



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2014

MEMORANDUM

MARKS: 33

This memorandum consists of 11 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Answer ALL the questions. Note that there are choices in QUESTION 6.
3. Write your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
4. This examination will be written while candidates are listening to a CD.
5. The music teacher of the centre must conduct the examination in the presence of the invigilator.
6. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove this page.

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 allow candidates 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. A battery-powered CD player must be available in case of a power failure.

MARKING GRID

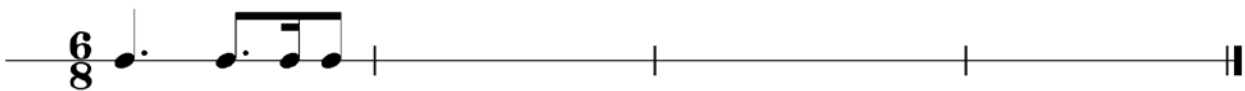
QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	3		
2	1		
3	4		
SUBTOTAL	8		
SECTION B			
4	6		
5	3		
6	2		
7	4		
SUBTOTAL	15		
SECTION C			
8	10		
SUBTOTAL	10		
GRAND TOTAL	33		

SECTION A: AURAL

QUESTION 1: RHYTHMIC DICTATION

Play Track 1 FIVE times. Pause for ONE minute after each repetition.

Notate the rhythm of the missing notes in bars 2, 3 and 4.



Answer:



One tick per note = $12 \div 4 = 3$ marks
The last note must be a dotted crotchet.

$12 \div 4 =$ [3]

QUESTION 2: MELODIC RECOGNITION

Play Track 2 FOUR times in direct succession.

Make a cross (X) in the block next to the melody that corresponds with the sound example.

2.1 

2.2 

2.3 

QUESTION 3: MELODIC DICTATION AND COMPOSITIONAL TECHNIQUES

Read and study the questions for ONE minute.

Play Track 3 ONCE to provide a general overview.

3.1 Play Track 4 THREE times in succession. Allow candidates a maximum of three minutes to complete the dictation, then play Track 4 ONCE more.

Complete the missing notes in bars 6–7 on the music score at (a).

Answer:



One tick per note for correct pitch and rhythm = $6 \div 2 = 3$ $6 \div 2 =$ (3)

3.2 Play Track 5 ONCE.

Which ONE of the following features is NOT applicable to the left-hand part?
Make a cross (X) in the relevant block.

Syncopation	Ostinato	Suspension	Pedal point	(1) [4]
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TOTAL SECTION A: 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 4**

Read and study the questions for ONE minute.

Play Track 6 TWICE.

Listen to Track 6 and answer the questions.

4.1 Which type of jazz style do you hear?

Answer: Swing/Big-band (1)

4.2 State TWO style characteristics that you hear in this extract to motivate your answer.

Answer:

- Big-band instrumentation
- Brass section prominent
- Strong back beat (emphasis on beats 2 and 4)
- Jazz-specific swing feeling

Any two = 2 marks (2)

4.3 Name THREE instruments playing in this extract.

Answer:

Piano, trumpets, trombones, saxophones (alto and tenor, baritone), bass, drums

Any three = 3 marks (3)
[6]

QUESTION 5

Read and study the questions for ONE minute.

5.1 **Play Track 7 ONCE.**

Identify the time signature of this extract.

Answer: 4/4 or C (*½ mark for 2/4*) (1)

5.2 **Play Track 8 ONCE.**

What is the predominant texture of this extract?

Answer: Polyphony/Counterpoint; Polyphonic/Contrapuntal (1)

5.3 **Play each of Tracks 9–12 TWICE.**

Listen to Tracks 9–12 and identify the instrument category or instrument that you hear by making a cross (X) in the relevant block.

Track	Aerophone	Mbira	Drums and rattle	Chordophone	Drums and bells	Xylophone
9		X				
10	X					
11				X		
12						X

Play Tracks 9–12 ONCE more.

(4)
(6 ÷ 2) **[3]**

QUESTION 6

Read and study the questions for ONE minute.

Answer QUESTION 6.1 OR 6.2 OR 6.3.

Play Tracks 13–15 in succession while the candidates read through the questions.

6.1 **Play Track 13 TWICE.**

6.1.1 With which South African musical type do you associate the music?

Answer: Kwaito (1)

6.1.2 Give ONE reason to motivate your answer.

Answer:

- Synthetic sound combined with African singing style
- Urban/Isicamtho language used
- Shouted or chanted
- Fusion of Western Pop music and African style
- House music with disco rhythm

Any one (any other relevant answer may be marked correctly)

(1)
[2]

OR

6.2 **Play Track 14 TWICE.**

6.2.1 With which traditional South African musical type do you associate the music?

Answer: Moppies and ghoema songs (1)

6.2.2 Give ONE reason to motivate your answer.

Answer:

- Typical ghoema beat (two sixteenth and an eighth note accompaniment)
- Typical instruments used: guitar, drum, etc.
- Afrikaans language used
- Group/Ensemble singing

Any one (any other relevant answer may be marked correctly). (1)
[2]

OR

6.3 **Play Track 15 TWICE.**

6.3.1 With which traditional South African musical type do you associate the music?

Answer: Music for social occasions (1)

6.3.2 Give ONE reason to motivate your answer.

Answer:

- Call-and-response singing
- Vocal 'scooping'
- Text concerns a pre-marriage ceremony
- Ceremony specifically for women

Any one (any other relevant answer may be marked correctly) (1)
[2]

QUESTION 7

Read and study the questions for ONE minute.

Play Track 16 TWICE.

Listen to *Anitra's Dance* by E Grieg and answer the questions.

- 7.1 Make a cross (X) in the block that best describes the type of ensemble playing.

String quartet	String orchestra	Wind ensemble	Symphony orchestra	(1)
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- 7.2 Name a non-melodic percussion instrument that you hear.

Answer: Triangle (1)

- 7.3 Make a cross (X) in the block that best describes the playing technique used in the accompaniment.

Col legno	Pizzicato	Tremolo	Sul ponticello	(1)
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- 7.4 Make a cross (X) in the block that best describes the dynamic level in the opening section of this extract.

Forte	Fortissimo	Pianissimo	Mezzo forte	(1)
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[4]

TOTAL SECTION B: 15

SECTION C: FORM

QUESTION 8

Read through the questions below.

Play Track 17 ONCE to provide a general overview.

Study the following work while you listen to the music.

Variation 19

Form type: _____

JS Bach

Musical notation for measures 1-5 of Variation 19. The score is in treble and bass clefs, 3/8 time, with a key signature of one sharp (F#). The melody in the treble clef features eighth-note patterns and rests, while the bass clef provides a steady accompaniment.

Musical notation for measures 6-10 of Variation 19. Measure 10 includes a first ending bracket labeled '(a)'.

Musical notation for measures 11-16 of Variation 19. The piece concludes with a double bar line and repeat dots.

Musical notation for measures 17-21 of Variation 19. This section begins with a repeat sign and includes first ending brackets.

Musical notation for measures 22-26 of Variation 19. Measure 22 includes a second ending bracket labeled '(b)'.

Key: _____

Musical notation for measures 27-31 of Variation 19. The piece concludes with a double bar line and repeat dots.

Cadence: _____

Play Track 17 again.

8.1 Identify the form of this work on the score. Indicate the different sections and the key in which each section begins.

- Binary form = 1 mark
- Section A = 1 mark (bar 1)
- G major = 1 mark (bar 1)
- Section B = 1 mark (bar 17)
- G major = 1 mark (bar 17)
- Total = 5 marks**

(5)

Answer:

Variation 19

Form type: Binary form

J.S. Bach

The musical score for Variation 19 is presented in a grand staff (treble and bass clefs). It is in 3/8 time and G major. The score is divided into two main sections, A and B, each with a repeat sign. Section A begins at bar 1 and ends at bar 16. Section B begins at bar 17 and ends at bar 26. The key signature changes to E minor at bar 22. The score concludes with a perfect cadence at bar 27. Performance markings include accents, slurs, and dynamic markings like 'p' and 'f'. A box labeled 'A' is placed above the first measure, and a box labeled 'B' is placed above the first measure of the second section. A box labeled '(a)' is placed below the first measure of the key change, and a box labeled '(b)' is placed below the first measure of the second key change.

Play Track 17 ONCE again.

8.2 Identify the style period of this work.

Answer: Baroque (1)

8.3 How many voice parts are in this work?

Answer: Three voice parts (1)

8.4 Name the musical device in the bass part in bars 9–10 at (a).

Answer: Sequence (1)

8.5 Name the key and cadence in bars 23³–24² at (b) on the score.

Answer: Perfect cadence (V–i) in E minor.
1 mark for cadence name, 1 mark for key = 2 marks (2)

Play Track 17 ONE last time.

TOTAL SECTION C: 10
GRAND TOTAL: 33