



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**MUSIC P2
NOVEMBER 2008
MEMORANDUM**

MARKS: 33

This memorandum consists of 12 pages.

INSTRUCTIONS AND INFORMATION FOR CANDIDATES

1. This question paper consists of THREE sections.
2. Candidates must write their answers on the question paper.
3. Answer ALL the questions.
4. This examination will be written while candidates listen to a CD.
5. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove it.
6. The music teacher of the centre must conduct the examination in the presence of an invigilator.

INSTRUCTIONS FOR THE MUSIC TEACHER/INVIGILATOR



- The music teacher must test the CD at least **one week** before the examination in the presence of the chief invigilator. The CD must be tested on the CD player that will be used during the examination.
- Use a suitable room. Ensure that the sound quality and acoustics are acceptable. Both the music teacher and the chief invigilator must sign that they have opened and checked the CD.
- CD players must be equipped with batteries to ensure that sound examples can be played during a power failure.
- Each musical extract (track) must be played the number of times specified on the examination paper. Allow adequate time between repeated tracks to allow candidates to write their answers before playing the next track.

SECTION A: AURAL

QUESTION 1: RECOGNITION OF RHYTHM

Track 1 (to be played three times)

Listen to the extract from *Strutten'* from *The Easiest way to improvise* by Christopher Norton which will be played **three times**. Compare the rhythmic pattern of each of the **two** melodies with the sound track. Tick the box next to the music example that corresponds with the music you hear.

This recording is in swing style, meaning that  is played as .

1.1

1.2

[1]

QUESTION 2: DICTATION

Read through the questions below:

Track 2 (to be played five times)

- Play sound track twice without a pause.
- Pause for 2 minutes then play it for the third time.
- Pause for 2 minutes then play it twice for the fourth and fifth times.

Fill in the missing notes of the upper melody that you hear in bars 3 – 4 on the music example below. The key is B^b major. Solfa notation will be accepted.

Excerpt from *Tymphony for Cello and Piano*

Niel van der Watt

♩ = 60

Answer

Extract from *Tymphony for Cello and Piano*

Niel van der Watt

♩ = 60

| l₁ : s₁ . f₁ | m₁ f₁ : s₁

(Candidates preferring the solfa, must indicate the solfa rhythmic notation)

Notes = ½ mark per note = 3

[3]

QUESTION 3: CADENCES

You will hear FOUR extracts which will be played **twice** each. Encircle the cadence with which each track ends. Each extract begins with the tonic chord.

Track 3 (to be played twice) (1)

Perfect	Interrupted	Plagal	Imperfect
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Track 4 (to be played twice) (1)

Perfect	Interrupted	Plagal	Imperfect
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Track 5 (to be played twice) (1)

Perfect	Interrupted	Plagal	Imperfect
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Track 6 (to be played twice) (1)

Perfect	Interrupted	Plagal	Imperfect
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[4]

TOTAL SECTION A : 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 4****Track 7 (to be played twice)**

- Please wait one minute before playing it for the second time.

Listen to the beginning of the first movement from Mozart's *Quartet in F, K370*, and answer the questions. Where applicable, circle the correct answer.

- 4.1 Which instrument is playing the melody? Circle your answer. (1)

cello	viola	oboe	violin
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- 4.2 To which family of instruments does this instrument belong? **Woodwind** (1)

- 4.3 How many instruments are playing in this ensemble? **Four** (1)

- 4.4 Which of the following terms describe the **tempo** of the work? (1)

andante	allegro	prestissimo	dolce
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[4]**QUESTION 5**

Listen to *Djola* from *Master Drummers of Africa* by Ipelegeng and answer the questions.

The title of this piece, *Djola* is township slang for a get together, or having a good time. The instruments used are djembe drums, a bell and a rattle.

Track 8 (to be played twice)

- Please wait 30 seconds before playing it for the second time.

Describe the texture of this music. Refer to the beginning as well as the vocal section.

Answer:

At the marker's discretion but answers could be:

- Starts with a thin texture
- The drum and bell play the same rhythm and the rattle starts playing later
- The texture becomes thicker as instruments start to play different rhythms
- The texture of the drummers become thinner during the vocal section

[2]

QUESTION 6**Tracks 9 – 23 (each track to be played once)**

- They may be played directly after one another.
- Please announce the track every time.

- Listen to tracks 9 to 23 and answer any **NINE** of the **fifteen** extracts.
- Clearly indicate your **nine** choices by circling the numbering of the question of your choice, e.g., 6.1, 6.2, etc.
- While listening to the music, you may tick off questions that you can do, then circle your final answers.
- Do not circle more than nine answers. Take note that only the first nine encircled answers (e.g. 6.1, 6.3, etc.) will be marked.

ONE MARK PER CORRECT ANSWER

6.1	Track 9					
		African Choir Music			Romantic Choir Music	(1)
6.2	Track 10					
		Musical Theatre			Opera	(1)
6.3	Track 11					
		Opera			Musical Theatre	(1)
6.4	Track 12					
		Township Music			African Jazz	(1)
6.5	Track 13					
		Classical Music			Neo-Classicism	(1)
6.6	Track 14					
		Romantic Symphony			Classical Symphony	(1)
6.7	Track 15					
		Heavy Metal			Jazz	(1)
6.8	Track 16					
		Blues			Pop Music	(1)
6.9	Track 17					
		Ragtime			Romantic Character Piece	(1)
6.10	Track 18					
		Romantic Period			Baroque Period	(1)
6.11	Track 19					
		Polyphony			Homophony	(1)

6.12	Track 20			(1)
		Heavy Metal	Brit Pop	

6.13	Track 21			(1)
		Violin Concerto	Trumpet Concerto	

6.14	Track 22			(1)
		Classical Piano Sonata	Romantic Character Piece	

6.15	Track 23			(1)
		Based on the blues scale	Based on a raga	

[9]

TOTAL SECTION B: 15

SECTION C: FORM**QUESTION 7**

Track 24 (to be played three times in the following way):

- Wait 3 minutes, while candidates read through the questions.
- Then play track 24 for the first time.
- Wait another 5 minutes. Then play track 24 for the second time.
- Wait for 8 minutes. Then play track 24 for the last time.

Read through the questions and listen to *Rondeau from Abdelazar* by Henry Purcell.

Rondeau from Abdelazar (1695)

Henry Purcell

The musical score for 'Rondeau from Abdelazar' by Henry Purcell is presented in a single system of ten staves. The key signature is one flat (D minor) and the time signature is 3/4. The score begins with a treble clef and a common time signature. Measure 1 is marked with 'a)'. The score includes various musical notations such as notes, rests, accidentals, and dynamics. Measure 37 is marked with 'b)'. The score ends with a double bar line.

- 7.8 The melody of the first episode (B) is a transposed version of the first two bars of the main theme. Identify the key of this episode (B). (1)

Answer: F major

- 7.9 Briefly describe the second episode (C), referring to specific bars:

Refer to:

- a) rhythm
- b) compositional techniques
- c) cadence (3)

Answer:

- a) Introduces dotted patterns (e.g. bars 25, 26, etc.)
- b) Sequence (e.g. bars 25 – 26) or bars 29 – 30) and, melodic repetition (bars 29 and 31)
- c) Ends with imperfect cadence in D minor (bar 32)

- 7.10 Is the texture of the work homophonic or polyphonic? (1)

Answer: Homophonic

- 7.11 Name the chord in bar 1. (1)

Answer: D minor: D^m /i

- 7.12 Name the chord in bar 9. (1)

Answer: F major: F/I

- 7.13 Briefly describe the mood of the work. (1)

Answer: Stately with a moderate tempo (or any other similar answer)

7.14 Name the non-harmonic notes marked *a* and *b* on the score. (2)

Answer:

a) passing note

b) auxiliary note

7.15 Name two composers who lived during the same time as Purcell. (2)

Answer:

Bach, Handel (or any other correct answer)

TOTAL SECTION C (20 ÷ 2): 10

GRAND TOTAL: 33