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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2021

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 19 pages.

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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	(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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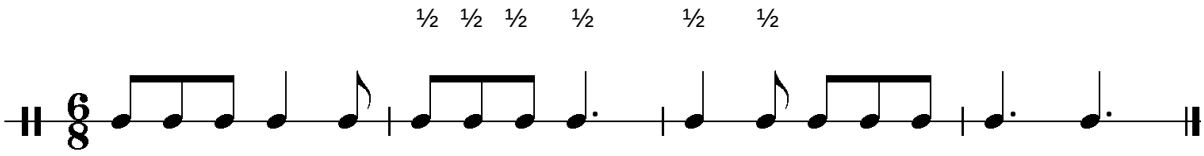
Note to the marker: Candidates must be given credit for any other correct answer not included in the marking guidelines.

SECTION A: AURAL (Compulsory)

QUESTION 1

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

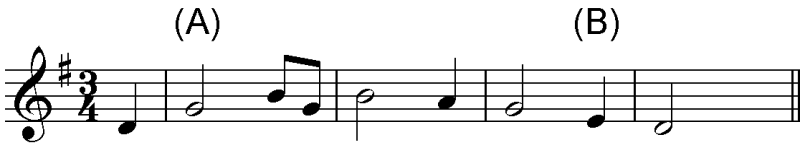
Answer:



½ mark per note as indicated (3)

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

Answer:



Pitch and rhythm must be correct: ½ mark x 2 (1)

[4]

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QUESTION 2

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

2.1.1 **Answer:** Interrupted *1 mark* (1)

2.1.2 **Answer:** Plagal *1 mark* (1)

2.2 Identify TWO prominent compositional techniques in this extract.

Answer:
- Repetition
- Syncopation
- Melodic variation
- Repeated chords in the accompaniment
- Harmonic variation

Any TWO (2)

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

2.3.1 Identify the genre/style of this music extract.

Bebop	~~Blues~~	Ragtime	Dixieland

Answer: Blues *1 mark* (1)

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

Irregular	Straight	~~Swing~~	Polyrhythmic

Answer: Swing *1 mark* (1)

2.3.3 Which term best describes the use of rhythmic texture?

Irregular rhythm	~~Polyrhythmic~~	Monorhythmic	Free rhythm

Answer: Polyrhythmic *1 mark* (1)

2.3.4 Which one of the following describes the time signature?

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

Answer: Compound duple *1 mark* (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.

Note to the marker: if a candidate selects more items than requested, only the first number of answers required, must be marked.

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	**X**
Major tonality	**X**
Cothoza	
TTBB	
A cappella	**X**
Improvisation	
Chord cycle	**X**
Izibongo	

3 x 1 (3)

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	**X**
Single-part texture	
Repetitive accompaniment	**X**
Ascending melodic sequences	
Uhadi accompaniment	
Two-chord cycle	**X**
Praise poetry	**X**

3 x 1 (3)

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

Answer:

3.3.1 Vocal technique:
- Ululation

3.3.2 Compositional technique:
- Call and response/overlapping
- Repetition/imitation
- Cyclic chordal pattern as answer to the call
- Cross-rhythms

3.3.3 Aerophone:
- Whistle

3 x 1 (3)

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

Answer:

FEATURE	TRACK 13	TRACK 14
Vocal technique	• Crepitation • Scooping	• Umngqokolo • Overtone singing
Harmony (Chords)	• Mostly primary triads (mostly major chords) • Chord cycle • Descending parallel movement	• Chords result from layered construction • Two-chord cycle

Any ONE correct fact per block x 4 (4)

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

Answer:

TRACK	Texture	Accompaniment
Track 15	• Homophonic/chordal • Dense choir/TTBB sound alternating with solo voice • Call and response	• Harmonising backing vocals • Guitar playing in a picking style • Drum kit keeps the rhythmic drive • Repetitive chord cycle • Bass guitar outlines chord progression • Bass guitar doubles bass voice part
Track 16	• Overlapping • Layered music • Thick/dense	• Umngqokolo vocalist(s) • Cross-rhythm of shaker • Beating of uhadi string • Flute-like counter-melody/whistle-like sound • Repetitive chord cycle

Any ONE correct fact per block x 4 (4)

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

Answer: Malombo *1 mark* (1)

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

Answer:

- The performer recites his own praise names
- He recites over instrumental accompaniment
- Uses a form of speech-singing
- There is no single, constant melodic sequence - pitch movement is determined by the words (melorhythmic)
- Spoken in a fast tempo
- The praise singing centres around the dominant note
- Imagery is employed

Any THREE (3)

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

Answer:
African drum
Drum kit
Shaker(s)
Rhythm sticks
Electric guitar
Bass guitar
Flute
Kudu horn (Lenaka)

Any SIX x ½ mark (3)

3.7 Name the style that you hear in the extract.

Answer: Maskanda *1 mark* (1)

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	**X**
Repeated vocal phrase	**X**
Isicathamiya	
Singer moves from singing to speaking	**X**
Ululation	
Izibongo	**X**
Female vocal ensemble accompaniment	
Ukuvamba by the lead guitar	

3 x 1 (3)

(28 ÷ 2) **[14]**

OR

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QUESTION 4: JAZZ

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

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	**X**
Saxophone and trombone play a harmonic vamp	
Chord cycle	**X**
Blues	**X**
Tremolo guitar	
Big band	
Compound duple	**X**
Bebop	

3 x 1 (3)

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	**X**
Syncopated melodic line on vibraphone	
Irregular accents on the marimba	**X**
Piano	**X**
String section accompaniment	
Melody in the major key on electric guitar	**X**
Simple triple	
Monophonic texture	

3 x 1 (3)

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

Answer:

4.3.1 Instrumental accompaniment:
- Guitar – regular strumming of chords (harmonic and rhythmic function)
- Drum kit – mostly uses brushes to keep time (rhythmic function)
- Clarinet – outlines the chord progression and provides counter-melodies and melodic fills
- Cyclic chord structure provided by guitar and clarinet
- Double bass outlines the harmony
- Double bass plays walking bass

4.3.2 Introduction:
- Clarinet enters first with the melody followed by the guitar and drum kit

4.3.3 Texture:
- Homophonic
- Call and response

3 x 1 (3)

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

Answer:

ELEMENT	TRACK 23	TRACK 24
Harmony	• Cyclic chord progression • Two-chord pattern (i-VII)/(I-ii) • Harmonic ostinato	• Cyclic chord progression • Four-chord pattern ○ (I-IV-I^6_4-V) ○ (I-ii^6-I^6_4-V)
Rhythm	• Repetition of a complex dotted rhythmic pattern • Rhythmic layering (piano and drums) • Rhythmic ostinato	• Repetitive skiffle-like rhythm • Two clearly defined rhythmic motives • Extensive use of syncopation • Saxophone and guitar/banjo have independent rhythmic material

Any ONE correct fact per block x 4 (4)

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

Answer:

TRACK	MELODY
Track 25	• Melody sung by a male voice • Vocal phrase repeated three times • Slight variation in third repeat • Melody based on a natural minor scale • Melody has a narrow range (major 6th) • Each phrase ends with a descending scoop • Syncopated melody
Track 26	• (Alto) saxophone melody • Starts with a repeated melodic phrase (four times) • This is followed by an answering phrase with different melodic material (three times) • Both phrases are in the major key • Extract ends with a trill • Consists of two motives which are repeated • Highly syncopated melody • The answering (2nd) phrase has a descending sequence

2 x 2 (4)

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

Answer: Marabi *1 mark* (1)

4.6.2 Describe the use of melody in this extract.

Answer:
- Pentatonic nature
- Repeated motives
- Descending melodic trend
- Sequential character

Any THREE (3)

4.6.3 Describe the function of the clarinet in this extract.

Answer:
- Plays the melody in the introduction
- Plays counter-melodies throughout the extract
- Plays melodic fills between vocal phrases

Any ONE (1)

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

Answer:
Rhythm guitar
Piano
Drum kit
Snare drum
Double bass
Banjo

4 x ½ (2)

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	**X**
12-bar blues	**X**
Short irregular phrases	**X**
The Jazz Pioneers	
Trumpet	**X**
Walking bass	**X**

3 x 1 (3)

4.8 Identify the time signature in this extract.

Answer: Simple quadruple ($\frac{4}{4}$) *1 mark* (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.

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	**X**
Stringendo	
Allegro	**X**
Romantic period	
String orchestra	
Second subject in major key	**X**
Concerto	
Classical period	**X**

3 x 1 (3)

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	**X**
Impressionistic period	
Brass introduction	
TTTB	
Syncopation in melodic line	**X**
Orchestral tutti	**X**
Fortissimo introduction	**X**
Melismas	

3 x 1 (3)

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

Answer:

5.3.1 Most prominent compositional feature:
- Pedal point
- Repetition of same note

5.3.2 Romantic feature:
- Cantabile melody with broken chord accompaniment
- Expressive melody
- Rubato

5.3.3 Phrases:
- Regular (4-bar/2-bar)
- Symmetrical/balanced phrases
- Two similar phrases (variation in the second)
- First phrase ends with an imperfect cadence
- Second phrase ends with a perfect cadence
- Third phrase has new melodic material

3 x 1 (3)

5.4 Answer the following questions.

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

Answer:

ELEMENT	TRACK 34	TRACK 35
Time signature	• Quadruple • Duple	• Quadruple • Duple
Texture	• Homophonic	• Polyphonic • Contrapuntal/fugal • Use of imitation

Any ONE correct fact per block x 4 (4)

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

Answer:

ELEMENT	TRACK 36	TRACK 37
Mood	• Majestic and grand • Serious and formal • Stately • Solemn • Grave/Largo	• Agitated and agile character • Intricate/complex • Elaborate • Nervous energy • Agitato/Energico/ Con brio
Articulation	• Mostly legato • Emphasised chords (sfp) between melodic sections	• Mostly staccato/non-legato/detached

Any ONE correct fact per block x 4 (4)

5.5 5.5.1 Name the character who sings in this extract.

Answer: Papageno *1 mark* (1)

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

Answer: Baritone *1 mark* (1)

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

Answer: Piccolo/pan flute/wooden flute *1 mark* (1)

5.5.4 Briefly describe the accompaniment of this aria.

Answer:
- Strings and woodwind accompaniment
- Woodwinds join strings at two-bar intervals
- Light and sparse texture
- Varied articulation (staccato and legato)
- Scale-like passage on the piccolo
- Soft dynamic level at the beginning
- Crescendo at the end of the extract
- High strings double the melody
- Simple harmony provided by the accompaniment
- Broken-chord accompaniment in the lower strings

Any ONE (1)

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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	**X**
Motives played by the lower woodwinds	
Cantabile melodies	**X**
Minor tonality	
Clarinet and oboe play solo passages	
Tranquillo section	**X**
Codetta section	
Violins play the theme the second time	**X**

3 x 1 (3)

5.7 Describe the melody of the extract.

Answer:
Melody

- (Legato) opening (4-bar) phrase played by solo clarinet
- (Legato) answering (4-bar) phrase played by solo French horn which simulates the Alpine horn
- Horn answers the clarinet call
- Broken chord major second inversion chord repeated in clarinet
- The horn answering phrase contains perfect octave and fifth intervals
- Melody serves as a link between two movements
- Melody evokes a pastoral mood
- Yodel theme/folk melody character

Any THREE (3)

5.8 Describe the accompaniment in this extract.

Answer:
Accompaniment

- Low-pitched strings (viola/cello/double bass) play a pedal point
- Horn becomes part of the accompaniment with sustained notes
- Gradual crescendo at the end of the extract
- Initial sustained chords are followed by broken chord/slow tremolo pattern
- Pizzicato in the double bass
- The horn punctuates the dominant-tonic harmony at the end of phrases
- Slow tremolo in high strings in the second part of the extract

Any ONE (1)

(28 ÷ 2 =) **[14]**

TOTAL SECTION B: 14

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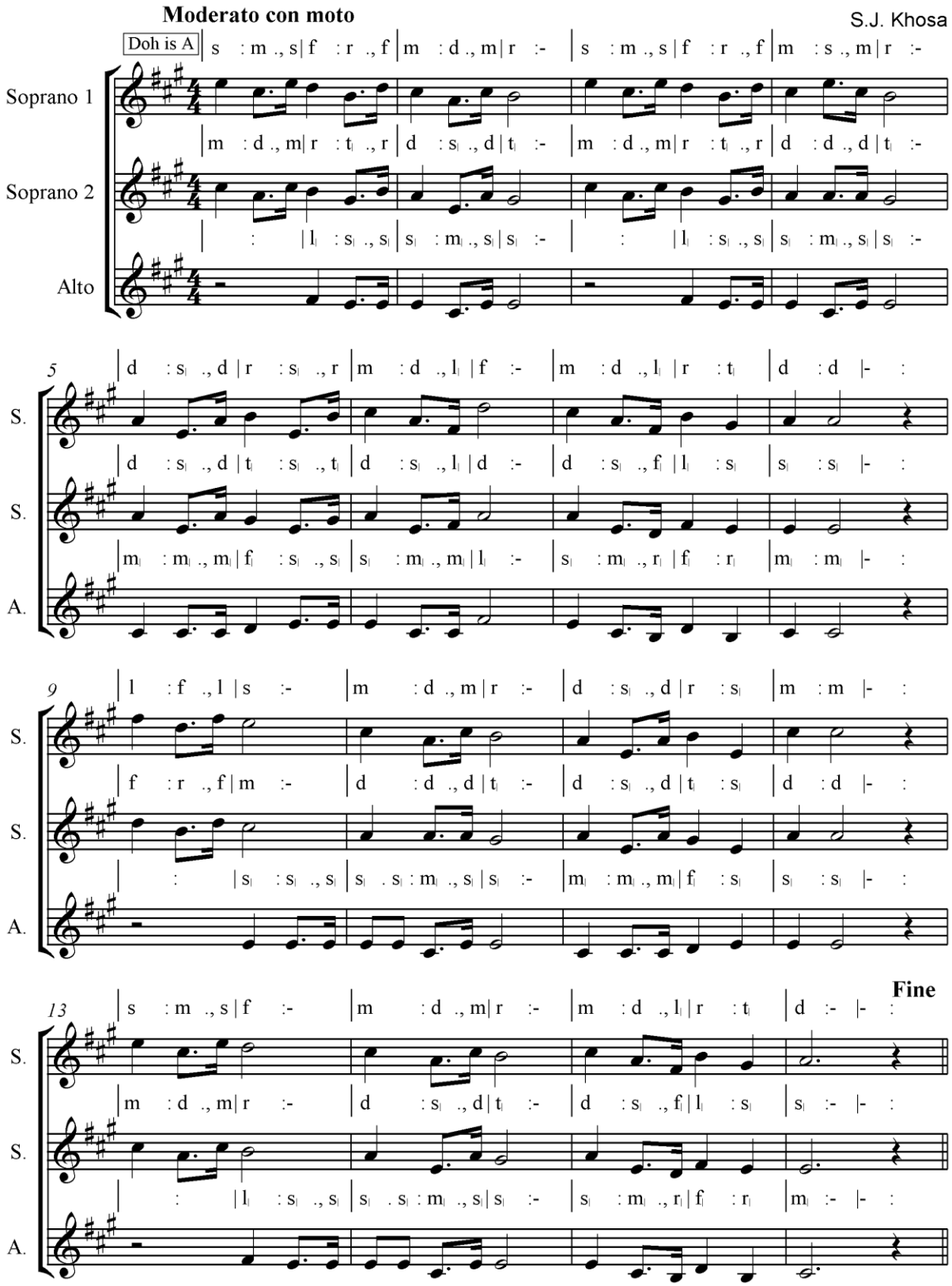
SECTION C: FORM (Compulsory)

QUESTION 6

Read and study the questions for ONE minute.



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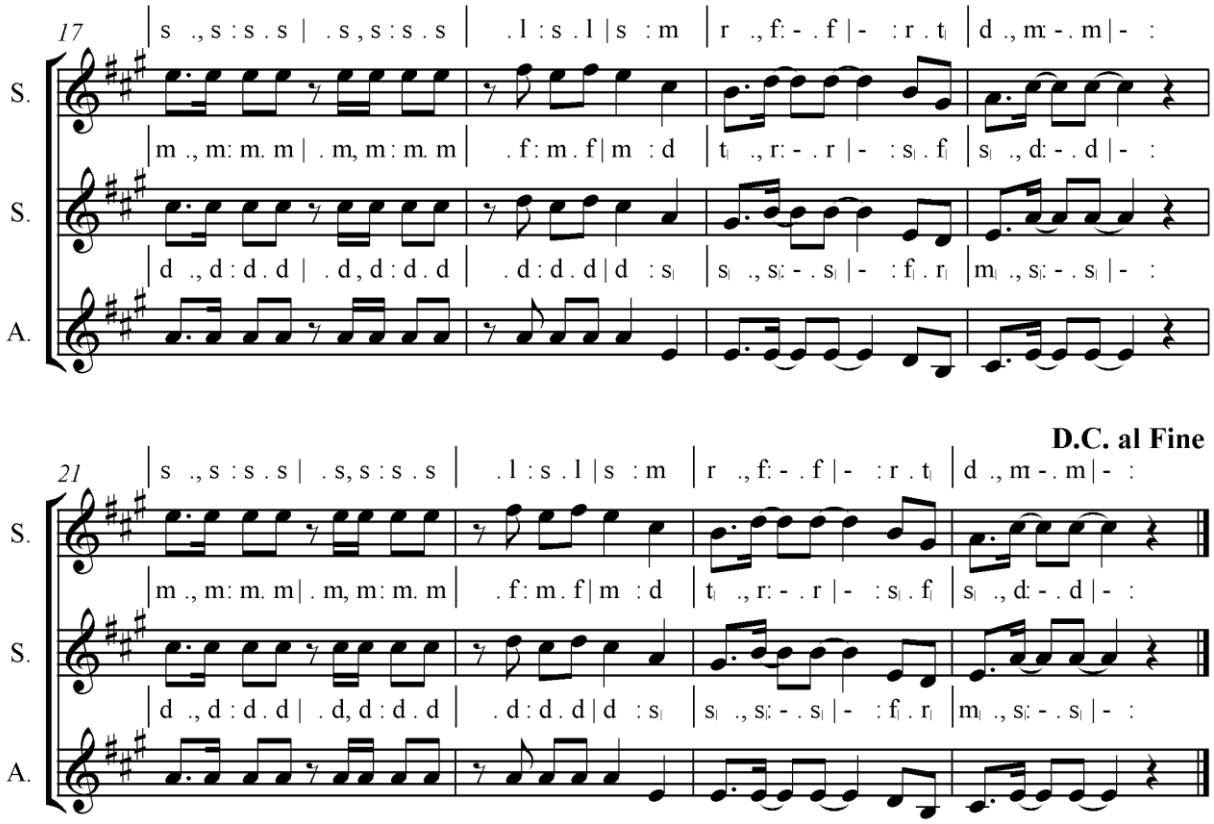

6.1 Name the overall form type of this piece.

Answer: ABA/Ternary form/ABCAB *1 mark* (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.

Answer:

SECTIONS	BAR NUMBERS
A ½ (a + b)	1 – 16 ½ (1-8 + 9-16)
B ½ (c + c)	17 – 24 ½ (17-20 + 21-24)
A ½ (a + b)	1 – 16 ½ (1-8 + 9-16)

OR

SECTIONS		BAR NUMBERS	
A	½	1 – 8	½
B		9 -16	
C	½	17 – 24	½
A	½	1 – 8	½
B		9 - 16	

3 marks (3)

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

Answer:
- The rhythm of the motive is repeated
- The motive sequentially employed
- The intervals of the motive (melody) are varied

Any TWO (2)

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

Answer: Syncopation/dotted rhythm *1 mark* (1)

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

Answer:
Go back to the beginning (D.C) and play until the word Fine. *1 mark* (1)

TOTAL SECTION C: 8
GRAND TOTAL: 30

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