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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2017

MEMORANDUM

MARKS: 30

FOR OFFICIAL USE ONLY							
QUESTION	PUNTE VERWERF				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 memorandum consists of 22 pages.

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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 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 at each question to provide enough information in their answers.

10. Write neatly and legibly.

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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 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 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.

6. The tracks have to be played as follows:
   - WAM candidates: Tracks 1–19 and Tracks 33–36
   - Jazz candidates: Tracks 1–13, Tracks 20–23 and Tracks 33–36
   - IAM candidates: Tracks 1–13, Tracks 24–32 and Tracks 33–36

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

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SUMMARY OF MARKS

SECTION A: AURAL	**TOTAL**
QUESTION 1 (COMPULSORY)	4
QUESTION 2 (COMPULSORY)	6
SUBTOTAL	**10**
SECTION B: RECOGNITION	**TOTAL**
QUESTION 3 (COMPULSORY)	4
QUESTION 4 (WAM) **OR**	8
QUESTION 5 (JAZZ) **OR**	8
QUESTION 6 (IAM)	8
SUBTOTAL	**12**
SECTION C: FORM	**TOTAL**
QUESTION 7 (COMPULSORY)	8
SUBTOTAL	**8**
GRAND TOTAL	**30**

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

SECTION A: AURAL

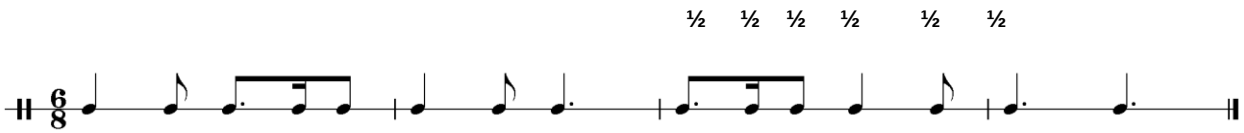
QUESTION 1

Play Track 1 TWICE in succession.

1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 3–4 below.

Play Track 1 TWICE again.

Answer:

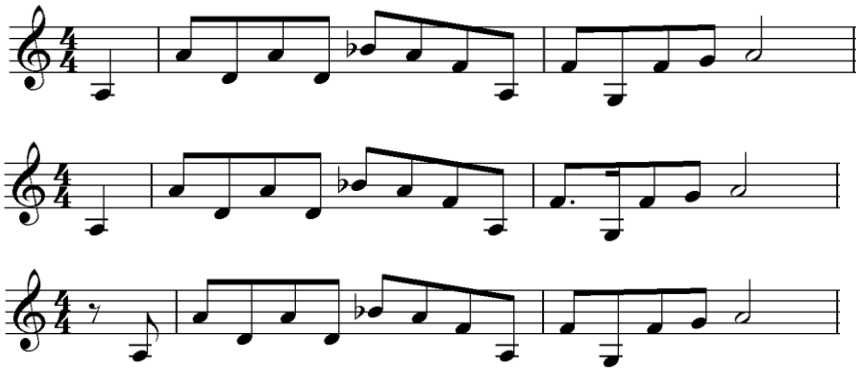


(3)

½ mark per note as indicated = 3 marks

Play Track 2 THREE times in succession.

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



	X

(1)
[4]

Play Track 2 ONCE more.

Correct answer = 1 mark

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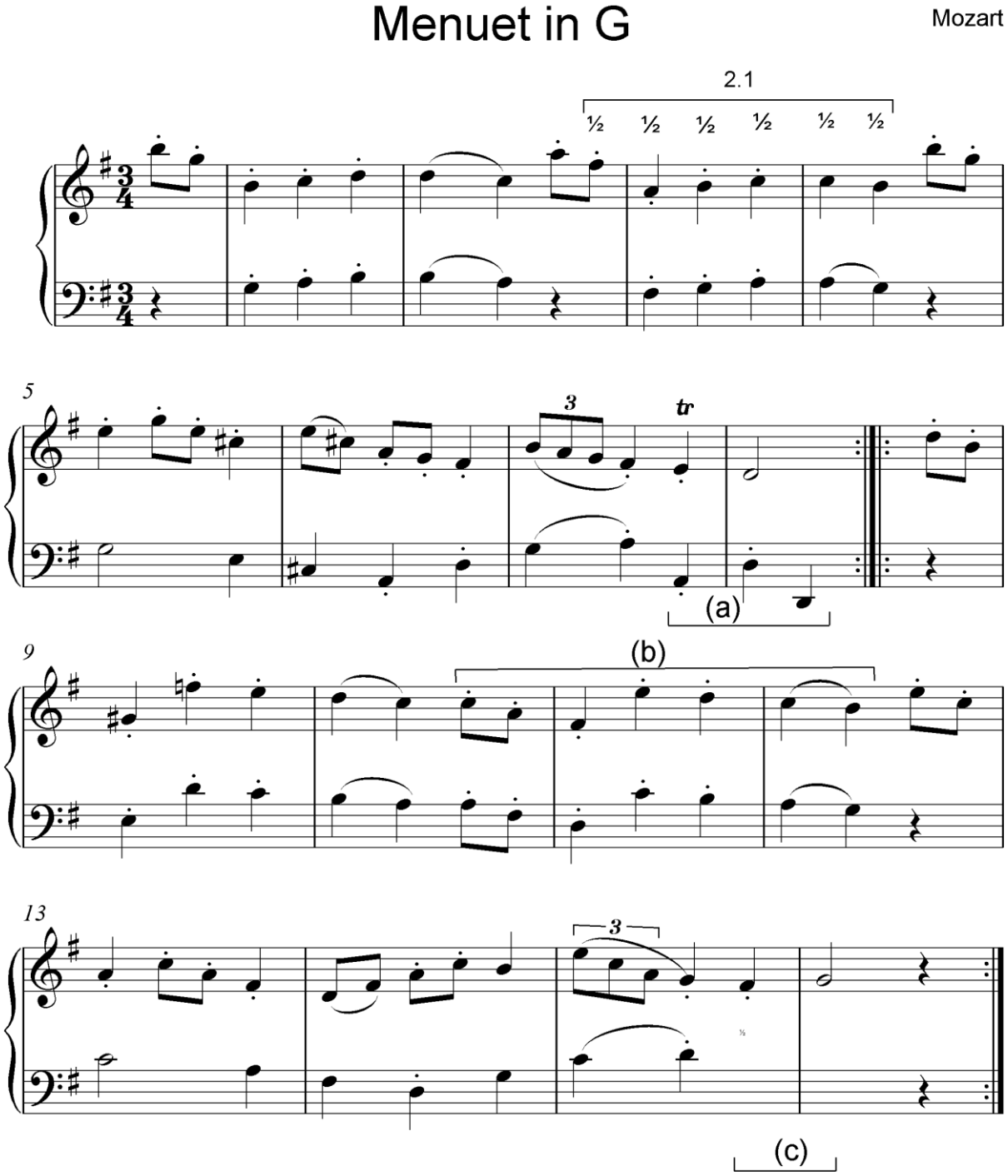
QUESTION 2

Play Track 3 ONCE to provide a general overview.

Listen to the extract from *Menuet in G* by Mozart. Answer the questions that follow.



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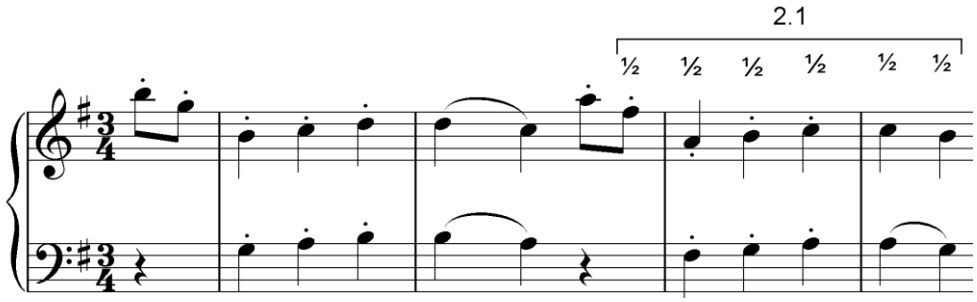
Play Track 4 TWICE.

2.1 The notation of bars 2^{3b}–4^{2} has been omitted at 2.1 in the score. Fill in the missing pitches on the score that correspond to the music that you hear.

Answer:



½ mark for each correct pitch = 6 X ½= 3 marks (3)

Play Track 5 ONCE.

2.2 Name the cadence at (a) in bars 7^{3}–8^{2}. (The track starts in bar 1.)

Answer:
Perfect (cadence)
1 mark (1)

Play Track 6 ONCE.

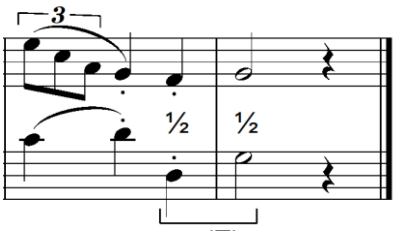
2.3 Listen to the music in bars 8^{3}–12^{2}. Which compositional technique is used at (b)? (The track starts in bar 8^{3}.)

Answer:
- Sequence
- Rhythmic repetition

Any correct answer = 1 mark (1)

Play Track 7 TWICE.

2.4 Complete the missing bass notes at (c) on the score. (The track starts in bar 12^{3}.)



(c)

Answer:
½ mark for each correct pitch = 1 mark (1)

Play Track 8 for a final overview. **[6]**

TOTAL SECTION A: 10

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SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

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

Note to marker: if a candidate selected more than one item in a question, only the first item must be marked.

Play Track 9 ONCE.

3.1 Listen to the music and indicate ONE feature that you hear. Make a cross (X) in the appropriate block.

Answer:
String ensemble

1 mark (1)

Play Track 10 TWICE.

3.2 Choose any ONE item in COLUMN A and briefly describe in COLUMN B what you hear.

Answer:

COLUMN A	COLUMN B DESCRIPTION
Tonality	Major
Vocal technique	Scatting (vocal nonsense-syllable singing)/ vocal improvisation/vocalise
Voice type	Female voice/alto

Correct answer = 1 mark (1)

Play Track 11 TWICE.

3.3 Choose any TWO items in COLUMN A and briefly describe in COLUMN B what you hear.

Answer:

COLUMN A	COLUMN B DESCRIPTION
Compositional technique	Call and response/Imitation/Repetition
Harmony	Repeated pattern
Time signature	4/4 or 2/2

Correct answers = 2 marks (2)

Note to marker: if a candidate selected more than two items, only the first two items must be marked.

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Play Tracks 12 and 13 in succession.

3.4 In Tracks 12 and 13 you will hear TWO different performances of the same piece. Compare these two extracts in terms of the following:

Answer:

	Track 12	**Track 13**
Instrumentation	Harpsichord	Piano, drums, bass
Texture	Polyphonic	Polyphonic
Style	Baroque	Jazz
Use of Rhythm	Straight	Swing

(4)

1 correct answer per comparison = 1 mark
No ½ marks

(8 ÷2) (4)

TOTAL SECTION B: 4

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

QUESTION 4: WAM

4.1 Listen to the following extract and answer the questions that follow.

Play Track 14 ONCE.

4.1.1 Name the work from which this extract has been taken.

Answer:
- Hebrides Overture
- Fingal's Cave

Any correct answer = 1 mark (1)

4.1.2 Identify the tonality of this extract. Make a cross (X) in the appropriate block.

Answer:
Major
1 mark (1)

Play Track 15 ONCE.

4.1.3 Describe the melodic line.

Answer:
- Legato/Smooth/Flowing
- Cantabile/in a singing style/Lyrical
- Rapid crescendos and decrescendos
- Constant ascending and descending line
- Played by cello section

Any 2 correct answers = 2 marks (2)

4.1.4 Identify the cadence at the end of this extract.

Answer:
Perfect cadence
1 mark (1)

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4.2 Listen to the extract from Mozart's *The Magic Flute* in Track 16 and answer the questions that follow.

Play Track 16 TWICE.

4.2.1 Name the character who sings in this extract.

Answer:
Sarastro
1 mark (1)

4.2.2 What does this character represent in the opera?

Answer:
- Goodness
- Fatherhood
- Reverence

Any correct answer = 1 mark (1)

4.2.3 Name the voice type that you hear in this extract.

Answer:
Bass
1 mark (1)

4.2.4 Suggest a suitable Italian tempo indication for this extract.

Answer:
- Adagio
- Largo

Any 1 suitable Italian term = 1 mark (1)

4.2.5 Where in the opera is this extract sung?

Answer:
- Act 2
- Before Tamino is subjected to the trials

Any correct answer = 1 mark (1)

4.2.6 Describe what is happening in the storyline at this point.

Answer:
- Sarastro sings of the ideals of the Brotherhood after Pamina pleads for mercy for her mother, the Queen
- Sarastro makes a plea to the Egyptian gods to assist Tamino during his trials
-

Any correct answer = 1 mark (1)

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4.3 Listen to the extract from Beethoven's *Symphony No. 6* in Track 17 and answer the questions that follow.

Play Track 17 ONCE.

4.3.1 Choose the term that refers to this extract. Make a cross (X) in the appropriate block.

Answer:
Tutti

1 mark (1)

Play Track 18 ONCE.

4.3.2 Name the woodwind instrument which plays the high-pitched melodic fragment in this extract.

Answer:
Flute

1 mark (1)

4.3.3 From which movement of the *Symphony No. 6* by Beethoven has this extract been taken?

Answer:
First movement

1 mark (1)

Play Track 19 TWICE.

4.4 Describe TWO style characteristics that you hear in this extract.

Answer:
- Homophonic texture
- Regular phrasing
- Clear-cut cadences
- Melodic motifs used abundantly
- Concerto genre used (oboe and strings)

Any 2 correct answers = 2 marks (2)

(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

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QUESTION 5: JAZZ

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

Play Track 20 TWICE.

5.1.1 With which of the following styles would you associate this extract? Make a cross (X) in the appropriate block.

Answer:
Modern jazz

1 mark (1)

5.1.2 Identify the piece in this extract

Answer:
Shebeen (by Hugh Masekela & The Union of South Africa)

1 mark (1)

5.1.3 Name TWO artists that are associated with the music style in this extract.

Answer:
- Hugh Masekela (Trumpet)
- Jonas Gwangwa (Trombone)
- Caiphus Semenya (Alto saxophone)

Any 2 correct artists = 2 marks

OR

- Hugh Masekela and The Union of South Africa

Answer = 2 marks (2)

5.1.4 Identify TWO idiophones that are part of the rhythm section in the music in this extract.

Answer:
- Shakers
- Cow bell
- Cymbals
- Tambourine

Any 2 correct answers = 2 marks (2)

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5.2 Listen to the extract in Track 21 and answer the questions that follow.

Play Track 21 TWICE.

5.2.1 Identify the jazz style in this extract.

Answer:
Kwela

1 mark (1)

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

Answer:
- Cyclic chord structure
- Solo player with band
- Lively tempo
- Skiffle-like beat
- Jive/Swing rhythms
- Melodic material developed in improvisation
- Pennywhistle

Any 3 correct answers = 3 marks (3)

5.2.3 Which jazz artist from the 1950s had an influence on this type of jazz?

Answer:
- Spokes Mashiyane
- Lemmy Mabaso
- Elias Lerole

Any 1 correct artist = 1 mark (1)

5.3 Listen to the extract in Track 22 and answer the questions that follow.

Play Track 22 TWICE.

5.3.1 Give reasons why you would regard the extract as a typical Cape jazz piece.

Answer:
- Rhythmic characteristics of amaXhosa music
- Ghoema beat
- Marching and Christmas band harmonies
- Banjo and guitar rhythms from Kaapse Klopse
- Specific playing style of piano
- Saxophone produces melody in a nasal tone with vibrato at the end of phrases
- Characteristics of Khoi-San mouth bow evident

1 mark for each correct answer up to 3 marks (3)

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Play Track 23 ONCE.

5.3.2 Describe the style of saxophone playing in your own words.

Answer:

- It plays the melody
- Uses a scooping performance technique
- Plays in the middle register
- Nasal tone colour used
- Vibrato at the end of phrases

Any 2 correct answers = 2 marks (2)

(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

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QUESTION 6: IAM

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

Play Track 24 ONCE.

6.1.1 Identify the style of music in this extract.

Answer:
- Free Kiba
- Malombo
- African Jazz

Any correct answer = 1 mark (1)

Play Track 25 THREE times in succession.

6.1.2 Choose the order in which the instruments appear. Make a cross (X) in the appropriate block.

Answer:

Instrument order	
Drums/Percussion, piano, bass guitar	
Drums/Percussion, bass guitar, piano	**x**
Drums/Percussion, piano and bass guitar	

Correct answer = 1 mark (1)

Play Track 26 ONCE.

6.1.3 What is the role of the female voices in this song?

Answer:
- Backing vocals
- Response to the 'call' of leader (male)
- Fills in the harmony

Any correct answer = 1 mark (1)

6.1.4 What typical African compositional technique is heard in this extract?

Answer:
Call and response

1 mark (1)

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6.2 Listen to the following TWO tracks which will be played in succession and answer the questions that follow.

Play Track 27 and Track 28 ONCE in succession.

6.2.1 The TWO extracts have a similar purpose or function. Explain the purpose and function of the music in these two extracts.

Answer:
- Religious or sacred purpose
- Ritualistic
- Communication with Ancestors/God
- Relate to African divinity

Any 2 correct answers = 2 marks (2)

6.2.2 Indicate ONE group associated with Track 27. Make a tick (X) in the appropriate block.

ZCC	Amazayoni	Apostolic Church	Shembe

Answer:
Amazayoni

1 mark (1)

Play Track 29 ONCE.

6.2.3 Describe the use of rhythm in the membranophones.

Answer:
- Polyrhythms
- Syncopation
- Repetitive

Any correct answer = 1 mark (1)

Play Track 30 ONCE.

6.2.4 Describe the texture of this song.

Answer:
- Overlapping voices
- Call and response

Any correct answer = 1 mark (1)

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Play Track 31 THREE times.

6.3 Listen to the extract below and answer the questions that follow.

6.3.1 With what indigenous South African music style would you associate this extract?

Answer:
Isicathamiya

1 mark (1)

6.3.2 Which music performance characteristics heard in this extract, are common to the style of music in 6.3.1?

Answer:
- Overlapping voices
- Male choir/ensemble
- Use of falsetto
- Repetitive cyclic harmonic progressions

1 mark for each correct answer up to a maximum of 3 marks (3)

Play Track 32 ONCE.

6.4 Identify the style of music in this extract. Give TWO reasons for your answers.

Answer:
Style: Mbaqanga
Reasons:
- Small ensemble of players
- Use of repetitive guitar melodic riffs
- Interweaving electric guitar lines repeated throughout
- Guitar introduction
- Guitar strings have a soft tone quality on electric guitar
- R&B fused with the cyclic structure of Marabi
- Emphasis on off-beats typical of the style

Mbaqanga	*= 1 mark*
Reasons: Any 2 correct answers	*= 2 marks*

(3)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

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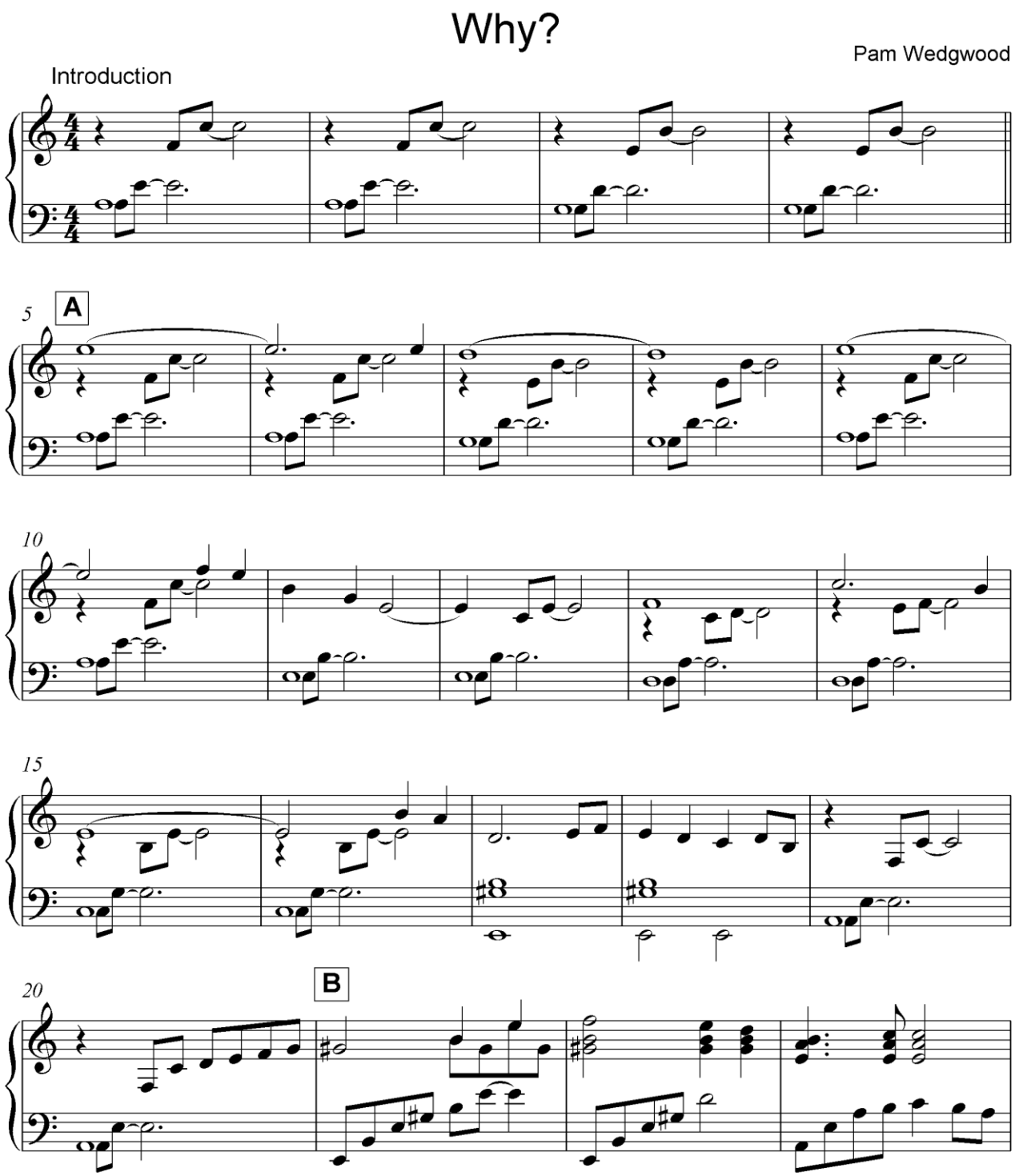
SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 33 ONCE to provide an overview.

Listen to the following piece while you study the score.



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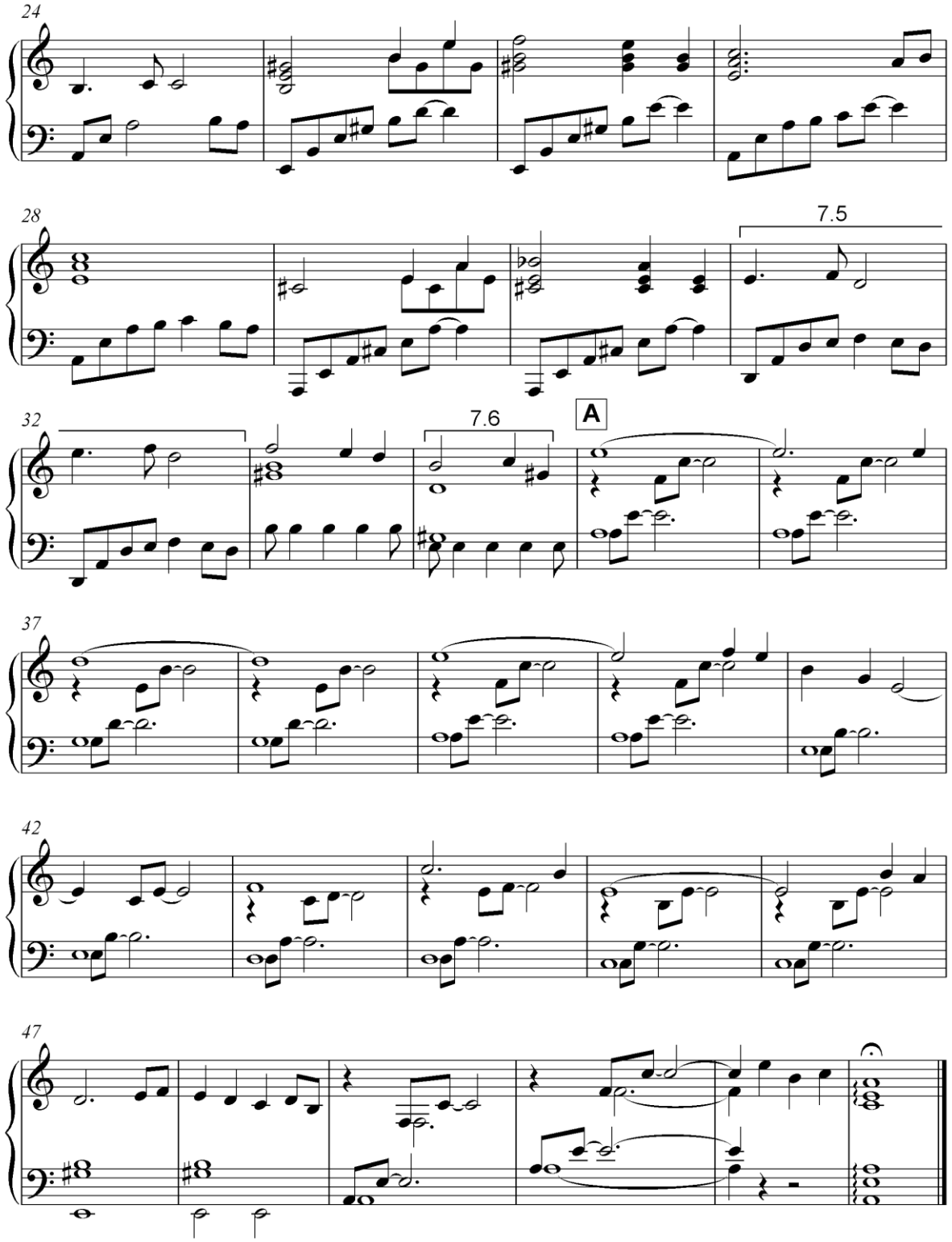

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Play Track 33 again.

7.1 What is the overall form of this piece?

Answer:

- Ternary form
- ABA

Any correct answer = 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**	**Marks**
A ½ (including Introduction) or A ½	1–20 ½ or 5–20 ½	= *1 mark*
B ½	21–34 ½	= *1 mark*
A ½	35–52 ½	= *1 mark*
Cadence extension (part of A)	50–52	

½ mark for each correct section = 1½ marks
½ mark for each correct set of bar numbers = 1½ marks (3)

7.3 Name the key of this piece.

Answer:
A minor
1 mark (1)

7.4 Choose the term that describes the mood of this piece. Make a cross (X) in the appropriate block.

Answer:
Affettuoso
1 mark (1)

Play Track 34 TWICE.

7.5 Which compositional technique is used in bars 31–32? (The track starts in bar 31.)

Answer:
Imitation/Repetition of a three- note motive an octave higher
1 mark
Merely imitation/repetition = ½ mark (1)

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Play Track 35 TWICE.

7.6 Write down an Italian term which describes what happens to the tempo in bar 34. (The track starts in bar 33.)

Answer:

- Ritardando
- Rallentando

Any correct answer = 1 mark (1)

Play Track 36 for a final overview. **[8]**

TOTAL SECTION C: 8
GRAND TOTAL: 30

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