



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2014

MEMORANDUM

MARKS: 30

This memorandum consists of 22 pages.

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

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.

Play Track 1 ONCE more.

Answer:

1 mark per bar = 3 marks
(minus 1/2 mark per mistake up to a maximum of 1 mark per bar)

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

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

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

18

you be-long to me How my poor heart aches

22

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

26

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

29 2.5

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.

Answer:

3 4	6 8	4 4
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4
4 = 1 mark

(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.

Answer:

Passing note	Auxiliary note	Anticipation	Suspension
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Auxiliary note = 1 mark

(1)

Play Track 6 TWICE.

2.3 Name the rhythmic compositional technique used at 2.3.

Answer:

- Syncopation
- (Rhythmic) repetition

Any one = 1 mark
Sequence = ½ mark

(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.)

Answer:

See score below.

½ mark for each correct pitch x 4 = 2 marks

(2)

Play Track 8 TWICE.

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

Answer:

Major 3rd

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

Major 3rd = 1 mark
Only 3rd = no mark

(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.

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

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	X
Marimba	
Call and response	X
Pentatonic	
Minor	
Soprano	X

Any 2 = 2 marks

(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	X
Homophonic texture	
Harpsichord	X
Polyphonic texture	X
Harp	
Classical	

Any 2 = 2 marks

(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	X
Xylophone	
Saxophone	X
South African jazz	X
Improvisation	
Clarinet	

Any 2 = 2 marks

(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	X
Polyphonic	
Chromatic harmony	X
Presto	
Introduction	X
Call and response	

Any 2 = 2 marks

(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?

Answer:

Tamino

Tamino = 1 mark

(1)

4.1.2 Name the voice type of this character.

Answer:

Tenor

Tenor = 1 mark

(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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Answer = 1 mark

(1)

Play Track 15 TWICE.

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

Answer:

- Imitation
- Repetition (octave lower)
- Soloist repeats the woodwind melody

1 mark for any ONE correct answer = 1 mark

(1)

Play Track 16 TWICE.

4.1.5 Name the cadence at the end of this extract.

Answer:

Perfect/Authentic (cadence)

Perfect/Authentic (cadence) = 1 mark

(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.

Answer:

Composer:

- Mozart

Name:

- *(The) Magic Flute/(Die) Zauberflöte* or
- *Overture to (The) Magic Flute/(Die) Zauberflöte*

<i>Mozart</i>	<i>= 1 mark</i>
<i>Name</i>	<i>= 1 mark</i>
<i>Overture alone</i>	<i>= no mark</i>

(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?

Answer:

- Brass (section)
- Woodwind (section)/Winds
- Percussion or Timpani

Any one = 1 mark

(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

Answer:

- B homophonic becoming polyphonic

B = 1 mark

(1)

Play Track 20 TWICE.

4.2.4 Which instrument plays the solo part?

Answer:

Flute

Flute = 1 mark

(1)

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

Play Track 21 ONCE.

4.3.1 Identify the style period.

Answer:

Romantic

Romantic = 1 mark

(1)

4.3.2 What is the tonality of this extract?

Answer:

(B) Minor

(B) Minor = 1 mark

(1)

Play Track 22 ONCE.

4.3.3 Describe the mood depicted in this extract.

Answer:

- Powerful
- Dramatic
- Forceful
- Intense
- Agitated

Any ONE correct answer = 1 mark

Any other correct answer will also be acceptable

(1)

Play Track 23 ONCE.

4.3.4 What type of orchestra is playing in this extract?

Answer:

- Standard Classical Orchestra
- Classical Orchestra
- Symphonic Orchestra
- Philharmonic Orchestra
- Romantic Orchestra
- Full Orchestra

Any correct answer = 1 mark

(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?

Answer:

- Opening motif
- Main theme
- An important melody in the piece
- Creates contrast of texture

Any correct answer = 1 mark

(1)

- 4.3.6 Name the woodwind instrument playing in this extract.

Answer:

Clarinet

Clarinet = 1 mark

(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.

Answer:

Marabi	Cape jazz	Kwela	Malombo jazz
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Cape Jazz = 1 mark

(1)

5.1.2 Identify the name of the work in this extract.

Answer:

Crossroads

Crossroads = 1 mark

(1)

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

Answer:

Winston Mankunku Ngozi or any other relevant artist

Winston Mankunku Ngozi = 1 mark

(1)

Play Track 26 ONCE.

5.1.4 Name the instrument that plays the solo.

Answer:

Saxophone

Saxophone = 1 mark

(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.

Answer:

Piano Vibraphone Bass guitar Tenor Sax Drumkit	Piano Guitar Bass guitar Trumpet Drumkit	Piano Keyboard Bass guitar Saxophone Drumkit
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Correct answer = 1 mark

(1)

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

Play Track 28 TWICE.

5.2.1 Identify the South African jazz style.

Answer:
Marabi

Marabi = 1 mark

(1)

5.2.2 Give a reason for your answer to QUESTION 5.2.1.

Answer:

- Importance of the piano
- Clear jazz feel
- Big Band style arrangement
- Cyclic harmonic pattern
- Vocal solo and backing vocals
- Infusion of American jazz
- Artist: The Manhattan Brothers

Any ONE correct answer = 1 mark

(1)

5.2.3 Name an international jazz style that has influenced this song.

Answer:

- Swing
- Blues
- Ragtime/Stride piano

Any ONE correct answer = 1 mark

(1)

5.2.4 Identify the voice type of the soloist.

Answer:

Tenor or Baritone

Tenor or Baritone = 1 mark

(1)

Play Track 29 ONCE.

5.2.5 Name the solo instrument in this extract.

Answer:

Trumpet/Cornet

Trumpet/Cornet = 1 mark

(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.

Answer:

Mbaqanga

Marabi (also accepted due to historical development of group)

Mbaqanga/Marabi = 1 mark

(1)

5.3.2 Give TWO reasons to motivate your answer to QUESTION 5.3.1.

Answer:

- The continuous repetition of musical material over an ostinato rhythm
- Use of repetitive guitar melodic riffs
- Interweaving of the 2 guitar lines
- Call and response between lead singer and backing singers
- Artist: Mahlathini and the Mahotella Queens

1 mark for each correct answer up to 2 marks

(2)

5.3.3 Name ONE instrument that gives the steady beat in the song.

Answer:

- Bass guitar
- Drums

Any ONE correct answer = 1 mark

(1)

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

Answer:

- Harmonisation
- Backing vocals
- Response to the “call” of leader (male)

Any ONE correct answer = 1 mark

(1)

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

Answer:

- (Mahlathini and the) Mahotella Queens
- The Dark City Sisters
- The Flying Jazz Queens

Any ONE correct answer = 1 mark

(1)

(16 ÷ 2)

TOTAL SECTION B:

**[8]
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.

Answer:
Maskandi

Maskandi = 1 mark

(1)

6.1.2 Give TWO reasons for your answer to QUESTION 6.1.1.

Answer:

- Guitar introduction (izihlabo)
- Guitar picking (Ukupika)
- Use of concertina
- Language use (isiZulu)
- Call and response
- Artist: Phezekhemisi

1 mark for each correct answer up to 2 marks

(2)

Play Track 32 ONCE.

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

Answer:

- Izibongo
- Praise giving
- Clan name-saying

Any correct answer = 1 mark

(1)

Play Track 33 TWICE.

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

Answer:
Call and response

Call and response = 1 mark

(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.

Answer:

- Free Kiba
- Malombo

Free Kiba = 1 mark

(1)

6.2.2 Name an artist associated with this style of music.

Answer:

- Sello Galane
- Phillip Tabane

Sello Galane = 1 mark

(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.

Answer:

Maskandi	Marabi	Kwela	Malombo
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Malombo = 1 mark

(1)

Play Track 36 ONCE.

6.2.4 Identify ONE idiophone and ONE membranophone that you hear.

Answer:

- Idiophone: shaker/rattle/woodblock/rainmaker
- Membranophone: Drums/snaredrum (rimshot)/floor tom

1 mark for each correct answer up to a maximum of 2 marks

(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.

Answer:

Mbaqanga

Mbaqanga = 1 mark

(1)

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

Answer:

- The continuous repetition of musical material over an ostinato rhythm
- Use of repetitive guitar melodic riffs
- Interweaving of the two guitar lines
- Call and response between lead singer and backing singers
- Artist: Mahlathini and the Mahotella Queens

1 mark for each correct answer up to 2 marks = 2 marks

(2)

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

Answer:

- Bass (guitar)
- Drums

*Any ONE correct answer = 1 mark
Guitar only = no mark*

(1)

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

Answer:

- Harmonisation
- Backing vocals
- Response to the “call” of leader (male)

Any ONE correct answer = 1 mark

(1)

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

Answer:

- (Mahlathini and the) Mahotella Queens
- The Dark City Sisters
- The Flying Jazz Queens

Any ONE correct answer = 1 mark

(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
15 there for. You heard me say-ing a pray'r for Some real-ly could
19 (c) care for. (d) 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, (3) 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.

Answer:

Section	Bar numbers
A	4 ⁴ -12 ³
A ¹	12 ⁴ -20 ²
B	20 ³ -28 ³
A	28 ⁴ -35 ³

1 mark for each correct section = 4 marks

Alternative answer:

Section	Bar numbers	
A	4 ⁴ -20 ²	= 2 marks
B	20 ³ -28 ³	= 1 mark
A	28 ⁴ -35 ³	= 1 mark

(4)

7.2 Name the overall form of this song.

Answer:

- Song form
- AA⁽¹⁾BA
- Ternary
- Rounded binary

Any ONE correct answer = 1 mark

(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.

Melodic repetition	Inversion	Sequence	Augmentation
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Sequence = 1 mark

(1)

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.)

Answer:

(Unaccented) passing note

(Unaccented) passing note = 1 mark

(1)

Play Track 41 TWICE.

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

Which rhythmic compositional technique is used here?

Answer:

- (Rhythmic) variation
- The different text requires different rhythm
- Second phrase does not have syncopation

Any ONE correct answer = 1 mark
Syncopation = ½ mark

(1)

Play Track 42 ONCE.

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30