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# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2016

**MARKS: 30**

**TIME: 1½ hours**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**This paper consists of 20 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. Candidates may remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this 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 in 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 1–20 and Tracks 36–39
    - JAZZ candidates: Tracks 1–10 Tracks 21–26 and Tracks 36–39
    - IAM candidates: Tracks 1–10 and Tracks 27–39
6. A battery-powered CD player must be available in case of a power failure.

**MARKING GRID**

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

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

<b>SECTION C: FORM</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 7 (COMPULSORY)	8		
<b>SUBTOTAL</b>	<b>8</b>		

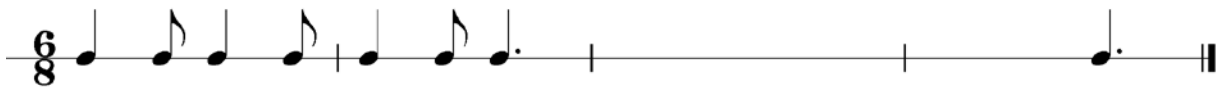
<b>GRAND TOTAL</b>	<b>30</b>		
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**SECTION A: AURAL**

**QUESTION 1**

Play Track 1 TWICE in succession.

- 1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 3–4<sup>1</sup> below.



(3)

Play Track 1 TWICE again. Pause for 30 seconds in between.

Play Track 2 TWICE in succession.

- 1.2 Listen to the extract from *Menuet in G* by Mozart. Fill in the missing pitches that correspond with the music that you hear on the given score.



Play Track 2 ONCE more.

(3)

[6]

**QUESTION 2**

Play Track 3 ONCE to provide a general overview.

Listen to the extract from *Think of Me (Phantom of the Opera)* while you follow the vocal score. Answer the questions that follow.

1  
Think of me, think of me fond - ly when we've said good -

4  
bye. Re - mem - ber me once in a while, please

7  
2.2  
pro - mise me you'll try. Then you'll find that once a -

10  
2.3  
gain you long to take your heart back and be free. If you

13  
e - ver find a mo - ment, spare a thought for me.

**Play Track 4 TWICE.**

2.1 Name the interval at **2.1** (in the vocal part) in bar 3, e.g. Major 2<sup>nd</sup>.

\_\_\_\_\_ (1)

**Play Track 5 TWICE.**

2.2 Name the cadence at **2.2** in bars 7 and 8.

(1)

**Play Track 6 TWICE.**

2.3 This extract starts in bar 9. At **2.3** in bar 11 you will hear a non-chordal note in the vocal line.

2.3.1 Notate this note on the score.

(1)

2.3.2 Name the type of non-chordal note.

\_\_\_\_\_ (1)  
**[4]**

**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 7 TWICE.**

- 3.1 Mark TWO items in COLUMN A that relate to Track 7. Make a cross (X) in TWO appropriate blocks.

<b>COLUMN A</b>	<b>Track 7</b>
Ragtime	
Idiophone	
Trombone	
Cyclic chord structure	
Trumpet	
Pentatonic	

(2)

**Play Track 8 TWICE.**

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

<b>COLUMN A</b>	<b>Track 8</b>
Anacrusis	
Allegro	
Homophonic	
Accelerando	
Polyphonic	
Pizzicato	

(2)

**Play Track 9 TWICE.**

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

<b>COLUMN A</b>	<b>Track 9</b>
Alto	
Aerophone	
Ostinato	
American Jazz	
Idiophone	
Synthesiser	

(2)



**Play Track 10 TWICE.**

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

<b>COLUMN A</b>	<b>Track 10</b>
Chorus	
Polyphonic	
Alla marcia	
Pedal point	
Big Band	
Tranquillo	

(2)  
**(8 ÷ 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 11 ONCE.**

4.1.1 Identify the composer and title of this work.

Composer: \_\_\_\_\_

Title: \_\_\_\_\_

(2)

**Play Track 12 TWICE.**

4.1.2 Which melodic compositional technique is heard in the violas and bassoons at the beginning of this extract?

\_\_\_\_\_

(1)

**Play Track 13 TWICE.**

4.1.3 Which ONE of the following terms best describes the melodic material of the strings and flutes in this extract? Make a cross (X) in the appropriate block.

Cantabile	Arpeggios	Chromatic	Diatonic
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(1)

**Play Track 14 TWICE.**

4.1.4 Give a suitable Italian term to describe the dynamic level of the melodic line in this extract.

\_\_\_\_\_

(1)

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

**Play Track 15 ONCE.**

4.2.1 Identify the genre of this music.

\_\_\_\_\_ (1)

4.2.2 Name the characters who sing in this extract.

\_\_\_\_\_  
\_\_\_\_\_ (2)

**Play Track 16 ONCE.**

4.2.3 Write down a suitable Italian term to describe the change of tempo towards the end of this extract.

\_\_\_\_\_ (1)

**Play Track 17 ONCE.**

4.2.4 Choose the word that best describes the articulation applied in the accompaniment of this extract. Make a cross (X) in the appropriate block.

Staccato	Leggiero	Pizzicato	Vivace
----------	----------	-----------	--------

(1)

4.3 Listen to TWO extracts from Beethoven's *Symphony No. 6* which will be played twice each and answer the questions.

**Play Track 18 TWICE.**

4.3.1 This extract begins with a solo woodwind instrument which is followed by a solo brass instrument. Name each of these instruments.

Woodwind instrument: \_\_\_\_\_

Brass instrument: \_\_\_\_\_ (2)

4.3.2 Identify the movement from which this extract is taken.

\_\_\_\_\_ (1)

**Play Track 19 TWICE.**

4.3.3 Identify the movement from which this extract is taken.

\_\_\_\_\_

(1)

**Play Track 20 TWICE.**

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

$\frac{4}{4}$	$\frac{6}{8}$	$\frac{3}{4}$	$\frac{9}{8}$
---------------	---------------	---------------	---------------

(1)

4.3.5 Mark the character or mood of this extract in COLUMN A. Make a cross (X) in the appropriate block.

COLUMN A	Track 20
Lento	
Tranquillo	
Agitato	
Maestoso	

(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 21 ONCE.**

5.1.1 With which ONE of the following terms would you associate this extract? Make a cross (X) in the appropriate block.

Marabi	Mbaqanga	Jazz in exile	(1)
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5.1.2 Write down the title of this work.

\_\_\_\_\_ (1)

5.1.3 Name TWO artists associated with this extract.

\_\_\_\_\_  
\_\_\_\_\_ (2)

**Play Track 22 TWICE.**

5.1.4 A repetitive rhythmic drive is heard in this extract. Which instrument(s) are heard in this regard? Make a cross (X) in the appropriate block.

Instrument(s)	Track 22
Horn section, bass and piano	
Cymbals, bass and piano	
Piano only	

(1)

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

**Play Track 23 ONCE.**

- 5.2.1 Identify the South African jazz style.  
\_\_\_\_\_ (1)
- 5.2.2 Give TWO reasons for your answer to QUESTION 5.2.1.  
\_\_\_\_\_  
\_\_\_\_\_ (2)
- 5.2.3 Name ONE artist associated with this extract.  
\_\_\_\_\_ (1)
- 5.2.4 Name the title of the work.  
\_\_\_\_\_ (1)

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

**Play Track 24 ONCE.**

- 5.3.1 Identify the South African jazz style.  
\_\_\_\_\_ (1)
- 5.3.2 Give TWO reasons for your answer to QUESTION 5.3.1.  
\_\_\_\_\_  
\_\_\_\_\_ (2)
- 5.3.3 Name the female vocalist associated with this extract.  
\_\_\_\_\_ (1)

**Play Track 25 ONCE.**

5.3.4 Describe how the call-and-response technique is used in this extract.

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(1)

**Play Track 26 ONCE.**

5.3.5 With which of the following items do you associate this extract? Make a cross (X) in the appropriate block.

Riff	Electric organ	Polyphonic
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(16 ÷ 2)

(1)  
[8]

**TOTAL SECTION B: 12**

**OR**

**QUESTION 6: IAM**

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

**Play Track 27 ONCE.**

6.1.1 Identify the South African style. Make a cross (X) in the appropriate block.

Marabi	Mbaqanga	Isicathamiya	(1)
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6.1.2 Give TWO reasons for your answer to QUESTION 6.1.1.

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(2)

**Play Track 28 ONCE.**

6.1.3 Name the artist/group with whom you associate this song.

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(1)

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

**Play Track 29 ONCE.**

6.2.1 With which type of song do you associate the extract? Make a cross (X) in the appropriate block.

Wedding song	Funeral song	Struggle song	War song	(1)
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**Play Track 30 ONCE.**

6.2.2 With which type of song do you associate the extract? Make a cross (X) in the appropriate block.

Lullaby	Celebration song	Initiation song	Work song	(1)
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**Play Tracks 31 and 32 TWICE in succession.**

6.2.3 Listen to the TWO tracks which will be played TWICE in succession.

Complete the table below. Identify the voice type, compositional technique and percussion instrument used in each track.

	Track 31	Track 32
<b>Voice type</b>		
<b>Compositional technique</b>		
<b>Percussion instrument</b>		

(3)

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

**Play Track 33 ONCE.**

6.3.1 Identify the chordophone that you hear in the introduction of this extract.

\_\_\_\_\_ (1)

6.3.2 Name the voice type of the solo singer who introduces the melody.

\_\_\_\_\_ (1)

6.3.3 Identify the vocal compositional technique used in this extract. Make a cross (X) in the appropriate block.

Call and response	Ululation	Crepitation	Imitation
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(1)

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

Play Track 34 and Track 35 TWICE in succession.

Identify TWO instruments in each of the extracts.

	Track 34	Track 35
<b>Instruments</b>		

(4)  
[8]

**TOTAL SECTION D: 12**



- 7.1 Name the overall form of this work. (1)  
\_\_\_\_\_
- 7.2 Motivate your answer to QUESTION 7.1 by indicating the main sections on the score. Write capital letters above the staff. (3)
- 7.3 Name the main key of the work in bars 1–16. (1)  
\_\_\_\_\_

7.4 To which key does the work modulate (change key) in bar 17?

\_\_\_\_\_ (1)

**Play Track 37 ONCE.**

7.5 Which compositional technique is used in the bass part from in 1–5?

\_\_\_\_\_ (1)

**Play Track 38 ONCE.**

7.6 This track starts in bar 27. Name the cadence in bars 30–32.

\_\_\_\_\_ (1)

**Play Track 39 ONCE.**

**[8]**

**TOTAL SECTION C: 8**  
**GRAND TOTAL: 30**

