



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

MUSIC P2

NOVEMBER 2015

MEMORANDUM

MARKS: 30

This memorandum consists of 21 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 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 may remove this page.
8. Candidates may not have access to any musical instrument for the duration of the 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

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

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

SECTION C: FORM	TOTAL	MARKER	MODERATOR
QUESTION 7 (COMPULSORY)	8		
SUBTOTAL	8		

GRAND TOTAL	30		
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Note to marker: Candidates must be credited for any correct answers not given in the memorandum.

SECTION A: AURAL

QUESTION 1

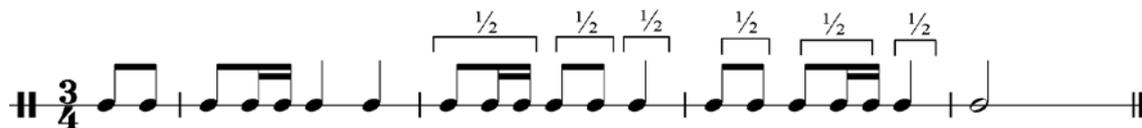
Play Track 1 TWICE in succession.

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



Play Track 1 TWICE again. Pause for 30 seconds in between.

Answer:



1/2 mark per beat = 3 marks

(3)

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.

Answer:



Correct notation = 2 marks
(Minus 1/2 mark per mistake up to a maximum of 2 marks)
Accept a turn symbol ∞ over an 'a' quaver in bar 3³

(2)
[5]

QUESTION 2

Play Track 3 ONCE to provide a general overview.

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

Malaika

Answer:

Ma - lai - ka,____ na ku - pen - da ma - lai - ka.____
2.1

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____
2.2 2.4 2.3

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**.

Answer:

Perfect cadence

Perfect cadence = 1 mark
V – I = ½ mark

(1)

Play Track 5 TWICE.

Listen to bars 12–19.

2.2 Name the interval at **2.2**, for example Perfect 4th.

Answer:

Major 6th

Major 6th = 1 mark
6th = no mark

(1)

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

Answer:

Syncopation/Anticipation of the beat

Syncopation/Anticipation of the beat / Off-beat = 1 mark

(1)

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

Answer:

Notation: (see score)

Notated note = 1 mark

(1)

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

Answer:

Passing note

Passing note = 1 mark

(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.

If a candidate selected more than two items at a question, only the first two items must be marked.

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.

COLUMN A	Track 6
Major	X
Giocoso	X
Mbaqanga	
Cyclic chord progression	X
Twelve-bar blues	
Cool jazz	

Any 2 = 2 marks

(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.

COLUMN A	Track 7
Membranophone	X
Adagio	
Chordophone	
Idiophone	X
SATB	X
Irregular time	

Any 2 = 2 marks

(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.

COLUMN A	Track 8
Polyrhythm	
Marabi	X
Irregular rhythm	
Maskandi	
Swing rhythm	X
Call and response	X

Any 2 = 2 marks

(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	X
Coloratura	
Introduction	X
Irregular time	
Tranquillo	X
Harp	

Any 2 = 2 marks

(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	X
Adagio	
Bell	X
Shaker	X
Polyphonic	
Piccolo	

Any 2 = 2 marks

(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	X
Molto adagio	
Quadruple time	
Cello	
Triple time	X
Double bass	X

Any 2 = 2 marks

(12 ÷ 3) (2)
[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.

Answer:

Der Vogelfänger bin ich ja
I am the Bird catcher

Correct title = 1 mark
(any translation will be accepted)
Only Vogelfänger or Bird catcher = ½ mark

(1)

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



Answer:

Piccolo/High-pitched pan flute

Piccolo/High-pitched pan flute = 1 mark

(1)

Play Track 13 TWICE.

- 4.1.3 Which brass instrument do you hear in this extract?

Answer:

(French) horn

Correct answer = 1 mark

(1)

Play Track 14 ONCE.

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

Answer:

Duet/Singspiel

Duet or Singspiel = 1 mark

(1)

4.1.5 Name the characters who sing in this extract.

Answer:

- Pamina
- Papageno

Pamina = 1 mark
Papageno = 1 mark

(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.

Answer:

- Melody sung by: Soprano and baritone (or change of timbre)
- Second voice enters an octave lower
- Second voice sings exactly the same melody except for a melodic variation in the second half of the phrase (including modulation)
- Second voice sounds louder/ different dynamics

Any two facts = 2 marks

(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.

Answer:

Symphony/Orchestral work

Symphony/Orchestral work = 1 mark

(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	<input checked="" type="checkbox"/>	Piacevole	Giocoso
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Answer:

Agitato

Agitato = 1 mark

(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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Answer:
Tremolo

Tremolo = 1 mark

(1)

Play Track 19 TWICE.

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

Answer:
Piccolo

Piccolo = 1 mark

(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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Answer:
Mozart

Mozart = 1 mark

(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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Answer:
Concert overture

Concert overture = 1 mark

(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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Answer:
Programme music

Programme music = 1 mark

(1)

Play Track 23 ONCE.

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

Answer:
Baroque period

Baroque period = 1 mark

(1)

(16 ÷ 2) **[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
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Answer:

Modern jazz

Modern jazz = 1 mark

(1)

5.1.2 Name the type of compositional technique featured in the piano part.

Answer:

Ostinato/Riff

Cyclic harmonic progression

Any correct answer = 1 mark

(1)

Play Track 25 ONCE.

5.1.3 Name ONE idiophone that you hear in this extract.

Answer:

- Shaker
- Cymbals/Hi-hat

Any correct answer = 1 mark

(1)

Play Track 26 TWICE.

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

Answer:

- Typical African harmony: alternating chords I-ii
- Percussive use of piano – mbira influenced
- Traditional African rhythms used on drum kit toms
- Mbaqanga-style influence
- Use of repetition in the music material

Any 1 correct answer = 1 mark

(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.

Answer:

- Kwela
- Township jive
- Penny-whistle jive

Any 1 correct answer = 1 mark

(1)

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

Answer:

- Repetitive nature of the opening solo melody
- Saxophone imitating the penny-whistle sound
- Skiffle-like beat
- Simple chordal strumming accompaniment by guitar/banjo

Any 2 correct answers = 2 marks

(2)

Play Track 28 ONCE.

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

Answer:

- Rhythmic strumming/keeping the beat
- Chordal accompaniment throughout the extract
- Maintains the harmonic cycle throughout

*• Rhythmic function
• Accompaniment function
• Harmonic function
Any 2 for 2 marks*

(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.

Answer:

Marabi

Marabi = 1 mark

(1)

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

Answer:

- Continuous repetition of music material above a rhythmic ostinato (riff)
- Cyclic harmonic progression
- Mixture of Western instrumentation and South African vocal style
- American big band influence heard in the saxophone and brass sections

Any 2 correct answers = 2 marks

(2)

5.3.3 Name ONE vocalist that you associate with this extract.

Answer:

- Dolly Rathebe
- Thandi Klaasen
- Miriam Makeba

Any 1 correct answer = 1 mark

(1)

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

Answer:

Alto

Alto = 1 mark

(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	X
Trumpet improvisation	
Instrumental riffs	X
Soul Brothers	
Walking bass	X
Organ	

Answer:

- Introduction
- Instrumental riffs
- Walking bass

*1 mark for each correct answer = 2 marks
Consider only the first 2 crosses if the candidate makes more than 2.*

(2)

(16 ÷ 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
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Answer:
Malombo

Malombo = 1 mark

(1)

6.1.2 Identify the aerophone in this extract.

Answer:
Flute

Flute = 1 mark

(1)

6.1.3 Name an artist associated with this extract.

Answer:

- Philip Tabane
- Sello Galane
- Mabu Thobejane
- Abi Cindi
- Julian Bahula

Any correct answer = 1 mark

(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
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Answer:
Children's song

Children's song = 1 mark

(1)

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
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Answer:
Work song

Work song = 1 mark

(1)

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.

	Track 34	Track 35
Voice type	<ul style="list-style-type: none"> Female voice/ (mezzo) soprano Female solo and group 	<ul style="list-style-type: none"> Female voice/ (mezzo) soprano Female solo and group
Compositional technique	<ul style="list-style-type: none"> Call and response Repetition 	<ul style="list-style-type: none"> Call and response Repetition
Percussion instrument	<ul style="list-style-type: none"> Shaker Whistling (Crepitation) 	<ul style="list-style-type: none"> Body percussion (Clapping hands)

1 answer per block = 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.

Answer:
Isicathamiya

Isicathamiya = 1 mark

(1)

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

Answer:

- Choral-style singing
- Lyrics in isiZulu
- Call and response singing between the leader and the group
- A cappella

Any 2 correct answers = 2 marks

(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.

Answer:

- Accompaniment added to traditional a cappella style
- Beat boxing added
- Female solo voice added to traditional male-voice sound
- Improvisation by female voice
- Fusion of styles

Any 1 correct answer = 1 mark

(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	Free kiba	Maskandi
Tempo	Slow	Moderately fast

Style: 1 x 2 = 2 marks
Tempo: 1 x 2 = 2 marks

(16 ÷ 2) (4)
[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

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 the piano accompaniment of 'Habañera' by Georges Bizet is presented in five systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is one flat (B-flat), and the time signature is 2/4. The score includes various musical notations such as dynamics (pp, p, ff), articulation (accents), and ornaments (trills). Measure numbers 6, 11, 16, and 21 are indicated at the beginning of their respective systems. The piece concludes with a double bar line and a fermata over the final notes.

Play Track 40 again.

7.1 What is the form of this piece?

Answer:

Binary/AB form/AAB

Binary/AB/AAB form = 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 ¹ –18 ^{1a} ✓
B ✓	18 ^{1b} (19)–26 ✓

*1 mark for each correct section = 2 marks
½ mark for each correct bar number = 2 marks*

Alternative answer

Section	Bar numbers
Introduction	1–2 ¹
A ✓	2 ² –10 ¹ ✓
A ¹	10 ² –18 ^{1a}
B ✓	18 ^{1b} (19)–26 ✓

*Note to marker:
If the bar numbers and the section letters do not correspond ½ mark will be awarded for A and ½ mark will be awarded for B.*

(4)

Play Track 40 again.

7.3 Comment on the tonality of this piece.

Answer:

- Two keys: D minor and D major
- D minor and tonic major are used

D minor = 1 mark + D major = 1 mark = 2 marks

OR

Only 'Two keys' (parallel) change from minor to major = 2 marks

(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	<input checked="" type="checkbox"/> Ostinato	Augmentation
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Answer:

Ostinato

Ostinato = 1 mark

(1)

Play Track 40 one last time.

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30