? Make a cross (X) in FOUR appropriate blocks.

ITEMS	ANSWERS
Portato	
Pesante	
Cellos, then the violins play the theme	
Cantabile	
Symphony	
Violins, then the cellos play the theme	
Legato	
Stringendo	
Concert Overture	
Exposition	
First subject	

(4)

4.6 Identify the style period of this extract.

(1)

Play Track 11 ONCE more.

4.7 Give TWO reasons for your answer to QUESTION 4.6.

(2)
[8]

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

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

Play Track 12 TWICE.

5.1 With which THREE items do you associate the music? Make a cross (X) in THREE appropriate blocks.

ITEMS	ANSWERS
Mbaqanga	
Blues	
Kwela	
Major	
Simple quadruple	
Slow tempo	
Trumpet riffs	
Harmonic chord cycle	

(3)

Play Track 13 TWICE.

5.2 Describe the rhythm in the accompaniment.

(1)

5.3 Name ONE chordophone that belongs to the rhythm section.

(1)

Play Track 14 TWICE.

5.4 With which THREE items do you associate the music? Make a cross (X) in THREE appropriate blocks.

ITEMS	ANSWERS
Organ	
Soul Brothers	
Minor	
Mbaqanga	
Sakhile	
Walking Bass	
Quadruple time	
Kwela	
Piano	

(3)

5.5 Name TWO instruments that play a repetitive rhythmic pattern after the introduction throughout this extract.

(1)

Play Track 14 ONCE more.

5.6 Name TWO musical characteristics (not language) that make this extract typically South African.

(2)

Play Track 15 TWICE.

5.7 With which THREE items do you associate the music? Make a cross (X) in THREE appropriate blocks.

ITEMS	ANSWERS
Modern jazz/Jazz in exile/Afro jazz	
Monophonic	
Kwela	
Major	
Horn section	
Cape jazz	
Irregular time	
Minor	
Harmonic chord cycle	

(3)

5.8 Name ONE idiophone (other than the drums) in this extract.

(1)

5.9 Name ONE group/artist that you associate with the style of music in this extract.

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

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

Play Track 16 TWICE.

- 6.1 With which FOUR items do you associate the music? Make a cross (X) in FOUR appropriate blocks.

ITEMS	ANSWERS
Pentatonic	
Free metre	
Polyrhythms	
Major	
Overtones	
Malombo	
Two basic chords	
Indlamu	

(4)

Play Track 17 ONCE.

- 6.2 Name the instrument that accompanies the voice.

(2)

Play Track 18 TWICE.

- 6.3 With which THREE items do you associate the music? Make a cross (X) in THREE appropriate blocks.

ITEMS	ANSWERS
Organ	
Soul Brothers	
Minor	
Mbaqanga	
Sakhile	
Walking Bass	
Quadruple time	
Kwela	
Piano	

(3)

- 6.4 Name TWO instruments that play a repetitive rhythmic pattern after the introduction throughout this extract.

(1)

6.5 Name TWO musical characteristics (not language) that make this extract typically South African.

(2)

Play Track 19 TWICE.

6.6 With which TWO items do you associate the music? Make a cross (X) in TWO appropriate blocks.

ITEMS	ANSWERS
Pentatonic	
A cappella	
Body percussion	
Kiba	
Isicathamiya	
Monophonic	
Slow tempo	
TTBB ensemble	

(2)

Play Track 20 TWICE.

6.7 Name the solo vocal technique in this extract.

(1)

6.8 Name ONE group/artist that you associate with the style represented by this extract.

(1)
[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 21 ONCE to provide an overview.

Listen to the piece below while you study the score.

Allegretto

Flute

Flute

5

9

13

17

21

25

29

Play Track 21 again.

7.1 What is the overall form of this piece?

_____ (1)

7.2 Motivate your answer to QUESTION 7.1 by giving a schematic layout of the form. Use the table below.

SECTION	BAR NUMBERS

(3)

7.3 Name the key of this piece.

_____ (1)

7.4 To which key does this work modulate in bars 7–8¹?

_____ (1)

7.5 What is the function of the D sharp note in bar 15?

_____ (1)

7.6 Which ONE of the following features is used in this piece? Make a cross (X) in the appropriate block.

Inversion	Imitation	Syncopation	Sequence
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(1)
[8]

Play Track 21 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

