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Basic Education
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NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2018

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 14 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 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.

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

SECTION A: AURAL

QUESTION 1

- 1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2–3 below.

Answer:



1½ mark per bar as indicated = 3 marks

(3)

- 1.2 Which ONE of the notations below best represents the solo voice part?
Make a cross (X) in the appropriate block.

(a)

Exercise (a) consists of two staves of music in 4/4 time. The melody is written on the top staff and the accompaniment on the bottom staff. The melody starts with a half note C4, followed by a quarter note D4, then a quarter note E4, and a half note F4. This is followed by a quarter note G4, a quarter note A4, and a half note B4. The melody then descends: a quarter note A4, a quarter note G4, a half note F4, and a half note E4. The accompaniment consists of a steady eighth-note pattern: C4, D4, E4, F4, G4, A4, B4, C5, repeating every two beats. The exercise ends with a double bar line.

(b)

Exercise (b) is identical to exercise (a), consisting of two staves of music in 4/4 time. The melody is written on the top staff and the accompaniment on the bottom staff. The melody starts with a half note C4, followed by a quarter note D4, then a quarter note E4, and a half note F4. This is followed by a quarter note G4, a quarter note A4, and a half note B4. The melody then descends: a quarter note A4, a quarter note G4, a half note F4, and a half note E4. The accompaniment consists of a steady eighth-note pattern: C4, D4, E4, F4, G4, A4, B4, C5, repeating every two beats. The exercise ends with a double bar line.

(c)

Exercise (c) is identical to exercise (a), consisting of two staves of music in 4/4 time. The melody is written on the top staff and the accompaniment on the bottom staff. The melody starts with a half note C4, followed by a quarter note D4, then a quarter note E4, and a half note F4. This is followed by a quarter note G4, a quarter note A4, and a half note B4. The melody then descends: a quarter note A4, a quarter note G4, a half note F4, and a half note E4. The accompaniment consists of a steady eighth-note pattern: C4, D4, E4, F4, G4, A4, B4, C5, repeating every two beats. The exercise ends with a double bar line.

1x1 = 1 mark

(1)
[4]

QUESTION 2

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

- 2.1 Name the interval formed between the D^b note and the missing note in bar 2⁴.

Answer: Perfect 4th 1 mark

(1)

- 2.2 Which type of non-chordal note do you hear in bar 5⁴?

Answer: Anticipation 1 mark

(1)

- 2.3 Name the cadence at bars 11 to 12.

Answer: Perfect cadence 1 mark

(1)

- 2.4 Listen to the music from bars 1 to 6. Some of the notation in bar 4 has been omitted from the score. Fill in the missing pitches and note values that correspond with the music that you hear.

Answer: See score

*Correct pitches and note values = ½ mark each
No mark for correct pitch or note value only*

(2)

- 2.5 Name the solo instrument that plays the melody line in this extract.

Answer: Trumpet 1 mark

(1)

[6]

TOTAL SECTION A: 10

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

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

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

- 3.1 With which items in COLUMN A do you associate the music that you hear in Track 7? Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	Track 7
Chromatic passage	X
Adagio	
Duet	
Allegretto	X
String and wind quartet	
Major key	X
String quartet	X

3x1 = 3 marks

(3)

- 3.2 Which ONE of the following statements is correct? Make a cross (X) in the appropriate block.

Answer:

Statement	
The extract consists of a motif, an imitation and an imperfect cadence	X
The extract consists of a motif, inversion and an imperfect cadence	
The extract consists of a motif, repetition and an imperfect cadence	

1 mark

(1)

- 3.3 With which items in COLUMN A do you associate the music that you hear in Track 9? Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	Track 9
Vocal melody starts with an anacrusis	X
Triple time	
Quadruple time	X
Swing/shuffle rhythm	X
Guitar introduction	
12-bar blues	
Syllabic word setting	X

3x1 = 3 marks

(3)

- 3.4 With which items in COLUMN A do you associate the music that you hear in Track 10? Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	Track 10
Chordal accompaniment	X
Allegro	
Simple quadruple	X
Compound triple	
Guitar introduction	X
Straight rhythm	X
Alto voice	X

$3 \times 1 = 3$ marks

(3)

- 3.5 Choose any TWO items in COLUMN A and identify what you hear, in COLUMN B.

Answer:

COLUMN A	COLUMN B (IDENTIFY)
Solo instrument	Pennywhistle
Prominent compositional technique	Repetition
Musical genre	Kwela
Texture	Homophonic

$2 \times 1 = 2$ marks

(2)
[4]

(12 ÷ 3 =)

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

QUESTION 4: WAM

- 4.1 With which ONE of the following characters in COLUMN A do you associate EACH track? Make a cross (X) in the appropriate block for each track.

Answer:

COLUMN A	Track 12	Track 13	Track 14
Papageno	X		
Tamino			X
Sarastro		X	
Monastatos			
Pamina			

3x1 = 3 marks

(3)

- 4.2 Give a suitable Italian term to describe the tempo of the music in this extract.

Answer: Largo/Larghetto/Adagio

1 mark

(1)

- 4.3 Name the wind instrument heard at the end of this extract.

Answer: Flute

1 mark

(1)

- 4.4 Which item describes the compositional technique used in this extract? Choose from the list below. Make a cross (X) in the appropriate block.

Answer:

Melodic inversion	Descending sequence	Rhythmic variation	Ascending sequence
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1 mark

(1)

- 4.5 What is the title of the movement from which this extract is taken?

Answer: Awakening of cheerful feelings upon arrival in the countryside

1 mark

(1)

- 4.6 Which solo wind instrument plays the melody?

Answer: Clarinet

1 mark

(1)

- 4.7 Which wind instrument plays an accompaniment to this melody at the start of this extract?

Answer: Bassoon

1 mark

(1)

4.8 Describe how Beethoven employs the string section in this extract. 00

Answer:

- Forms part of the accompaniment
- Interjecting/punctuating two chords at the end of each subphrase (cadences)
- The two chords are played accented or > or detached
- Decrescendo/Diminuendo at the end of the track
- Features in the Introduction
- Alternating playing between strings and winds
- Employs homophonic texture

2x1 = 2 marks

(2)

4.9 Choose THREE statements below that best describe the music that you hear. Make a cross (X) in THREE appropriate block.

Answer:

All instruments play in unison	
Ascending legato passages	X
Ascending chromatic scale passages	X
Ascending chromatic sequences in clarinets	
Long sustained note	X
Clarinet solo	

3x1 = 3 marks

(3)

4.10 Write down the title of the work from which this extract is taken.

Answer: *Hebrides Overture/Fingal's Cave* 1 mark
(*Lonely Island*) = ½ mark

(1)

4.11 Identify from which part of the work this extract is taken. Choose from the list below and make a cross (X) in the appropriate block.

Answer:

Part of work	Answer
First subject/theme	
Second subject/theme	
End of the development	X
Beginning of the coda	

1x1 = 1 mark

(1)


(16 ÷ 2=)

[8]**TOTAL SECTION B: 12****OR**

QUESTION 5: JAZZ

- 5.1 With which FOUR items in COLUMN A do you associate the music that you hear? Make a cross (X) in FOUR appropriate blocks.

Answer:

COLUMN A	Answers
Mbaqanga	
Pentatonic	
Major	X
Simple quadruple	X
12-bar blues	
Cape Jazz	X
 = 110	X
Kwela	
Harmonic chord cycle	X

4x1 = 4 marks

(4)

- 5.2 Which item describes the melodic movement of the horn section? Make a cross (X) in the appropriate block.

Answer:

Chromatic passage	
Group improvisation	
Ascending sequences	
Descending sequences	X

1 mark

(1)

- 5.3 Apart from the drum kit, name ONE other instrument that forms part of the rhythm section in this extract.

Answer: Bass guitar/Rhythm guitar/Piano

1 mark

(1)

- 5.4 With which one of the South African solo artists do you associate this extract? Make a cross (X) in the appropriate block.

Answer:

Robbie Jansen	Philip Tabane	Zim Ngqawana	Hugh Masekela
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1 mark

(1)

- 5.5 With which THREE items in COLUMN A do you associate the music that you hear? Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	Answers
Fuses Xhosa songs with blues	
Abdullah Ibrahim influences	X
Idiophone	X
Modal chord progression	X
Improvisation	
Ceremonial atmosphere	X

3x1 = 3 marks

(3)

- 5.6 Describe the role of the piano in this extract.

Answer:

- Provides short introduction
- Plays the ostinato
- Plays short melodic riffs
- Provides rhythmic drive
- Provides an African percussive timbre
- Provides harmonic basis (modal chords)

Any TWO correct answers = 2 marks

(2)

- 5.7 Name the instrument that plays the accompaniment in the introduction of this extract.

Answer: (Rhythm) guitar/banjo/double bass

1 mark

(1)

- 5.8 Describe the role of the backing singers.

Answer:

- Provides harmonic support
- Adds tone colour (male voices)
- Thickens texture (new layer of sound)

Any TWO correct answers = 2 marks

(2)

- 5.9 Name ONE group that you associate with this jazz style.

Answer:

- The Manhattan Brothers
- The Merry Blackbirds

Any ONE correct answer = 1 mark

(1)

(16 ÷ 2=)

[8]

TOTAL SECTION B:

12

OR

QUESTION 6: IAM

- 6.1 With which FOUR items in COLUMN A do you associate the music that you hear? Make a cross (X) in FOUR appropriate blocks.

Answer:

COLUMN A	Answer
Mbaqanga	
Modal	X
Malombo	
Umrhube	X
Ululation	X
Major	
Aerophone	X
Concertina	
Repetition	X

4x1 = 4 marks

(4)

- 6.2 Describe the whistling that you hear.

Answer:

- Provides melodic material over marimba accompaniment
- Has an improvisational character
- Glissandi
- There are multiple (3-4) whistles (polyphonic)
- Call and response

Any correct answer = 1 mark

(1)

- 6.3 Write down a suitable term to describe the rhythmic feature in the accompaniment.

Answer:

- Polyrhythms/Cross rhythms
- Repetitive overlapping rhythmic pattern.

Any correct answer = 1 mark

(1)

- 6.4 With which THREE items in COLUMN A do you associate the music that you hear? Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	Answer
Blues	
Batswana	X
Idiophone	X
Malombo drum	
Chord cycle	X
Tshikona	

Correct answers = 3 marks

(3)

- 6.5 Identify the differences between Track 29 and Track 30. Choose only TWO items in column A for your comparison.

Answer:

COLUMN A	Track 29	Track 30
Introduction	Organ/Keyboard prominent	Guitar prominent
	Drum kit enters later during the introduction	Drum kit features from the beginning
Voice type	Male singers only (solo and backing vocals)	Female singers (SSA) and a solo male singer (baritone/Idoshaba/Umngqokolo)
Tempo/Beat	Relaxed beat	Energetic driving beat
	(Medium tempo)	(Fast tempo)

*Any TWO correct correlated differences = $2 \times 2 = 4$ marks
No marks awarded if direct comparison is not made*

(4)

- 6.6 Name the style that you associate with both extracts.

Answer: Mbaqanga 1 mark

(1)

- 6.7 With which artists/bands do you associate each track?

Answer:

Track 29: Soul Brothers

Track 30: Mahlathini and the Mahotella Queens/Cool Crooners

$2 \times 1 = 2$ marks

(2)

(16 ÷ 2=)

[8]

TOTAL SECTION B: 12

SECTION C: FORM**QUESTION 7**

Read and study the questions for ONE minute.

Listen to the piece below while you study the score.

Larghetto

The musical score is for a piece in 4/4 time with a key signature of one sharp (F#). It is marked *Larghetto*. The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand, often using triplets. The vocal parts enter in the first system and continue through the fourth system, with various melodic lines and rests. The score is divided into four systems, with measures 1-4, 5-8, 9-12, and 13-16 indicated at the beginning of each system.

7.1 Name the form type of this piece?

Answer: AB/Binary 1 mark

(1)

7.2 Motivate your answer to QUESTION 7.1 by giving a schematic layout of the form of this piece. Use the table below.

Answer:

Section	Bar numbers
A ✓	1–8 or 0 ⁴ –8 ³ ✓
B ✓	8 ⁴ –16 ³ ✓

1 mark for each correct section = 2 marks

1 mark for correct bar numbers of each section = 2 marks

(4)

7.3 Name the texture type of this extract.

Answer: Homophonic 1 mark

(1)

7.4 What is the function of the F natural in bar 8?

Answer:

- It shows a temporary/short modulation to C Major
- The lowered leading note of G major suggests a secondary dominant, V⁷/IV

Any correct answer = 1 mark
Modulation = ½ mark

(1)

7.5 Which ONE of the following features is used in this piece? Make a cross (X) in the appropriate block.

Answer:

Pentatonic scale	Triple metre	Syncope	Children's choir
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1 mark

(1)

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30