



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2018



MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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FOR OFFICIAL USE ONLY						
QUESTION	MARKS OBTAINED			MODERATED		
	MAX.	MARKS OBTAINED	SIGN	MODERATED MARKS	SIGN	
	10	1		10	1	
1	4					
2	6					
3	4					
4/5/6	8					
7	8					
TOTAL	30					

This paper consists of 15 pages and 1 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 conducted 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.

INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in the frames.
2. Each music extract (track) must be played the number of times specified in the question paper.
3. Allow adequate time between tracks to give 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 sit for the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with music extracts.
 - An invigilator must be present in each venue.
6. The tracks must be played as follows:
 - WAM candidates: Tracks 1 to 20 and Track 33
 - JAZZ candidates: Tracks 1 to 11, Tracks 21 to 27 and Track 33
 - IAM candidates: Tracks 1 to 11 and Tracks 28 to 33
7. A battery-powered CD player must be available in case of a power failure.

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.

A musical staff in 3/4 time. The first bar contains a quarter note, followed by a beamed eighth note pair, and another quarter note. The second and third bars are empty lines. The fourth bar contains a dotted half note. The staff ends with a double bar line. (3)

Play Track 1 TWICE again.

Play Track 2 THREE times in succession.

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

(a)

(b)

(c)

Each option (a), (b), and (c) consists of two staves of music in 4/4 time. The top staff is a treble clef and the bottom staff is an alto clef (C-clef on the third line). Both staves contain a melodic line with various note values and rests. Option (a) has a dotted quarter note in the first bar of the top staff. Option (b) has a quarter note in the first bar of the top staff. Option (c) has a quarter note in the first bar of the top staff.

(1)

Play Track 2 ONCE more.

[4]

QUESTION 2

Play Track 3 ONCE to provide a general overview.

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

Play Track 4 TWICE.

2.1 Name the interval formed between the D^b note and the missing note in bar 2⁴.

_____ (1)

Play Track 5 TWICE.

2.2 Which type of non-chordal note do you hear in bar 5⁴?

_____ (1)

2.3 Name the cadence at bars 11 to 12.

_____ (1)

Play Track 6 THREE times.

2.4 Listen to the music from bars 1 to 6. Some of the notation in bar 4 has been omitted from the score. Fill in the missing pitches and note values that correspond with the music that you hear.

(2)

2.5 Name the solo instrument that plays the melody line in this extract.

_____ (1)

[6]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Listen to the following tracks and answer the questions that follow.

Play Track 7 THREE times.

- 3.1 With which items in COLUMN A do you associate the music that you hear in Track 7? Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 7
Chromatic passage	
Adagio	
Duet	
Allegretto	
String and wind quartet	
Major key	
String quartet	

(3)

Play Track 8 TWICE.

- 3.2 Which ONE of the following statements is CORRECT? Make a cross (X) in the appropriate block.

STATEMENT	
The extract consists of a motif, an imitation and an imperfect cadence	
The extract consists of a motif, inversion and an imperfect cadence	
The extract consists of a motif, repetition and an imperfect cadence	

(1)

Play Track 9 THREE times.

- 3.3 With which items in COLUMN A do you associate the music that you hear in Track 9? Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 9
Vocal melody starts with anacrusis	
Triple time	
Quadruple time	
Swing/shuffle rhythm	
Guitar introduction	
12-bar blues	
Syllabic word setting	

(3)

Play Track 10 THREE times.

- 3.4 With which items in COLUMN A do you associate the music that you hear in Track 10? Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 10
Chordal accompaniment	
Allegro	
Simple quadruple	
Compound triple	
Guitar introduction	
Straight rhythm	
Alto voice	

(3)

Play Track 11 TWICE.

- 3.5 Choose any TWO items from COLUMN A and identify what you hear in COLUMN B.

COLUMN A	COLUMN B (IDENTIFY)
Solo instrument	
Prominent compositional technique	
Musical genre	
Texture	

(12 ÷ 3)

(2)
[4]

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

QUESTION 4: WAM

Play Tracks 12, 13 and 14 TWICE.

4.1 Listen to the extracts and answer the questions.

With which ONE of the characters in COLUMN A do you associate EACH track? Make a cross (X) in the appropriate block for each track.

COLUMN A	Track 12	Track 13	Track 14
Papageno			
Tamino			
Sarastro			
Monastatos			
Pamina			

(3)

Play Track 15 TWICE.

4.2 Give a suitable Italian term to describe the tempo of the music in this extract.

(1)

4.3 Name the wind instrument heard at the end of this extract.

(1)

Play Track 16 TWICE.

4.4 Which item describes the compositional technique used in this extract? Choose from the list below. Make a cross (X) in the appropriate block.

Melodic inversion	Descending sequence	Rhythmic variation	Ascending sequence
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(1)

Play Track 17 TWICE.

4.5 What is the title of the movement from which this extract is taken?

(1)

Play Track 18 THREE times.

4.6 Which solo wind instrument plays the melody?

(1)

4.7 Which wind instrument plays an accompaniment to this melody at the start of this extract?

_____ (1)

4.8 Describe how Beethoven employs the string section in this extract.

_____ (2)

Play Track 19 THREE times.

4.9 Choose THREE statements below that best describe the music that you hear. Make a cross (X) in THREE appropriate blocks.

All instruments play in unison	
Ascending legato passages	
Ascending chromatic scale passages	
Ascending chromatic sequences in clarinets	
Long sustained note	
Clarinet solo	

(3)

4.10 Write down the title of the work from which this extract is taken.

_____ (1)

Play Track 20 TWICE.

4.11 Identify from which part of the work this extract is taken. Choose from the list below and make a cross (X) in the appropriate block.

Part of work	Answer
First subject/theme	
Second subject/theme	
End of the development	
Beginning of the coda	

(1)

(16 ÷ 2) **[8]**


TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

Play Track 21 TWICE.

5.1 With which FOUR items in COLUMN A do you associate the music that you hear? Make a cross (X) in FOUR appropriate blocks.

COLUMN A	Answers
Mbaqanga	
Pentatonic	
Major	
Simple quadruple	
12-bar blues	
Cape jazz	
 = 110	
Kwela	
Harmonic chord cycle	

(4)

Play Track 22 TWICE.

5.2 Which item describes the melodic movement of the horn section? Make a cross (X) in the appropriate block.

Chromatic passage	
Group improvisation	
Ascending sequences	
Descending sequences	

(1)

Play Track 23 TWICE.

5.3 Apart from the drum kit, name ONE other instrument that forms part of the rhythm section in this extract.

(1)

Play Track 24 THREE times

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

Robbie Jansen	Philip Tabane	Zim Nggawana	Hugh Masekela
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(1)

5.5 With which THREE items in COLUMN A do you associate the music that you hear? Make a cross (X) in THREE appropriate blocks.

COLUMN A	Answers
Fuses Xhosa songs with blues	
Abdullah Ibrahim influences	
Idiophone	
Modal chord progression	
Improvisation	
Ceremonial atmosphere	

(3)

5.6 Describe the role of the piano in this extract.

(2)

Play Track 25 THREE times.

5.7 Name the instrument that plays the accompaniment in the introduction of this extract.



(1)

5.8 Describe the role of the backing singers.

(2)

5.9 Name ONE group that you associate with this jazz style.

(16 ÷ 2)

(1)

[8]

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

Play Track 26 TWICE.

6.1 With which FOUR items in COLUMN A do you associate the music that you hear? Make a cross (X) in FOUR appropriate blocks.

COLUMN A	Answers
Mbaqanga	
Modal	
Malombo	
Umrhube	
Ululation	
Major	
Aerophone	
Concertina	
Repetition	

(4)

Play Track 27 TWICE.

6.2 Describe the whistling that you hear.



(1)

6.3 Write down a suitable term to describe the rhythmic feature in the accompaniment.

(1)

Play Track 28 TWICE.

6.4 With which THREE items in COLUMN A do you associate the music that you hear? Make a cross (X) in THREE appropriate blocks.

COLUMN A	Answers
Blues	
Batswana	
Idiophone	
Malombo drum	
Chord cycle	
Tshikona	

(3)

Play Tracks 29 and 30 TWICE in succession.

6.5 Identify the differences between Track 29 and Track 30. Choose only TWO items in column A for your comparison.

COLUMN A	Track 29	Track 30
Introduction		
Voice type		
Tempo/Beat		

(4)

6.6 Name the style that you associate with both extracts.

(1)

6.7 With which artists/bands do you associate EACH track?

Answer:

Track 29: _____

Track 30: _____

(16 ÷ 2)

(2)
[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 31 ONCE to provide an overview.

Listen to the piece below while you study the score.

Larghetto

The musical score is presented in four systems. Each system consists of two staves: the top staff for the vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked 'Larghetto'. The score includes various musical notations such as triplets, sixteenth-note runs, and fermatas. Measure numbers 5, 9, and 13 are indicated at the start of their respective systems.

Play Track 31 again.

7.1 Name the form type 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	Bar numbers

(4)

7.3 Name the texture type of this extract.

(1)

7.4 What is the function of the F natural in bar 8?

(1)

7.5 Which ONE of the following features is used in this piece? Make a cross (X) in the appropriate block.

Pentatonic scale	Triple metre	Syncopation	Children's choir
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(1)

[8]

Play Track 31 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

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