



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2  
NOVEMBER 2015

**MARKS: 30**

**TIME: 1½ hours**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**This question paper consists of 18 pages and 1 page of 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. Candidates may remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Write neatly and legibly.

**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 offer 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 write the examination in a separate venue.
  - Each venue must be equipped with suitable sound equipment.
  - Each venue must have its own CD with musical extracts.
  - An invigilator must be present in each venue.
  - The tracks have to be played as follows:
    - WAM candidates: Tracks 1–23 and Track 40
    - JAZZ candidates: Tracks 1–11, Tracks 24–30 and Track 40
    - IAM candidates: Tracks 1–11 and Tracks 31–40
6. A battery-powered CD player must be available in case of a power failure.

**MARKING GRID**

<b>SECTION A: AURAL</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 1 (COMPULSORY)	5		
QUESTION 2 (COMPULSORY)	5		
<b>SUBTOTAL</b>	<b>10</b>		

<b>SECTION B: RECOGNITION</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 3 (COMPULSORY)	4		
<b>AND</b>			
QUESTION 4 (WAM)	8		
<b>OR</b>			
QUESTION 5 (JAZZ)	8		
<b>OR</b>			
QUESTION 6 (IAM)	8		
<b>SUBTOTAL</b>	<b>12</b>		

<b>SECTION C: FORM</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 7 (COMPULSORY)	8		
<b>SUBTOTAL</b>	<b>8</b>		

<b>GRAND TOTAL</b>	<b>30</b>		
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**SECTION A: AURAL**

**QUESTION 1 (COMPULSORY)**

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. Pause for 30 seconds in between.

Play Track 2 TWICE in succession.

- 1.2 Listen to the first violin part of the extract from Haydn's *Emperor Quartet*. Fill in the missing pitches that correspond with the music that you hear on the given score.



Play Track 2 ONCE more.

(2)  
[5]

**QUESTION 2 (COMPULSORY)**

Play Track 3 ONCE to provide a general overview.

Listen to the extract from *Malaika*. Answer the questions that follow.

### Malaika

Ma - lai - ka,\_\_\_\_ na ku-pen- da ma - lai - ka.\_\_\_\_

Ma - lai - ka\_\_\_\_ na ku-pen - da ma -lai - ka.\_\_\_\_

Ni-nge-ku-o a\_\_\_\_ ma-li -we\_\_\_\_ ni-nge-ku-o a\_\_\_\_ da da.\_\_\_\_

Na shin-dwa-na ma-li\_\_\_\_ si-na- we\_\_\_\_ ni-nge-ku- o a ma - lai - ka\_\_\_\_

Na shin -dwa- na ma - li\_\_\_\_ si-na-we\_\_\_\_ ni-nge-ku- o a Ma - lai - ka\_\_\_\_

**Play Track 4 TWICE.**

2.1 Listen to bars 4–7. Name the cadence at **2.1**.

\_\_\_\_\_ (1)

**Play Track 5 TWICE.**

Listen to bars 12–19.

2.2 Name the interval at **2.2**, for example Perfect 4<sup>th</sup>.

\_\_\_\_\_ (1)

2.3 Which rhythmical device is used at **2.3** in bar 15?

\_\_\_\_\_ (1)

2.4 Write the note that has been omitted on the score at **2.4**. Use the correct note value. (1)

2.5 Name the type of non-chordal note at **2.4**. (Do NOT give the letter name.)

\_\_\_\_\_ (1)  
**[5]**

**TOTAL SECTION A: 10**

**SECTION B: RECOGNITION OF MUSIC CONCEPTS**

**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

Study the items in COLUMN A in QUESTIONS 3.1–3.6 for two minutes.

**Play Track 6 TWICE.**

- 3.1 Mark TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in TWO appropriate blocks.

<b>COLUMN A</b>	<b>Track 6</b>
Major	
Giocoso	
Mbaqanga	
Cyclic chord progression	
Twelve-bar blues	
Cool jazz	

(2)

**Play Track 7 TWICE.**

- 3.2 Mark TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in TWO appropriate blocks.

<b>COLUMN A</b>	<b>Track 7</b>
Membranophone	
Adagio	
Chordophone	
Idiophone	
SATB	
Irregular time	

(2)

**Play Track 8 TWICE.**

- 3.3 Mark TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in TWO appropriate blocks.

<b>COLUMN A</b>	<b>Track 8</b>
Polyrhythm	
Marabi	
Irregular rhythm	
Maskandi	
Swing rhythm	
Call and response	

(2)

**Play Track 9 TWICE.**

3.4 Mark TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 9
Homophonic	
Coloratura	
Introduction	
Irregular time	
Tranquillo	
Harp	

(2)

**Play Track 10 TWICE.**

3.5 Mark TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 10
Presto	
Adagio	
Bell	
Shaker	
Polyphonic	
Piccolo	

(2)

**Play Track 11 TWICE.**

3.6 Mark TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 11
Piano	
Molto adagio	
Quadruple time	
Cello	
Triple time	
Double bass	

(2)

(12 ÷ 3)

**[4]**

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

**QUESTION 4: WAM**

4.1 Listen to the extracts from *The Magic Flute* by Mozart and answer the questions that follow.

**Play Track 12 TWICE.**

4.1.1 Name the title of the aria that you hear.

\_\_\_\_\_ (1)

4.1.2 Name the orchestral instrument that plays the following motif in the extract that you hear.



\_\_\_\_\_ (1)

**Play Track 13 TWICE.**

4.1.3 Which brass instrument do you hear in this extract?

\_\_\_\_\_ (1)

**Play Track 14 ONCE.**

4.1.4 With which subgenre in opera music do you associate this extract?

\_\_\_\_\_ (1)

4.1.5 Name the characters who sing in this extract.

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

**Play Track 15 TWICE.**

4.1.6 Compare the melody sung by the first singer with that of the second singer. Name TWO differences.

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(2)

4.2 Listen to the extracts and answer the questions that follow.

**Play Track 16 ONCE.**

4.2.1 Identify the genre of this extract.

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(1)

**Play Track 17 ONCE.**

4.2.2 Choose the word that best describes the mood of this extract. Make a cross (X) in the appropriate block.

Tranquillo	Agitato	Piacevole	Giocoso
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(1)

**Play Track 18 TWICE.**

4.2.3 Which ONE of the following playing techniques is featured in this extract? Make a cross (X) in the appropriate block.

Tremolo	Con sordino	Morendo	Col legno
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(1)

**Play Track 19 TWICE.**

4.2.4 Name the highest woodwind instrument that plays in this extract.

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(1)

4.3 Listen to the extracts and answer the questions that follow.

**Play Track 20 ONCE.**

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

Mozart	Beethoven	Handel	Haydn
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(1)

**Play Track 21 ONCE.**

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

Concert overture	Symphony	String quartet	Concerto
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(1)

**Play Track 22 ONCE.**

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

Chamber music	Modern music	Absolute music	Programme music
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(1)

**Play Track 23 ONCE.**

4.4 Identify the style period from which this extract is taken.

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(1)  
**[8]**

**TOTAL SECTION B: 12**

**OR**

**QUESTION 5: JAZZ**

5.1 Listen to the extracts and answer the questions that follow.

**Play Track 24 ONCE.**

5.1.1 Identify the South African jazz style. Make a cross (X) in the appropriate block.

Cape jazz	Marabi	Modern jazz	(1)
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5.1.2 Name the type of compositional technique featured in the piano part.

\_\_\_\_\_ (1)

**Play Track 25 ONCE.**

5.1.3 Name ONE idiophone that you hear in this extract.

\_\_\_\_\_ (1)

**Play Track 26 TWICE.**

5.1.4 Name a musical feature that makes this jazz extract typically South African.

\_\_\_\_\_ (1)

5.2 Listen to the extracts and answer the questions that follow.

**Play Track 27 TWICE.**

5.2.1 Identify the South African jazz style.

\_\_\_\_\_ (1)

5.2.2 Give TWO reasons, related to the music, to motivate your answer to QUESTION 5.2.1.

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

**Play Track 28 ONCE.**

5.2.3 Describe the role of the guitar/banjo in this extract.

\_\_\_\_\_  
\_\_\_\_\_

(2)

5.3 Listen to the extracts and answer the questions that follow.

**Play Track 29 TWICE.**

5.3.1 Identify the South African jazz style.

\_\_\_\_\_

(1)

5.3.2 Give TWO reasons, related to the music, to motivate your answer to QUESTION 5.3.1.

\_\_\_\_\_  
\_\_\_\_\_

(2)

5.3.3 Name ONE vocalist that you associate with this extract.

\_\_\_\_\_

(1)

5.3.4 Name the voice type of the vocalist in this extract.

\_\_\_\_\_

(1)

**Play Track 30 ONCE.**

5.3.5 Mark TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 30
Ragtime	
Introduction	
Trumpet improvisation	
Instrumental riffs	
Soul Brothers	
Walking bass	
Organ	

(16 ÷ 2)

(2)  
**[8]**

**TOTAL SECTION B: 12**

**OR**

**QUESTION 6: IAM**

6.1 Listen to the extracts and answer the questions that follow.

**Play Track 31 TWICE.**

6.1.1 Identify the South African style. Make a cross (X) in the appropriate block.

Marabi	Malombo	Isicathamiya	(1)
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6.1.2 Identify the aerophone in this extract.

\_\_\_\_\_ (1)

6.1.3 Name an artist associated with this extract.

\_\_\_\_\_ (1)

6.2 Listen to the extracts and answer the questions that follow.

**Play Track 32 ONCE.**

6.2.1 With which type of African song do you associate this extract? Make a cross (X) in the appropriate block.

Wedding song	Work song	Children's song	Funeral song	(1)
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**Play Track 33 ONCE.**

6.2.2 With which type of African song do you associate this extract? Make a cross (X) in the appropriate block.

War song	Celebration song	Initiation song	Work song	(1)
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6.2.3 Listen to the following TWO tracks which will be played twice in succession. Complete the table below. Identify the voice type, compositional technique and percussion instrument in EACH track.

**Play Tracks 34 and 35 TWICE in succession.**

	<b>Track 34</b>	<b>Track 35</b>
Voice type		
Compositional technique		
Percussion instrument		

(6 ÷ 2) (3)

6.3 Listen to the extracts and answer the questions that follow.

**Play Track 36 ONCE.**

6.3.1 Name the style that you hear in this extract.

\_\_\_\_\_ (1)

6.3.2 Give TWO reasons, related to the music, to motivate your answer to QUESTION 6.3.1.

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

**Play Track 37 ONCE.**

6.3.3 This extract represents the modernisation of a traditional indigenous African style. Describe ONE way in which the modernisation has been achieved.

\_\_\_\_\_  
\_\_\_\_\_ (1)

6.4 Listen to the following extracts. Name the style of each extract and compare the difference in tempo between the two extracts.

Play Tracks 38 and 39 TWICE in succession.

	Track 38	Track 39
Style		
Tempo		

(4)  
[8]

**TOTAL SECTION B: 12**

**SECTION C: FORM**

**QUESTION 7 (COMPULSORY)**

Read and study the questions for ONE minute.

Play Track 40 ONCE to provide an overview.

Listen to the arrangement of the *Habañera* by Georges Bizet while you study the score.

# Habañera

Georges Bizet

The musical score for 'Habañera' by Georges Bizet is presented in piano and bass staves. The piece is in 2/4 time and B-flat major. The score is divided into five systems, each with a measure number at the beginning of the first staff. The first system (measures 1-5) starts with a piano (*pp*) dynamic and includes a triplet in measure 5. The second system (measures 6-10) continues with a piano (*p*) dynamic and another triplet in measure 7. The third system (measures 11-15) features a piano (*p*) dynamic and a triplet in measure 12. The fourth system (measures 16-20) includes a fortissimo (*ff*) dynamic in measure 17 and a piano (*p*) dynamic in measure 18. The fifth system (measures 21-24) starts with a fortissimo (*ff*) dynamic, includes a piano (*p*) dynamic in measure 22, and ends with a fortissimo (*ff*) dynamic and a 'rit...' marking in measure 23. The score concludes with a double bar line in measure 24.

**Play Track 40 again.**

7.1 What is the form of this piece?

\_\_\_\_\_

(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.

Section, for example C	Bar numbers, for example 9 <sup>1</sup> -22 <sup>2</sup>

(4)

**Play Track 40 again.**

7.3 Comment on the tonality of this piece.

\_\_\_\_\_

\_\_\_\_\_

(2)

7.4 Which ONE of the following terms describes the compositional technique used in the bass part? Make a cross (X) in the appropriate block.

Syncopation	Inversion	Ostinato	Augmentation
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(1)

**Play Track 40 one last time.**

**[8]**

**TOTAL SECTION C: 8**  
**GRAND TOTAL: 30**

