



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2014

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 30

TIME: 1½ hours

This question paper consists of 19 pages and 1 page of 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 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 remove this page.
8. Candidates may not have access to any musical instrument for the duration of the examination.
9. Write neatly and legibly.

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 on the question paper.
3. Allow adequate time between tracks to offer 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.
 - The tracks have to be played as follows:
 - WAM candidates: Tracks 1–24 and Tracks 38–42
 - JAZZ candidates: Tracks 1–13, Tracks 25–30 and Tracks 38–42
 - IAM candidates: Tracks 1–13 and Tracks 31–42
6. A battery-powered CD player must be available in case of a power failure.

MARKING GRID

SECTION A: AURAL	TOTAL	MARKER	MODERATOR
QUESTION 1 (COMPULSORY)	4		
QUESTION 2 (COMPULSORY)	6		
SUBTOTAL	10		

SECTION B: RECOGNITION	TOTAL	MARKER	MODERATOR
QUESTION 3 (COMPULSORY)	4		
AND			
QUESTION 4 (WAM)	8		
OR			
QUESTION 5 (JAZZ)	8		
OR			
QUESTION 6 (IAM)	8		
SUBTOTAL	12		

SECTION C: FORM	TOTAL	MARKER	MODERATOR
QUESTION 7 (COMPULSORY)	8		
SUBTOTAL	8		

GRAND TOTAL	30		
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SECTION A: AURAL

QUESTION 1

Play Track 1 FOUR times. Pause for 30 seconds after each repetition.

1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2–4 below.

(3)

Play Track 1 ONCE more.

Play Track 2 TWICE. Pause for 30 seconds in between.

1.2 Listen to the guitar motif which is played along with the piano part in this extract.

Choose the rhythmic pattern from the options below that best represents the guitar part. Make a cross (X) in the appropriate block.

(1)
[4]

QUESTION 2

Play Track 3 ONCE to provide a general overview.

Listen to the extract from *Every Breath You Take* while you follow the vocal score. Answer the questions that follow.

Every Breath You Take

Introduction Sting

7 2.2

1. Ev-'ry breath you take, ev-'ry move you_
 2. Ev-'ry sin - gle_ day, ev-'ry word you_

11 2.3

8 make, ev-'ry bond_ you break, ev-'ry step_ you take,
 say, ev-'ry game_ you play, ev-'ry night you stay,

14 2.4

8 I'll be watch -ing you.____ Oh can't you_ see
 I'll be watch-ing you.

18

8 you be-long to me How my poor heart aches

22

8 with ev-'ry step you take. Ev-'ry move you_ make,

26

8 ev - 'ry vow you_ break, ev-'ry smile you fake,

29 2.5

8 ev-'ry claim you stake, I'll be watch-ing you.____

Play Track 4 TWICE.

2.1 Which ONE of the following time signatures describes the beat of the introduction? Make a cross (X) in the appropriate block.

3 4	6 8	4 4
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(1)

Play Track 5 TWICE.

2.2 Which non-chordal note has been omitted on the score at **2.2**? Make a cross (X) in the appropriate block.

Passing note	Auxiliary note	Anticipation	Suspension
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(1)

Play Track 6 TWICE.

2.3 Name the rhythmic compositional technique used at **2.3**.

(1)

Play Track 7 FIVE times.

2.4 The notation of bars 16 and 17 has been omitted on the score at **2.4**. Fill in the missing pitches that correspond with the music that you hear. (The note values have been given on the score.)

(2)

Play Track 8 TWICE.

2.5 Name the interval formed between the two missing notes at **2.5**.

(1)

Play Track 9 ONCE.

[6]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

Study the items in COLUMN A in QUESTION 3.1–3.4 for two minutes.

Play Track 10 TWICE.

- 3.1 Mark TWO items in COLUMN A that relate to Track 10. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 10
Major	
Marimba	
Call and response	
Pentatonic	
Minor	
Soprano	

(2)

Play Track 11 TWICE.

- 3.2 Mark TWO items in COLUMN A that relate to Track 11. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 11
Baroque	
Homophonic texture	
Harpsichord	
Polyphonic texture	
Harp	
Classical	

(2)

Play Track 12 TWICE.

- 3.3 Mark TWO items in COLUMN A that relate to Track 12. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 12
Syncopation	
Xylophone	
Saxophone	
South African jazz	
Improvisation	
Clarinet	

(2)

Play Track 13 TWICE.

- 3.4 Mark TWO items in COLUMN A that relate to Track 13. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 13
A cappella	
Polyphonic	
Chromatic harmony	
Presto	
Introduction	
Call and response	

(8 ÷ 2) (2)
[4]

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

QUESTION 4: WAM

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

Play Track 14 ONCE.

4.1.1 This extract comes from an opera. Which character sings it?

_____ (1)

4.1.2 Name the voice type of this character.

_____ (1)

4.1.3 Choose a suitable tempo indication for this aria. Make a cross (X) in the appropriate block.

Quasi Allegro	Larghetto	Giacoso
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(1)

Play Track 15 TWICE.

4.1.4 Which compositional technique is used between the wind section and soloist?

_____ (1)

Play Track 16 TWICE.

4.1.5 Name the cadence at the end of this extract.

_____ (1)

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

Play Track 17 ONCE.

4.2.1 Identify the composer and name of this work.

Composer: _____

Name of the work: _____ (2)

Play Track 18 TWICE.

- 4.2.2 Apart from the string section, which other section of the orchestra is most prominent in the opening chords of this extract?

_____ (1)

Play Track 19 TWICE.

- 4.2.3 Identify the texture in the extract. Choose the correct answer from the list below and circle the appropriate letter (A–D).

- A Chordal and melodious
- B Homophonic, becoming polyphonic
- C Flourishing and improvisatory
- D Polyphonic, becoming homophonic

(1)

Play Track 20 TWICE.

- 4.2.4 Which instrument plays the solo part?

_____ (1)

- 4.3 Listen to the extracts and answer the questions that follow.

Play Track 21 ONCE.

- 4.3.1 Identify the style period.

_____ (1)

- 4.3.2 What is the tonality of this extract?

_____ (1)

Play Track 22 ONCE.

- 4.3.3 Describe the mood depicted in this extract.

_____ (1)

Play Track 23 ONCE.

- 4.3.4 What type of orchestra is playing in this extract?

_____ (1)

Play Track 24 THREE times.

- 4.3.5 The string-section chords are followed by a woodwind melody.
What is the function of this woodwind melody?

_____ (1)

- 4.3.6 Name the woodwind instrument playing in this extract.

_____ (1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

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

Play Track 25 ONCE.

5.1.1 Identify the style of South African jazz. Make a cross (X) in the appropriate block.

Marabi	Cape jazz	Kwela	Malombo jazz
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(1)

5.1.2 Identify the name of the work in this extract.

(1)

5.1.3 Name ONE artist who is associated with the music style in QUESTION 5.1.1.

(1)

Play Track 26 ONCE.

5.1.4 Name the instrument that plays the solo.

(1)

Play Track 27 ONCE.

5.1.5 Which ONE of the following is the correct combination of instruments that you hear in this extract? Make a cross (X) in the appropriate block.

Piano Vibraphone Bass guitar Tenor Sax Drumkit	Piano Guitar Bass guitar Trumpet Drumkit	Piano Keyboard Bass guitar Saxophone Drumkit
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(1)

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

Play Track 28 TWICE.

- 5.2.1 Identify the style of South African jazz.
_____ (1)
- 5.2.2 Give a reason for your answer to QUESTION 5.2.1.
_____ (1)
- 5.2.3 Name an international jazz style that has influenced this song.
_____ (1)
- 5.2.4 Identify the voice type of the soloist.
_____ (1)

Play Track 29 ONCE.

- 5.2.5 Name the solo instrument in this extract.
_____ (1)

5.3 Listen to the extract and answer the questions that follow.

Play Track 30 TWICE.

- 5.3.1 Identify the South African music style.
_____ (1)
- 5.3.2 Give TWO reasons to motivate your answer to QUESTION 5.3.1.

_____ (2)
- 5.3.3 Name ONE instrument that gives the steady beat in the song.
_____ (1)

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

(1)

5.3.5 Name an all-female group that you associate with this style of music.

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

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

Play Track 31 ONCE.

6.1.1 Identify the style of music that you hear in this extract.

_____ (1)

6.1.2 Give TWO reasons for your answer to QUESTION 6.1.1.

_____ (2)

Play Track 32 ONCE.

6.1.3 Name the term that describes the spoken text in this extract.

_____ (1)

Play Track 33 TWICE.

6.1.4 Give the name of the vocal compositional technique that you hear in this extract.

_____ (1)

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

Play Track 34 ONCE.

6.2.1 Identify the style of music in this extract.

_____ (1)

6.2.2 Name an artist associated with this style of music.

_____ (1)

Play Track 35 ONCE.

6.2.3 With which other style of music could you also associate the guitar sound? Make a cross (X) in the appropriate block.

Maskandi	Marabi	Kwela	Malombo
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(1)

Play Track 36 ONCE.

6.2.4 Identify ONE idiophone and ONE membranophone that you hear.

Idiophone: _____

Membranophone: _____ (2)

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

Play Track 37 TWICE.

6.3.1 Identify the style of South African music.

_____ (1)

6.3.2 Give TWO reasons to motivate your answer to QUESTION 6.3.1.

_____ (2)

6.3.3 Name ONE instrument that provides the steady beat in the song.

_____ (1)

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

_____ (1)

6.3.5 Name the group that you associate with this style of music.

_____ (1)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 38 ONCE to provide an overview.

Listen to the extract from *Blue Moon* while you study the vocal part.

Blue Moon

Rodgers & Hart

INTRODUCTION

6 (a) Blue Moon,
You saw me stand-ing a - lone, With-out a dream in my heart,

10 (b) with-out a love of my own. Blue_ Moon, You knew just what I was
there for. You heard me say-ing a pray'r for Some-one I real-ly could
15 (c)
19 (d) care for. And then theresud-den ly__ap-peared be - fore me The on-ly
23 one my arms will ev - er hold. I heard some - bo-dy whis-per, "Please a -
26 dore me," And when I looked the moon had turn to_ gold! Blue Moon,
30 Now I'm no long-er a - lone With- out a dream in my
33 heart, With-out a love of my own.

Play Track 38 again.

7.1 Analyse the form of this piece. Indicate the main sections on the score by writing capital letters (for example C, D, et cetera) above the score. Start your analysis after the introduction that is indicated on the score. (4)

7.2 Name the overall form of this song. (1)

Play Track 39 TWICE.

7.3 Which ONE of the following compositional techniques is used in bars 6–9 at (a)? Make a cross (X) in the appropriate block. (1)

Melodic repetition	Inversion	Sequence	Augmentation
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Play Track 40 TWICE.

7.4 Name the type of non-chordal note that you hear in bar 10 at (b). (Do NOT write the letter name or note value.) (1)

Play Track 41 TWICE.

7.5 Compare bars 20³–22² with bars 22³–24² at (d). (1)

Which rhythmic compositional technique is used here?

Play Track 42 ONCE.

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30

