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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2023

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. In addition, 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. Candidates 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 FOR THE PERSON OPERATING THE SOUND EQUIPMENT

1. For each question, allow candidates to first read through the question and then play the relevant track.

2. The number of the track will be announced clearly each time before the music starts.

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

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 (Indigenous African Music (IAM), Jazz or Western Art Music (WAM)), 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 23 and Track 49
   - JAZZ candidates: Tracks 1 to 10, Tracks 24 to 35 and Track 49
   - WAM candidates: Tracks 1 to 10 and Tracks 36 to 49

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

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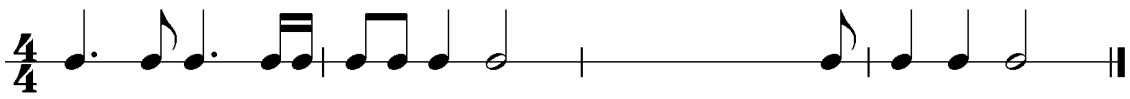
SECTION A: AURAL (COMPULSORY)

QUESTION 1

Play Track 1 TWICE in succession.

1.1 Notate the rhythm of the missing notes in bar 3 below.

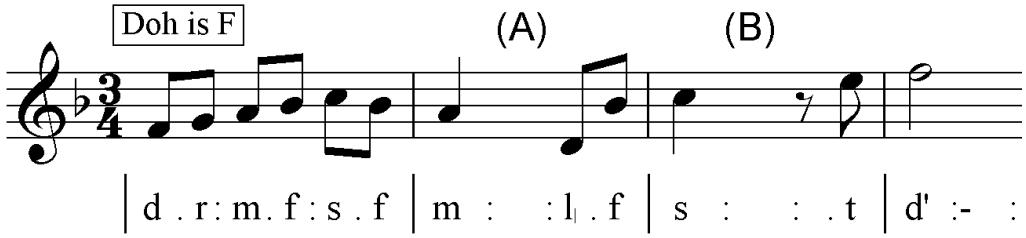


(2)

Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

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

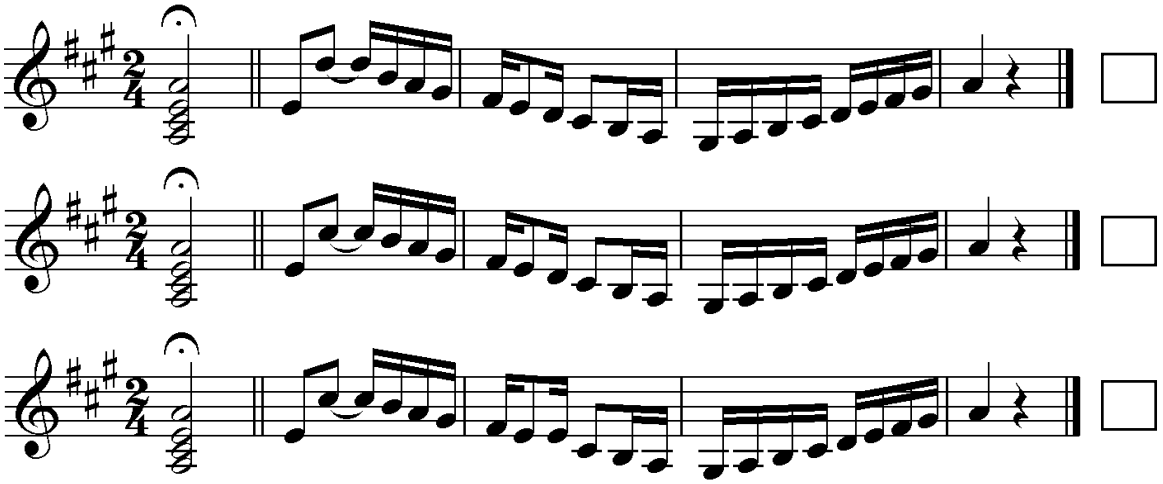


(1)

Play Track 2 again.

Play Track 3 THREE times in succession.

1.3 Indicate the CORRECT version of the extract that you hear by making a cross (X) in the appropriate block.



(1)
[4]

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QUESTION 2

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

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

Play Track 4 THREE times in succession.

2.1.1 _____ (1)

Play Track 5 THREE times in succession.

2.1.2 _____ (1)

Play Track 6 TWICE in succession.

2.2 Which ONE of the following describes the metre?

Irregular time	Duple time	Triple time	Quadruple time

(1)

Play Track 7 TWICE in succession.

2.3 Which term best describes the melody line?

Descending	Sequential	Broken chord	Stepwise

(1)

Play Track 8 TWICE in succession.

2.4 Identify the prominent compositional technique.

Ostinato	Imitation	Inversion	Pedal point

(1)

Play Track 9 TWICE in succession.

2.5 Identify the best description of this vocal piece.

Atonal	TTB	A cappella	Polyphonic

(1)

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Play Track 10 TWICE in succession.

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

COLUMN A	ANSWER
Sustained chords on keyboard	
Repeated rhythm motive	
I–V–IV–V	
I–V–ii–IV–V	
Solo male voice with delay effect	
Melody on the synthesiser	

(8 ÷ 2) (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 11 TWICE in succession.

3.1 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
Leg rattles	
Call and response	
Cross rhythms	
A change of pulse/beat	
Parallel harmony	
Body percussion	
Membranophones	
Homophony	

(3)

Play Track 12 TWICE in succession.

3.2 Indicate THREE items in COLUMN A that relate to the music in Track 12. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
A cappella	
Backing vocals singing in parallel intervals	
Call and response	
Simple duple time	
Four-part singing	
Vocal bass part is doubled on bass guitar	
Compound time	
Polyphonic texture in backing vocals	

(3)

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Play Track 13 TWICE in succession.

3.3 Describe the features of the music heard in this extract.

_____

_____

_____

_____

_____ (4)

Play Track 14 TWICE.

3.4 Which scale forms the basis for the melody in this extract?

_____ (1)

Play Track 15 TWICE.

3.5 Describe the rhythmic features of the accompaniment in this extract.

_____

_____ (1)

Play Track 16 TWICE in succession.

3.6 3.6.1 Indicate THREE items in COLUMN A that relate to the music in Track 16. Make a cross (X) in THREE appropriate blocks.

COLUMN A	TRACK 16
Percussion through stomping of feet	
Instrumental interludes	
Two-part singing	
Four-part singing	
Stepwise melody	
Forte and piano dynamics employed	
Ululation	
Djembe is part of the rhythm section	
Syncopated rhythm	

(3)

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Play Track 17 TWICE.

3.6.2 Identify the time signature of the music in this extract.

_____ (1)

Play Track 18 TWICE in succession.

3.7 3.7.1 Describe the role of the leader in the introduction.

_____

_____

_____

_____ (1)

Play Track 19 TWICE in succession.

3.7.2 Name TWO vocal techniques heard in this extract.

_____

_____ (2)

Play Track 20 TWICE in succession.

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

COLUMN A	ANSWER
Walking bass in quavers	
Own rhythm patterns on drum kit, piano and bass guitar	
Penny whistle melodic fills/fragments	
Mbaqanga music	
Crepitation by the male singer	
Kwela influences	
Saxophone introduces new melodic material	
Mixed vocal ensemble	
Cyclic chordal structure	

(4)

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Play Track 21 TWICE in succession.

3.9 3.9.1 Name the title of this piece of music.

_____ (1)

3.9.2 Indicate whether the following statements describing the extract are TRUE or FALSE. Write only 'true' or 'false' next to (a) and (b) below.

STATEMENTS	ANSWER
(a) Rhythms played on vhaVenda drums	
(b) Acoustic guitar riff	

(1)
(1)

Play Track 22 TWICE in succession.

3.10 Identify the chord cycle used in this extract.

I–IV–V–V	IV–V–I–I	I–I–V–IV

(1)

Play Track 23 TWICE in succession.

3.11 Describe the music that you hear in this extract.

_____

_____

_____ (1)

(28 ÷ 2) **[14]**

TOTAL SECTION B: 14

OR

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QUESTION 4: JAZZ

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

Play Track 24 TWICE in succession.

4.1 Indicate THREE items in COLUMN A that relate to the music in Track 24. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Drum motive on toms	
Bass ostinato throughout	
Fast and lively with a swing dance rhythm	
Clarinet improvisation	
Subdued horn section	
Arranged music for big band	
Irregular time in a swing beat	
Fast tempo with a bebop beat	

(3)

Play Track 25 TWICE in succession.

4.2 Indicate THREE items in COLUMN A that relate to the music in Track 25. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Ragtime	
New Orleans jazz	
Glissando	
Main melody on woodwind	
Saxophone soloist	
Clarinet plays melodic fills/fragments	
Triple time	
Counter-melody played by trombone	

(3)

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Play Track 26 THREE times in succession.

4.3 Describe the introduction as well as the treatment of the melody in this extract.

Introduction:

Melody:

(4)

Play Track 27 TWICE.

4.4 What is the tonality of the music heard in this extract?

(1)

Play Track 28 TWICE.

4.5 Describe the rhythmic features of the accompaniment in this extract.

(1)

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Play Tracks 29 and 30 TWICE in succession.

4.6 Indicate TWO items in COLUMN A that relate to the music features in Track 29 and Track 30. Make a cross (X) in TWO appropriate blocks for EACH track.

COLUMN A	TRACK 29	TRACK 30
Melodic compass of a seventh		
Ballad-like style with a husky quality		
Speech-like, vocal chant quality		
Lyrical soprano		
Regular four-bar melodic phrase		
Sequences used in melody		
Glissando on the last note of each phrase		
Repetition of two phrases		

(4)

Play Track 31 TWICE in succession.

4.7 Describe the accompaniment in this extract.

(2)

Play Track 32 TWICE in succession.

4.8 Choose an appropriate mode for this music extract.

Ionian	Dorian	Phrygian	Lydian

(1)

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Play Track 33 TWICE in succession.

4.9 Choose FOUR descriptions in COLUMN A that best describe the music that you hear. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
African township-jazz	
Driving energetic riff in bass drum	
Own rhythm patterns on piano and trombone	
Symphonic jazz	
Ragtime and blues influences	
Bugle-like calls in the trumpets	
Sharp chordal accents by saxophones	
Alternating four-chord cycle	
Dialogue arrangement between brass and woodwinds	

(4)

Play Track 34 TWICE in succession.

4.10 4.10.1 Name the title of this piece of music.

_____ (1)

4.10.2 Identify the chord cycle used in this extract.

I–IV–V–V	I–I–IV–V	I–I–V–IV

(1)

4.10.3 Indicate whether the following statements describing the extract are TRUE or FALSE. Write down only 'true' or 'false' next to (a) and (b) below.

STATEMENTS	ANSWER
(a) A modern instrumental electric sound with traditional influences	
(b) Fusion of marabi, kwela and township jive with main melody played by trumpet	

(1)

(1)

Play Track 35 TWICE in succession.

4.11 Identify ONE prominent aspect of the rhythm of the accompaniment.

_____ (1)

(28 ÷ 2) **[14]**

TOTAL SECTION B: 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 36 TWICE in succession.

5.1 Indicate THREE items in COLUMN A that relate to the music in Track 36. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Cantabile and legato melody	
Agitato	
Broken chord accompaniment	
Polyphonic texture	
Quadruple time	
Dissonant chords	
Classical period	
Rubato	

(3)

Play Track 37 TWICE in succession.

5.2 Indicate THREE items in COLUMN A that relate to the music in Track 37. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Impressionism	
String quartet	
Ascending chromatic scales	
Melodic imitation	
String orchestra	
Legato motives	
Whole-tone scale	
Staccato melodic fragments	

(3)

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Play Track 38 THREE times in succession.

5.3 Describe how the composer developed the musical material of the first TWO phrases in the repeat.

(4)

Play Tracks 39 and 40 TWICE in succession.

5.4 Complete the following table:

FEATURES	TRACK 39	TRACK 40
Voice type		
Italian tempo indication		

(2)

Play Track 41 and 42 TWICE in succession.

5.5 Describe the melodies in the following TWO extracts:

Track 41:

(2)

Track 42:

(2)

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Play Track 43 TWICE in succession.

5.6 Identify the cadence at the end of this extract.

_____ (1)

Play Track 44 TWICE in succession.

5.7 Choose an appropriate character indication for this music extract.

Giocoso	Lebhaft	Sotto voce	Risoluto

(1)

Play Track 45 TWICE in succession.

5.8 Identify the prominent compositional technique heard in this extract.

Sequence	Contrary motion	Imitation	Ornamentation

(1)

Play Track 46 TWICE in succession.

5.9 Choose FOUR descriptions in COLUMN A that best describe the music that you hear. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
Chromatic descending and ascending movements	
Clarinet plays final ascending solo	
Fortissimo tutti chords	
Codetta	
Glissando in the strings	
Ritardando	
Clarinets play the main theme pianissimo	
Syncopated cello and bass line cadence figure	
Fanfare in the trumpets	

(4)

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Play Track 47 THREE times in succession.

5.10 5.10.1 What is the descriptive title of this movement?

_____ (1)

5.10.2 Indicate whether the following statements describing the extract are TRUE or FALSE. Write down only 'true' or 'false' next to (a) and (b) below.

	STATEMENTS	ANSWER
(a)	Imitation between flute and strings	
(b)	Staccato quaver triplets played by the higher strings	

(1)

(1)

5.10.3 Choose the correct use of dynamics in this extract.

Pianissimo	Piano with a crescendo	Fortissimo	Forte with a decrescendo

(1)

Play Track 48 TWICE in succession.

5.11 Describe the music that you hear in this extract.

_____

_____

_____

_____

_____

_____ (1)

(28 ÷ 2) **[14]**

TOTAL SECTION B: 14

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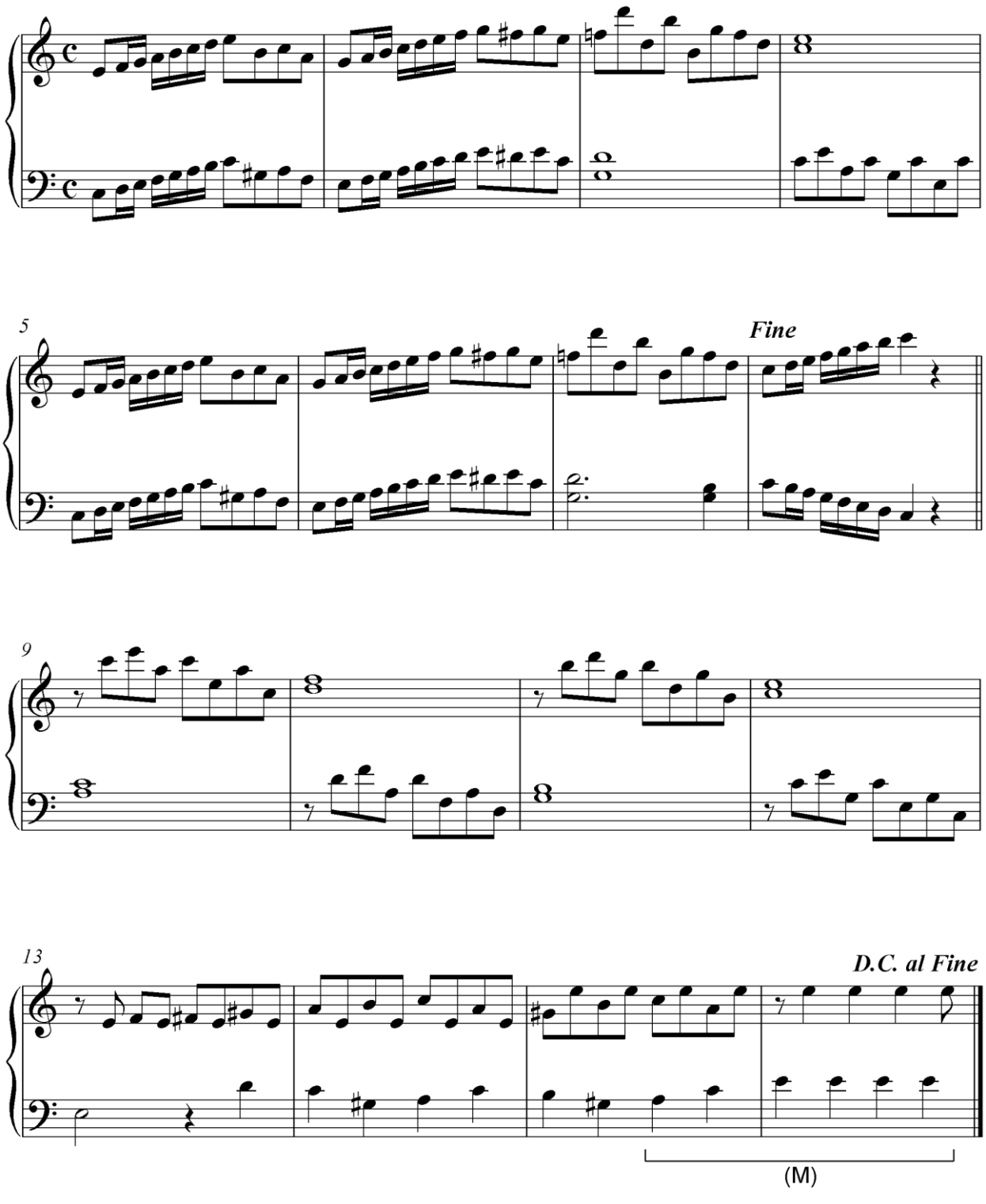
SECTION C: FORM ANALYSIS (COMPULSORY)

QUESTION 6

Read and study the questions for ONE minute.

Play Track 49 ONCE to provide an overview.

Listen to the piece below while you study the score.



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Play Track 49 again.

6.1 Give a schematic layout of the form. Create rows in the table below and indicate EACH section with its corresponding bar numbers.

SECTIONS	BAR NUMBERS

(3)

6.2 Name the overall form type of this piece.

_____ (1)

6.3 Name the key and type of cadence at (M) in bars 15^{3}–16.

Key: _____ (1)

Cadence: _____ (1)

6.4 Study the score in bars 9–12. Name the compositional technique.

_____ (1)

6.5 Indicate the term that best describes the character of this piece. Make a cross (X) in the appropriate block.

Andante molto	Larghetto	Allegro con moto	Allegretto tranquillo

(1)

Play Track 49 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

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