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NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2015

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 1–17 and Tracks 31–34
 - JAZZ candidates: Tracks 1–11, Tracks 18–23 and Tracks 31–34
 - IAM candidates: Tracks 1–11 and Tracks 24–34
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 found 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. Add the time signature. Notate only the rhythm of the missing notes in bars 2, 3 and 4.



Play Track 1 ONCE more.

Answer:



One mark per bar = 3 marks

Time signature = 1 mark

(Minus ½ mark for each error to a maximum of 1 mark per bar)

[4]

QUESTION 2

Play Track 2 ONCE to provide a general overview.

Listen to *The Entertainer* by Scott Joplin while you follow the right-hand part of the score and then answer the questions that follow.

The Entertainer

Scott Joplin

The musical score for 'The Entertainer' by Scott Joplin, right-hand part, is shown in 2/4 time. It consists of 20 measures. The score is divided into six sections labeled (a) through (f). Section (a) covers measures 1-3, (b) covers measures 4-5, (c) covers measures 6-8, (d) covers measures 9-12, (e) covers measures 13-16, and (f) covers measures 17-20. The score includes various articulation marks such as slurs, staccato marks, and accents.

Play Track 2 again.

2.1 Circle ONE articulation indication on the score.

Answer:

- Staccato: Bar 4¹ or
- Slur: Bar 4² or
- Staccato and accent: Bar 4² or
- Slur: Bar 20²

Any 1 = 1 mark

Candidates may circle the note and the articulation indication.
Circling the pause sign is incorrect.

(1)

Play Track 3 ONCE.

2.2 Describe the difference that you hear between (a) and (b).

Answer:

- Bar 2 (b) is one octave lower than bar 1 (a)
- Bar 2 (b) is played in a different register to bar 1 (a)
- Bar 2 (b) is lower than bar 1 (a)

Any 1 = 1 mark

(1)

Play Track 4 TWICE.

2.3 There is one accidental missing in bar 3 at (c). Fill in the appropriate accidental at the correct place on the score.

Answer:

See score: A^b

A^b = 1 mark

(1)

Play Track 5 THREE times.

2.4 Identify the cadence at bars 15² and 16¹ at (e).

Answer:

Perfect cadence

Perfect cadence = 1 mark

(1)

Play Track 6 TWICE.

2.5 Name the type of non-chordal note that you hear in bar 17 at (f). (Do NOT write the letter name or the note value.)

Answer:

Upper auxiliary note

Upper auxiliary note = 1 mark

(1)

Play Track 7 TWICE.

- 2.6 Which ONE of the extracts below matches the music that you hear in bars 9–10 at (d)? Make a cross (X) in the appropriate block.

☐☐☐

X

(1)
[6]

TOTAL SECTION A: 10

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

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

Play Track 8 ONCE.

- 3.1 Mark TWO items in COLUMN A that relate to Track 8. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 8
Chordal accompaniment	X
Baroque	
Tenor range	X
Musical theatre	
Ostinato	
Art song	X

Any 2 = 2 marks

(2)

Play Track 9 ONCE.

- 3.2 Mark TWO items in COLUMN A that relate to Track 9. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 9
Swing rhythm	X
Guitar introduction	
12-bar blues	X
Clarinet	
Trumpet	
Saxophone	X

Any 2 = 2 marks

(2)

Play Track 10 ONCE.

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

COLUMN A	Track 10
A cappella	X
Art song	
Male choir	X
Ostinato	
Ululation	
Call and response	X

Any 2 = 2 marks

(2)

Play Track 11 ONCE.

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

COLUMN A	Track 11
String accompaniment	X
R&B	
Tenor range	X
6	
8	
Guitar introduction	X
Improvisation	

Any 2 = 2 marks

(2)

Play Tracks 8 to 11 ONCE more in succession.

(8 ÷ 2) **[4]**

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

QUESTION 4: WAM

Play Track 12 FOUR times. Pause for 30 seconds after each repetition.

- 4.1 Listen to the extracts from Beethoven's *Symphony No. 6 Op. 68* and answer the questions.

4.1.1 From which movement was this extract taken?

Answer:

1st movement

1st movement = 1 mark

(1)

4.1.2 Write down an Italian music term to describe the tempo of this extract.

Answer:

Italian: Allegro ma non troppo or Andante or Moderato

*1 mark for each correct answer = 1 mark
Any other correct Italian term will also be acceptable.*

(1)

4.1.3 Which section of the orchestra plays the melody in this extract?

Answer:

Strings

Strings = 1 mark

(1)

4.1.4 What is the time signature of this movement?

2
4

Correct time signature = 1 mark

(1)

Play Track 13 TWICE.

4.1.5 Which ONE of the playing techniques below do you hear in the string section of this extract? Make a cross (X) in the appropriate block.

Answer:

Tremolo	X	Pizzicato	Col legno
---------	---	-----------	-----------

Tremolo = 1 mark

(1)

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

Play Track 14 TWICE.

4.2.1 Identify the composer and title of this work.

Answer:

Composer: (WA) Mozart

Title: *The Magic Flute/Der Hölle Rache kocht in meinem Herzen*

<i>Mozart</i>	= 1 mark
<i>The Magic Flute/Der Hölle Rache kocht in meinem Herzen</i>	= 1 mark

(2)

4.2.2 Name the character who sings this extract.

Answer:

Queen of the Night

Queen of the Night = 1 mark

(1)

4.2.3 How does the composer portray intense emotion in this aria? State TWO ways.

Answer:

- Voice type: coloratura soprano – high pitches depict anger
- Acrobatic vocal passages – depict regal status
- Repeated high pitched notes – depict anger and agitation
- Loud dynamic levels – depict intense emotion

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

(2)

Play Track 15 ONCE.

4.2.4 What is the tonality of this extract? Make a cross (X) in the appropriate block.

Answer:

Minor	X	Major	Modal	Atonal
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Minor = 1 mark

(1)

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

Play Track 16 ONCE.

- 4.3.1 Name the TWO string instruments that play the opening melody at the beginning of the extract.

Answer:

- Viola
- Cello

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

(2)

Play Track 17 TWICE.

- 4.3.2 Choose the style period that you associate with this extract. Make a cross (X) in the appropriate block.

Answer:

Baroque	Classical	Romantic X	Modern
---------	-----------	------------	--------

Romantic = 1 mark

(1)

- 4.3.3 Choose the time signature of this extract. Make a cross (X) in the appropriate block.

Answer:

4 4	6 8 X	9 8	5 4
--------	----------	--------	--------

*6
8 = 1 mark*

(1)

- 4.3.4 Name the non-melodic percussion instrument that you hear in this extract.

Answer:

Triangle

Triangle = 1 mark

(16 ÷ 2) (1)
[8]

OR

QUESTION 5: JAZZ

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

Play Track 18 TWICE.

5.1.1 Identify the artist(s).

Answer:

Manhattan Brothers

Manhattan Brothers = 1 mark

(1)

5.1.2 Name the solo instrument which improvises with the vocal part.

Answer:

Clarinet = 1 mark

(1)

Play Track 19 ONCE.

5.1.3 With which South African jazz style do you associate this music?
Make a cross (X) in the appropriate block.

Answer:

Kwela	Marabi	X	New jazz	Mbaqanga
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Marabi = 1 mark

(1)

5.1.4 Give TWO reasons for your answer to QUESTION 5.1.3.

Answer:

- Origins in Xhosa folk songs
- Moderate to upbeat tempo
- Repetitive tune
- Small ensemble/band
- Clear jazz feel, use of instrumental improvisation
- Cyclic 4 bar harmonic pattern

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

(2)

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

Play Track 20 TWICE.

- 5.2.1 With which of the artists below do you associate this music? Make a cross (X) in the appropriate block.

Answer:

Spokes Mashiane	The Jazz Epistles	X	The Flying Jazz Queens	Lemmy Mabaso
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The Jazz Epistles = 1 mark

(1)

- 5.2.2 Identify the style of jazz being played.

Answer:

- New Jazz
- Bebop
- Hard Bop

Any one = 1 mark

(1)

- 5.2.3 Name the instrument that plays the improvised solo part.

Answer:

Saxophone

Saxophone = 1 mark

(1)

Play Track 21 TWICE.

- 5.2.4 Name ONE instrument from the rhythm section.

Answer:

Piano, Bass, Drums

Any one = 1 mark

(1)

- 5.2.5 Which rhythmic device do you hear in this extract? Make a cross (X) in the appropriate block.

Answer:

Polyrhythm	Triple metre	Syncopation	X
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Syncopation = 1 mark

(1)

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

Play Track 22 TWICE.

- 5.3.1 With which ONE of the artists below do you associate this music?
Make a cross (X) in the appropriate block.

Answer:

Miriam Makeba	Sello Galane	Lemmy Mabaso	X
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Lemmy Mabaso = 1 mark

(1)

- 5.3.2 Write down the name of the song.

Answer:

See you later

See you later = 1 mark

(1)

- 5.3.3 Identify the style of jazz being played here.

Answer:

Kwela

Kwela = 1 mark

(1)

- 5.3.4 Name TWO instruments that play solo improvisations.

Answer:

- Saxophone
- Pennywhistle/flute

Saxophone = 1 mark
Pennywhistle/flute = 1 mark

(2)

Play Track 23 ONCE.

- 5.3.5 Name the compositional/performance technique that is used by these two instruments.

Answer:

- Call and response
- Imitation

Any ONE correct answer = 1 mark

(1)

(16 ÷ 2)

[8]

OR

QUESTION 6: IAM

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

Play Track 24 TWICE.

6.1.1 What African style of singing is used here?

Answer:

- Mbube
- Isicathamiya

Mbube or Isicathamiya = 1 mark

(1)

6.1.2 Name ONE group with whom you associate this song.

Answer:

Ladysmith Black Mambazo

Ladysmith Black Mambazo = 1 mark

(1)

6.1.3 Which ONE of the vocal features/techniques below do you hear in this extract? Make a cross (X) in the appropriate block.

Ululation	Scatting	Crepitation X	Yodelling
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Crepitation = 1 mark

(1)

Play Track 25 ONCE.

6.1.4 State TWO characteristics of this style of singing.

Answer:

- Call and response
- Homophonic texture
- Repetitive rhythms
- A cappella male voice ensemble

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

(2)

Play Track 26 ONCE and then play Track 27 ONCE.

- 6.1.5 Compare Track 26 with Track 27 in terms of beat and tempo by completing the table below.

	Track 26	Track 27
Beat	No fixed beat = $\frac{1}{2}$	Regular beat = $\frac{1}{2}$
Tempo	Tempo fluctuates = $\frac{1}{2}$	Consistent fast tempo = $\frac{1}{2}$

1 mark for each track = 2 marks

(2)

Play Track 26 and Track 27 ONCE more in succession.

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

Play Track 28 THREE times.

- 6.2.1 Identify the South African music style.

Answer:

Mbaqanga

Mbaqanga = 1 mark

(1)

- 6.2.2 With which of the artists below do you associate this music? Make a cross (X) in the appropriate block.

Answer:

Manhattan Brothers	Soul Brothers	X	Jabu Khanyile
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Soul Brothers = 1 mark

(1)

- 6.2.3 Identify TWO instruments (excluding the voice) that you hear in this extract.

Answer:

- Organ
- Electric keyboard
- Drum kit
- Bass guitar
- Guitar

2 marks for any two instruments

(2)

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

Play Track 29 ONCE.

6.3.1 Identify the title and composer of this music.

Answer:

Ngwana wa lela – Phillip Tabane

<i>Ngwana wa lela</i>	= 1 mark
<i>Phillip Tabane</i>	= 1 mark

(2)

Play Track 30 ONCE.

6.3.2 With which South African music style do you associate this extract?

Answer:

Malombo Jazz

<i>Malombo Jazz</i>	= 1 mark
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(1)

6.3.3 Give TWO reasons for your answer to QUESTION 6.3.2.

Answer:

- Percussion instruments derived from Bapedi and VhaVenda cultures
- African rhythms provided by the drums
- Plucking of guitar melody
- Lyrical lilting guitar melodies

<i>1 mark for each correct answer up to a maximum of 2 marks</i>
--

(16 ÷ 2)

(2)

[8]

TOTAL SECTION B: 12

SECTION C: FORM**QUESTION 7**

Read and study the questions on the next page for ONE minute.

Play Track 31 ONCE to provide an overview.

Crazy

Willie Nelson

Introduction/Inleiding

A

6 Cra-zy—

10 Cra-zy for fee-lin' so lone-ly— I'm cra-zy—

A1

14 Cra-zy for fee-lin' so blue. I knew— you'd

18 love me as long as you want-ed— and then some day you'd

B

22 leave me for some-bo - dy new. Wor-ry—

26 why do I let my-self wor ry— Won-d'rin'

A2

30 what in the world did I do— I'm Cra-zy— for

33 think-ing that my love could hold you— I'm

Cra-zy for try-in', and Cra-zy for cry-in' and I'm Cra-zy for lov - in' you.

Play Track 32 ONCE.

- 7.1 Analyse the form of this piece. Indicate the main sections on the score by writing capital letters (for example C, D) above the score at the beginning of each section.

Answer:

See score.

SECTION	BAR NUMBERS
Introduction: (Not required)	1–4 ³
A	4 ⁴ (5)–12
A ¹	13–20
B	21–28 ³ (28)
A ²	28 ⁴ (29)–36

1 mark for each correct A section up to 3 marks = 3 marks
1 mark for section B = 1 mark

Alternative answer:

SECTION	BAR NUMBERS	MARKS
Introduction: (Not required)	1–4 ³	
A	4 ⁴ (5)–20	= 2 marks
B	21–28 ³ (28)	= 1 mark
A ²	28 ⁴ (29)–36	= 1 mark

(4)

- 7.2 Name the overall form type of this song.

Answer:

Ternary form or AABA song form

Ternary form or AABA song form = 1 mark

(1)

- 7.3 To which key does the song modulate and in which bar does the modulation occur?

Answer:

G major

Any bars from 25 to 28

G major = 1 mark
Bar numbers = 1 mark

(2)

- 7.4 Identify the compositional technique used in bars 33 and 34. Make a cross (X) in the appropriate block.

Answer:

Sequence	Varied sequence X	Repetition	Imitation
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Varied sequence = 1 mark

(1)

Play Track 33 ONCE.

TOTAL SECTION C: 8
GRAND TOTAL: 30