



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2019

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 15 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 done while the 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.

Note to the marker: Candidates must be credited for any correct answers not given in the marking guidelines.

SECTION A: AURAL

QUESTION 1

1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2–3 below.

Answer:

1/2 mark per beat as indicated = 2 marks

(2)

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

Answer:

(a)		<input type="checkbox"/>
(b)		<input checked="" type="checkbox"/>
(c)		<input type="checkbox"/>

(1)
[3]

QUESTION 2

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

2.1 Give a suitable Italian term to describe the tempo of the music in the extract above.

Answer: Largo/Larghetto/Adagio/Lento/Grave 1 mark

(1)

2.2 Identify the compositional technique that is used at 2.2.

Answer: Sequence/Rhythmic repetition 1 mark

(1)

2.3 Name the cadence formed at 2.3.

Answer: Imperfect cadence 1 mark

(1)

2.4 The notation of bar 3 has been omitted at 2.4 on the score. Fill in the missing pitches and note values that correspond with the music.

Answer: See score

Correct pitch and rhythm (1 mark per beat) = 2 marks
Correct pitch or rhythm only (½ mark per beat)

(2)

2.5 Name the interval formed between the given note and the missing note at 2.5.

Answer: Perfect 4th See score 1 mark

(1)

2.6 Which type of non-chordal note has been omitted at 2.6?

Answer: Anticipation 1 mark

(1)

[7]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Note to marker: If a candidate selected more items than requested, only the first answers must be marked.

3.1 Indicate THREE items in COLUMN A that relate to the music in Track 7. Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	ANSWERS
Imitation	X
12-bar blues	
Triple time	
Membranophone	X
Rhythmic ostinato	X
Rubato	
Swing	X
Improvisation	X

Any THREE correct answers = 3 marks

(3)

3.2 Indicate THREE items in COLUMN A that relate to the music in Track 8. Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	ANSWERS
Accents	X
Chord cycle	X
Pennywhistle	
Acoustic performance	X
Guitar	
Compound time	
Kwela	X
Bebop	

Any THREE correct answers = 3 marks

(3)

3.3 Indicate THREE items in COLUMN A that relate to the music in Track 9. Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	ANSWERS
Cantabile	
Triplet figure ostinato	
Monophonic	X
Polyphonic	
A cappella	X
Body percussion	X
Duple time	X
Presto	

<i>Any THREE correct answers = 3 marks</i>
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(3)

3.4 Choose THREE descriptions from (a)–(d) and write down what you hear.

Answer:

(a) Classification of instrument	chordophone/string instrument
(b) Prominent compositional technique	repetition/ostinato
(c) Voice type	tenor/umngqokolo/baritone
(d) Scale	pentatonic

<i>Any THREE correct answers = 3 marks</i> <i>At (c) no mark for "male"</i>
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(12 ÷ 3) (3)
[4]

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

QUESTION 4: WAM

4.1 With which style period do you associate this music?

Answer: Classical period 1 mark (1)

4.2 Motivate your answer to QUESTION 4.1.

Answer:

- Balanced phrases
- Clear use of cadence points
- Simple texture (homophonic)
- Clear difference between melody and accompaniment
- Mozart/*The Magic Flute*

Any ONE correct answer = 1 mark (1)

4.3 Name the percussion instrument used in this extract.

Answer: Glockenspiel/Celesta/Metallophone 1 mark (1)

4.4 Name the characters of the two singers in this extract.

Answer: (a) Pamina 1 mark
(b) Papageno 1 mark

Either character may be mentioned first (2)

4.5 Which TWO of the following terms describe this extract? Make a cross (X) in TWO appropriate blocks.

Answer:

DESCRIPTIVE TERMS	ANSWERS
Lebhaft	
Cantabile	X
Scherzando	
Affettuoso	X
Stringendo	

2 x 1 = 2 marks (2)

4.6 Name the texture that is used in EACH of the following extracts.

Answer: Track 13: Polyphonic 1 mark
Track 14: Homophonic 1 mark (2)

4.7 Identify the genre in this extract.

Answer: Overture/Opera 1 mark (1)

4.8 What does this character represent?

Answer: High Priest of Wisdom (Freemasons)/symbol of good/calm/peace/moral values/light 1 mark (1)

4.9 Write down the descriptive title of this movement.

Answer: *Thankful feelings after the storm/Shepherd's song* 1 mark (1)

4.10 Which TWO solo wind instruments play the melody at the beginning of this extract?

Answer: Clarinet and (French) horn 2 marks (2)

4.11 Explain TWO ways in which this extract could describe the image of the sea.

Answer:

- First theme and melodic lines suggest the rise and fall of the sea
- The swell of crescendos and decrescendos convey the movement of the sea
- Sforzando chords for the full orchestra suggest crashing waves
- Minor key suggests a grey, bleak seascape

Any TWO correct answers = 2 marks (any other correct answer which links the musical idea to programmatic elements will be accepted)

(16 ÷ 2)

(2)
[8]

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

5.1 With which style do you associate this music?

Answer: Cape jazz 1 mark

(1)

5.2 Motivate your answer to QUESTION 5.1.

Answer:

- Blending African and swing elements
- A typical saxophone nasal tone with vibrato/a scoop at the end of phrases
- Classical hymn-like harmony blended with jazz feel
- Marabi cyclic chord progression
- Robbie Jansen/*Robbie Bop*

Any ONE correct answer = 1 mark

(1)

5.3 Name ONE membranophone used in this extract.

Answer: snare/tenor drum/bass drum 1 mark (drum kit not accepted)

(1)

5.4 Which TWO items describe this extract? Make a cross (X) in TWO appropriate blocks.

Answer:

DESCRIPTIVE ITEMS	ANSWERS
Call and response in saxophone	
Introduction by rhythm section	X
Marabi and kwela elements	
Bass ostinato	X
Jazz and soul elements	X

2 x 1 = 2 marks

(2)

5.5 Which TWO items describe this extract? Make a cross (X) in TWO appropriate blocks.

Answer:

DESCRIPTIVE ITEMS	ANSWERS
Swing and kwela elements	X
Simple triple time	
Mbaqanga guitar introduction	X
Scat singing	
Rock and kwela elements	
Big band style accompaniment	X

2 x 1 = 2 marks

(2)

5.6 Name the female African jazz singer that is usually associated with this song.

Answer: Dolly Rathebe/Miriam Makeba/Thandi Klaasen/Abigail Kubheka

Any ONE correct answer = 1 mark

(1)

5.7 Describe the role of the guitar in this extract.

Answer:

- Provides short solo introduction (picking)
- Provides and strums the rhythmic feel
- Provides rhythmic drive
- Provides an African percussive timbre
- Provides harmony/chords

Any TWO correct answers = 2 marks

(2)

5.8 Identify the wind instrument in EACH of the following extracts.

Answer:

Track 23: saxophone

Track 24: clarinet/soprano saxophone

Track 25: trumpet

3 x 1 = 3 marks

(3)

5.9 Name the texture that is used in EACH of the following extracts.

Answer:

Track 26: Polyphonic/Overlapping/Multi-layered

Track 27: Homophonic/Melody and accompaniment

2 x 1 = 2 marks

(2)

5.10 With which ONE of the solo artists below do you associate this extract? Make a cross (X) in the appropriate block.

Feya Faku	Moses Molelekwa	Spokes Mashiyane	Todd Matshikiza
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1 mark

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B:

12

OR

QUESTION 6: IAM

6.1 With which style do you associate this music?

Answer: Isicathamiya 1 mark

(1)

6.2 Motivate your answer to QUESTION 6.1.

Answer:

- TTBB/SATB
- Male singers only
- Call and response
- Repetition
- Crepitation
- Ladysmith Black Mambazo/*Hello My Baby*

Any TWO correct answers = 2 marks

(2)

6.3 Which TWO items are relevant to this extract? Make a cross (X) in TWO appropriate blocks.

Answer:

DESCRIPTIVE ITEMS	ANSWERS
Pentatonic	
Falsetto singing	
Simple duple time	X
Major	X

TWO correct answers = 2 marks

(2)

6.4 Identify the chordophone in this extract.

Answer: uhadi/umakhweyane/umrhubhe/lihadi/mouth bow

1 mark

(1)

6.5 Which TWO of the following items describe this extract? Make a cross (X) in TWO appropriate blocks.

Answer:

DESCRIPTIVE ITEMS	ANSWERS
Overlapping voices	X
Compound time	
A cappella	
Homophonic	
Cross-rhythms	X

TWO correct answers = 2 marks

(2)

6.6 Name the vocal technique used by the low, deep voice.

Answer: umngqokolo/throat-singing/overtone-singing

1 mark

(1)

6.7 With which artist do you associate this music?

Answer: Phuzekhemisi/Shwi/Khuzani/Izingane Zoma/
Igcokama Elisha

1 mark

(1)

Any other maskandi artist will be accepted

6.8 Describe the use of praise poetry (ukubonga) in this extract.

Answer:

- Main purpose of the recitation is to introduce the performer
- To provide background and articulate his experiences, genealogy and heritage
- Draws the audience into the performance because it is intelligible only to those familiar with the contexts, symbols and sounds specific to umaskandi life-worlds

Any TWO correct answers = 2 marks

(2)

6.9 Describe the texture in this extract after the instrumental introduction.

Answer: Call and response between the soloist and backing vocals
Homophonic (melody with accompaniment)

1 mark

(1)

6.10 Name the vocal technique used by the backing vocalist in this extract.

Answer: Ululation

1 mark

(1)

6.11 Identify the aerophone used in this extract.

Answer: Dinaka/Nanga

1 mark

(1)

6.12 With which ONE of the following dances would you associate this extract?
Make a cross (X) in the appropriate block.

Indlamu	Mokhibo	<input checked="" type="checkbox"/> Tshikona	Umxhentso
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1 mark

(16 ÷ 2)

(1)

[8]

TOTAL SECTION B:

12

SECTION C: FORM

QUESTION 7

Listen to the piece below while you study the score.

Study

Fernando Sor

Cadence X: Imperfect
Kadens X: Onvolmaak

Cadence Y: Perfect
Kadens Y: Volmaak

7.1 Name the form type of this piece.

Answer: AB/AABB/Binary
A :||: B :||

OR Rounded binary
A¹ A² :||: B A² :|| = 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 ✓	1–16 or 0^3-16^2 ✓
B ✓	17–32 or 16^3-32^2 ✓

OR

Section	Bar numbers
A (½)	1–8 or $0^3 - 8^2$ (½)
A (½)	9-16 or 8^3-16^2 (½)
B (½)	17-24 or $16^3 - 24^2$ (½)
A ² (½)	25-32 or $24^3 - 32^2$ (½)

OR

Section	Bar numbers
A ✓	1–16 or 0^3-16^2 ✓
B (½)	17-24 or $16^3 - 24^2$ (½)
A ² (½)	25-32 or $24^3 - 32^2$ (½)

<p><i>ONE mark for each correct section = 2 marks</i> <i>ONE mark for correct bar numbers of each section = 2 marks</i></p>
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(4)

7.3 What is the function of the F[#] note in bar 11?

Answer:

- Chromatic note
- Decoration to melodic line
- (Chromatic) passing note

<p><i>ONE correct answer = 1 mark</i></p>

(1)

7.4 Name the cadences marked X and Y.

Answer:

- Cadence X: Imperfect
- Cadence Y: Perfect

<p><i>TWO correct answers = 2 marks</i></p>

(2)
[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30