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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2021

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

EXAMINATION NUMBER:

FOR OFFICIAL USE ONLY												
MARKS OBTAINED					MODERATED							
QUESTION	MARKER				SM/CM			CM/IM			EM		
	MAX	MARKS		SIGN	MARKS		SIGN	MARKS		SIGN	MARKS		SIGN
		10	1		10	1		10	1		10	1	
1	4												
2	4												
3/4/5	14												
6	8												
TOTAL	30												

This question paper consists of 20 pages and 1 sheet of manuscript paper.

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INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Aural	(8)
SECTION B: Recognition of Music Concepts	(14)
SECTION C: Form Analysis	(8)

2. QUESTION 1, QUESTION 2 and QUESTION 6 are COMPULSORY.

3. Also answer QUESTION 3 (Indigenous African Music (IAM)) **OR** QUESTION 4 (JAZZ) **OR** QUESTION 5 (Western Art Music (WAM)).

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 done 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 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.

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INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the person operating the sound equipment appear in frames.

2. The number of each track must be announced clearly each time before it is played.

3. Each music extract (track) must be played the number of times specified in the question paper.

4. Allow adequate time between tracks to give candidates time to think and write their answers before playing the next track.

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 do 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 have to be played as follows:
   - IAM candidates: Tracks 1 to 19 and Track 42
   - JAZZ candidates: Tracks 1 to 9, Tracks 20 to 30 and Track 42
   - WAM candidates: Tracks 1 to 9 and Tracks 31 to 42

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

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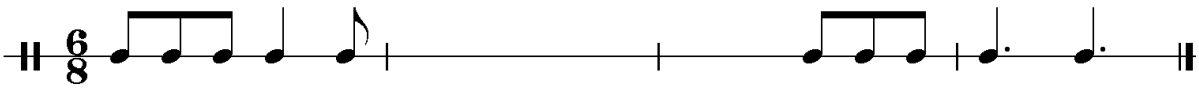
SECTION A: AURAL (Compulsory)

QUESTION 1

Play Track 1 TWICE in succession.

1.1 Notate the rhythm of the missing notes in bars 2 to 3 below.

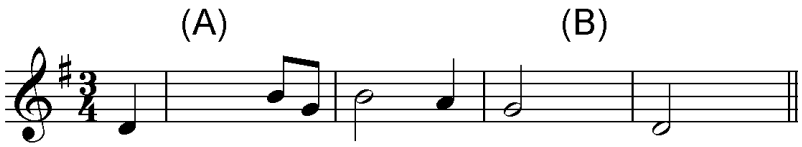


(3)

Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

1.2 Notate the missing notes at **(A)** and **(B)**.



(1)

Play Track 2 again.

[4]

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QUESTION 2

2.1 Identify the cadences at the end of each of the following TWO extracts.

Play Track 3 THREE times in succession.

2.1.1 Cadence: _____ (1)

Play Track 4 THREE times in succession.

2.1.2 Cadence: _____ (1)

Play Track 5 TWICE in succession.

2.2 Identify TWO prominent compositional techniques in this extract.

_____

_____ (2)

2.3 Answer the following questions by making a cross (X) in the appropriate block.

Play Track 6 ONCE.

2.3.1 Identify the genre/style of this music extract.

Bebop	Blues	Ragtime	Dixieland

(1)

Play Track 7 ONCE.

2.3.2 Which term best describes the rhythmic feel in this extract?

Irregular	Straight	Swing	Polyrhythmic

(1)

Play Track 8 ONCE.

2.3.3 Which term best describes the use of rhythmic texture?

Irregular rhythm	Polyrhythmic	Monorhythmic	Free rhythm

(1)

Play Track 9 ONCE.

2.3.4 Which ONE of the following describes the time signature?

Simple quadruple $\frac{4}{4}$	Compound duple $\frac{6}{8}$	Compound triple $\frac{9}{8}$

(1)

(8 ÷ 2) **[4]**

TOTAL SECTION A: 8

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SECTION B: RECOGNITION OF MUSIC CONCEPTS

Answer QUESTION 3 (IAM)
OR QUESTION 4 (JAZZ)
OR QUESTION 5 (WAM).

QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)

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

Play Track 10 TWICE in succession.

3.1 Indicate THREE items in COLUMN A that relate to the music in Track 10. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
SATB	
Major tonality	
Cothoza	
TTBB	
A cappella	
Improvisation	
Chord cycle	
Izibongo	

(3)

Play Track 11 TWICE in succession.

3.2 Indicate THREE items in COLUMN A that relate to the music in Track 11. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Minor key	
Concertina	
Single-part texture	
Repetitive accompaniment	
Ascending melodic sequences	
Uhadi accompaniment	
Two-chord cycle	
Praise poetry	

(3)

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Play Track 12 TWICE in succession.

3.3 Identify the THREE features (3.3.1 to 3.3.3) heard in this extract.

3.3.1 Vocal technique: _____

_____

3.3.2 Compositional technique: _____

_____

3.3.3 Aerophone: _____

_____ (3)

Play Tracks 13 and 14 in succession.

3.4 Compare the TWO extracts according the features below. Write your answers in the spaces provided.

FEATURE	TRACK 13	TRACK 14
Vocal technique		
Harmony (Chords)		

(4)

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Play Tracks 15 and 16 in succession.

3.5 Describe ONE feature of the texture and ONE feature of the accompaniment for EACH extract. Write your answers in the spaces provided.

Track 15: Texture _____

_____

Track 15: Accompaniment _____

_____

Track 16: Texture _____

_____

Track 16: Accompaniment _____

_____ (4)

Play Track 17 TWICE.

3.6 3.6.1 Name the style that you hear in this extract.

_____ (1)

3.6.2 Describe the characteristics of direto/izibongo in this extract.

_____

_____

_____ (3)

Play Track 18 ONCE.

3.6.3 Name SIX instruments of the backing band in this extract.

_____

_____

_____ (3)

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Play Track 19 ONCE.

3.7 Name the style that you hear in this extract.

_____ (1)

Play Track 19 again.

3.8 Indicate THREE items in COLUMN A that you associate with the music that you hear. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Vocal scoops	
Repeated vocal phrase	
Isicathamiya	
Singer moves from singing to speaking	
Ululation	
Izibongo	
Female vocal ensemble accompaniment	
Ukuvamba by the lead guitar	

(3)
(28 ÷ 2) **[14]**

OR

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QUESTION 4: JAZZ

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

Play Track 20 TWICE in succession.

4.1 Indicate THREE items in COLUMN A that relate to the music in Track 20. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Muted trumpet plays the melody	
Saxophone and trombone play a harmonic vamp	
Chord cycle	
Blues	
Tremolo guitar	
Big band	
Compound duple	
Bebop	

(3)

Play Track 21 TWICE in succession.

4.2 Indicate THREE items in COLUMN A that relate to the music in Track 21. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Idiophones and membranophones	
Syncopated melodic line on vibraphone	
Irregular accents on the marimba	
Piano	
String section accompaniment	
Melody in major key on electric guitar	
Simple triple	
Monophonic texture	

(3)

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Play Track 22 TWICE in succession.

4.3 Describe THREE features (4.3.1 to 4.3.3) heard in this extract.

4.3.1 Instrumental accompaniment: _____

_____

4.3.2 Introduction: _____

_____

4.3.3 Texture: _____

_____ (3)

Play Tracks 23 and 24 in succession.

4.4 Compare the TWO extracts according to the music elements below. Write your answers in the spaces provided.

ELEMENT	TRACK 23	TRACK 24
Harmony		
Rhythm		

(4)

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Play Tracks 25 and 26 in succession.

4.5 Describe TWO features of the melody for EACH extract. Write your answers in the spaces provided.

Track 25: Melody _____

_____

_____

_____

_____

Track 26: Melody _____

_____

_____

_____

_____ (4)

Play Track 27 TWICE.

4.6 4.6.1 Name the style that you hear in this extract.

_____ (1)

4.6.2 Describe the use of melody in this extract.

_____

_____

_____ (3)

Play Track 28 ONCE.

4.6.3 Describe the function of the clarinet in this extract.

_____ (1)

Play Track 28 again.

4.6.4 Besides the clarinet, name FOUR other instruments of the backing band in this extract.

_____

_____ (2)

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Play Track 29 ONCE.

4.7 Indicate THREE items in COLUMN A that you associate with the music that you hear. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Saxophone and flute introduction	
Big band	
Bebop	
12-bar blues	
Short irregular phrases	
The Jazz Pioneers	
Trumpet	
Walking bass	

(3)

Play Track 30 ONCE.

4.8 Identify the time signature in this extract.

_____ (1)

(28 ÷ 2) **[14]**

OR

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QUESTION 5: WESTERN ART MUSIC (WAM)

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

Play Track 31 TWICE in succession.

5.1 Indicate THREE items in COLUMN A that relate to the music in Track 31. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Symphonic	
Stringendo	
Allegro	
Romantic period	
String orchestra	
Second subject in major key	
Concerto	
Classical period	

(3)

Play Track 32 TWICE in succession.

5.2 Indicate THREE items in COLUMN A that relate to the music in Track 32. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Pesante	
Impressionistic period	
Brass introduction	
TTTB	
Syncopation in melodic line	
Orchestral tutti	
Fortissimo introduction	
Melismas	

(3)

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Play Track 33 TWICE in succession.

5.3 Describe THREE features (5.3.1 to 5.3.3) heard in this extract.

5.3.1 Most prominent compositional feature: _____

_____

5.3.2 Romantic feature: _____

_____

5.3.3 Phrases: _____

_____ (3)

5.4 Answer the following questions.

Play Tracks 34 and 35 in succession.

5.4.1 Compare the TWO extracts according to the given music elements. Write your answers in the spaces provided.

ELEMENT	TRACK 34	TRACK 35
Time signature		
Texture		

(4)

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Play Tracks 36 and 37 in succession.

5.4.2 Compare the TWO extracts according to the given music elements. Write your answers in the space provided.

Track 36: Mood _____

_____

Track 36: Articulation _____

_____

Track 37: Mood _____

_____

Track 37: Articulation _____

_____ (4)

Play Track 38 TWICE in succession.

5.5 5.5.1 Name the character who sings in this extract.

_____ (1)

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

_____ (1)

5.5.3 Identify the woodwind instrument with a high pitch that you hear in this extract.

_____ (1)

Play Track 38 again.

5.5.4 Briefly describe the accompaniment of this aria.

_____ (1)

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Play Track 39 TWICE.

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

COLUMN A	ANSWER
Theme played by the cellos initially	
Motives played by the lower woodwinds	
Cantabile melodies	
Minor tonality	
Clarinet and oboe play solo passages	
Tranquillo section	
Codetta section	
Violins play the theme the second time	

(3)

Play Track 40 TWICE.

5.7 Describe the melody of the extract.

_____

_____

_____

_____ (3)

Play Track 41 TWICE.

5.8 Describe the accompaniment in this extract.

_____ (1)

(28 ÷ 2) **[14]**

TOTAL SECTION B: 14

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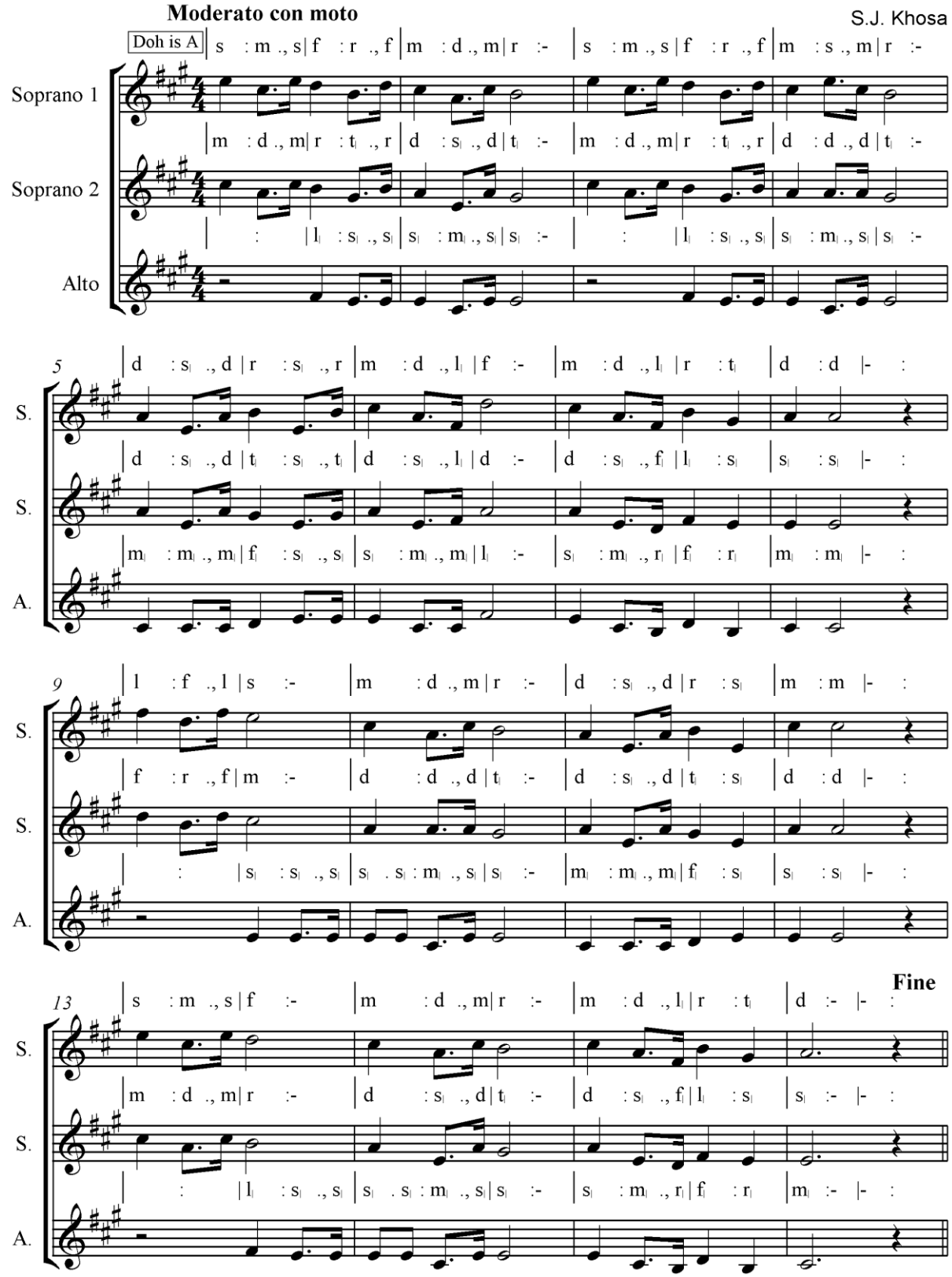
SECTION C: FORM ANALYSIS (Compulsory)

QUESTION 6

Read and study the questions for ONE minute.

Play Track 42 ONCE to provide an overview.



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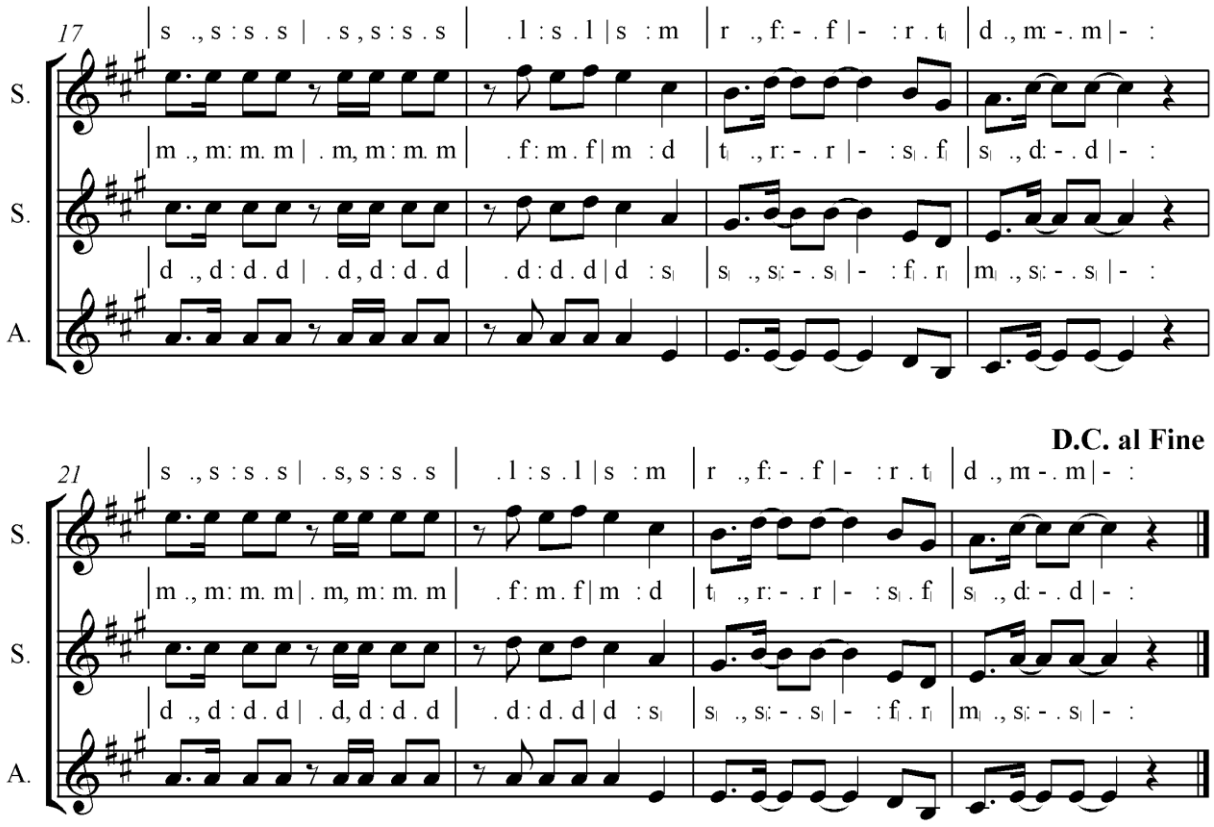

Play Track 42 again.

6.1 Name the overall form type of this piece.

_____ (1)

6.2 Motivate your answer to QUESTION 6.1 by giving a schematic layout of the form. Create rows in the table below and indicate EACH section with its correlating bar numbers.

SECTIONS	BAR NUMBERS

(3)

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6.3 Name TWO ways in which the rhythmic motive, is used in this extract.

_____

_____ (2)

6.4 Name the prominent rhythmic feature used in bars 19 to 20.

_____ (1)

6.5 Write down the meaning of *D.C. al Fine* in English.

_____ (1)

Play Track 42 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

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