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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2011

MEMORANDUM

MARKS: 30

This memorandum consists of 14 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Answer ALL the questions.
3. Write your answers on this question paper.
4. Candidates will write this examination while they are listening to a CD.
5. The music teacher of the centre must conduct the examination in the presence of the invigilator.
6. The last page of this question paper is manuscript paper that the candidate can use for rough work. The candidate may remove it.

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 indicated in the question paper. Allow adequate time between repeated tracks to allow candidates to write their answers before playing the next track.
3. The number of the track must be announced clearly each time before it is played.
4. CD players must be equipped with batteries to ensure that sound examples can be played during a power failure.

MARKING GRID

QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	2		
2	6		
SUBTOTAL	8		
SECTION B			
3	8		
4	4		
SUBTOTAL	12		
SECTION C			
5	10		
SUBTOTAL	10		
GRAND TOTAL:	30		

SECTION A: AURAL

QUESTION 1: RHYTHM AND PITCH

1.1 Track 1 will be played THREE times directly in succession.

Listen to the music example.

Make a cross (X) in the block next to the melody that corresponds with the clarinet melody in the recording.

1.1.1 

1.1.2  X

1.1.3

A musical score for a single melodic line in treble clef, key of B-flat major (two flats), and 3/4 time signature. The melody consists of 16 measures. It begins with a half note G4, followed by quarter notes A4 and Bb4. Measures 3-8 feature eighth-note patterns with various ties and slurs. Measure 9 has a dotted half note G4. Measure 10 has a dotted half note F#4. Measure 11 has a dotted half note E4. Measure 12 has a dotted half note D4. Measure 13 has a dotted half note C4. Measure 14 has a dotted half note Bb3. Measure 15 has a dotted half note Ab3. Measure 16 ends with a whole rest.

(1)

1.2 Track 2 will be played ONCE.

Listen to the music.

The oboe plays a higher pitch than the clarinet melody. Make a cross (X) in the block underneath the term below to indicate the most suitable term for this melody.

Ground bass	Ostinato	Counter-melody	Unison

(1)
[2]

QUESTION 2: DICTATION, CADENCES, CHORDS AND INTERVALS

Track 3 will be played ONCE.

Read and study the questions for ONE minute.

The Entertainer

Scott Joplin

2.1 Track 3 will be played again.

Complete the missing notes at (b), (c) and (e) on the music score above.

See score on next page.

(3)

2.2 Track 3 will be played again.

Name the interval formed between the marked notes at (a), (for example perfect fifth).

Minor second/Semitone

(1)

2.3 Track 3 will be played again.

Name the cadences formed at (d) and (f).

(d) **Imperfect cadence**(f) **Perfect cadence**

(2)

[6]

Answer:

The Entertainer

Scott Joplin

The musical score is written in 4/4 time and consists of 16 measures. The key signature has one sharp (F#). The score is divided into four staves, with measures 1-4 on the first, 5-8 on the second, 9-12 on the third, and 13-16 on the fourth. Six specific sections are bracketed and labeled with letters in parentheses:

- (a) Measures 3-4: A half-note chord (F#4, C5) followed by a half-note chord (F#4, B4).
- (b) Measures 6-7: A half-note chord (F#4, C5) followed by a half-note chord (F#4, B4).
- (c) Measures 7-8: A half-note chord (F#4, C5) followed by a half-note chord (F#4, B4).
- (d) Measures 8-9: A half-note chord (F#4, C5) followed by a half-note chord (F#4, B4).
- (e) Measures 13-14: A half-note chord (F#4, C5) followed by a half-note chord (F#4, B4).
- (f) Measures 14-15: A half-note chord (F#4, C5) followed by a half-note chord (F#4, B4).

TOTAL SECTION A: 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3**

Read and study the question for ONE minute.

3.1 Track 4 will be played THREE times.

Listen to the music from *Ingoma*. Answer the questions below.

3.1.1 At the beginning of Track 4 you hear the leader call out to the rest of the ensemble. How many times does he call, and how many times do they answer him?

Answer: Four times (1)

3.1.2 Are the drums played with drum sticks or hands?

Answer: Drum Sticks (1)

3.2 Track 5 will be played THREE times.

Listen to *Music for Timbila*. Answer the questions below.

3.2.1 In this music the dancers play fast and repeated notes on rattles/shakers. Does the repetition of the notes ever stop?

Answer: No (1)

3.2.2 Which TWO of the instruments below can also be heard? Make a cross (X) in the appropriate blocks.

Bells	
Whistles	

Xylophone	
Ghongs	

(2)

3.3 Tracks 6 and 7 will be played THREE times in succession.

Listen to *Song with Sanza* and *Whispered Song*.

Compare the two works and make a cross (X) in the appropriate blocks.

	Track 6 <i>Song with Sanza</i>	Track 7 <i>Whispered Song</i>
The singer uses a hoarse, breathy tone, and some phrases are ended by descending sighs.		X
The pattern of the rhythm sticks are irregular.	X	
A stringed instrument is used.		X

(3)
[8]

QUESTION 4: RECOGNITION

Tracks 8 to 20 will be played in succession while candidates read through the questions.

Answer FOUR of the following questions. Some questions consist of two subdivisions and must be regarded as a unit.

Tracks 8 to 20 will be played a second time, also in succession.

Answer the questions of your choice.

DO NOT answer more than FOUR questions. Note that only the FIRST FOUR answered questions will be marked.

4.1 **Track 8**

4.1.1 From which style period has this extract been taken?

Answer: Classical (1)

4.1.2 Give ONE reason to substantiate your answer.

Answer: Alberti bass, thin texture, piano, homophonic, regular time signature, melody easy to remember, or any other correct feature. (1)

4.2 **Track 9**

4.2.1 Write down the name of the artist singing in this extract.

Answer: Mandoza (1)

4.2.2 With which musical style do you associate this extract?

Answer: Kwaito (1)

4.3 **Track 10**

4.3.1 Identify the genre of this extract.

Answer: String quartet/Chamber music (1)

4.3.2 Which instrument below does NOT play in this performance? Make a cross (X) in the appropriate block.

Violin	Cello
Flute	Viola

(1)

4.4 **Track 11**

- 4.4.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

South African jazz	Glam rock
Heavy metal	R&B

(1)

- 4.4.2 With which artist do you associate this extract?

Answer: David Bowie

(1)

4.5 **Track 12**

- 4.5.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

British pop	Glam rock
Heavy metal	R&B

(1)

- 4.5.2 With which artist(s) do you associate this extract?

Answer: Metallica

(1)

4.6 **Track 13**

- 4.6.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

Girl/Boy bands	Kwaito
Heavy metal	R&B

(1)

- 4.6.2 With which artist(s) do you associate this extract?

Answer: Westlife

(1)

4.7 **Track 14**

- 4.7.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

British pop	Kwaito
Heavy metal	R&B

(1)

- 4.7.2 With which artist(s) do you associate this extract?

Answer: Oasis

(1)

4.8 **Track 15**

- 4.8.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

British pop	Kwaito
Heavy metal	R&B

(1)

- 4.8.2 With which artist(s) do you associate this extract?

Answer: Michael Jackson

(1)

4.9 **Track 16**

- 4.9.1 With which ONE of the following South African composers do you associate this extract? Make a cross (X) in the appropriate block.

Lucky Dube	Mandoza	SJ Khosa
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(1)

- 4.9.2 Give ONE reason to substantiate your answer.

Answer: Choral music

(1)

4.10 **Track 17**

- 4.10.1 With which ONE of the following South African composers do you associate this extract? Make a cross (X) in the appropriate block.

Mandoza	Mzilikazi Khumalo	Steve Hofmeyr
---------	--------------------------	---------------

(1)

- 4.10.2 Give ONE reason to substantiate your answer.

Answer: Choral music

(1)

4.11 **Track 18**

- 4.11.1 What is the musical style of this extract?

Answer: Jazz

(1)

- 4.11.2 Give ONE reason to substantiate your answer.

Answer: Swing style, improvising, syncopated rhythms, steady beat, distinctive tone colour and technique of performance, etc.

(1)

4.12 **Track 19**

4.12.1 Identify the genre of this extract.

Answer: Opera/Aria (1)

4.12.2 Which type of voice do you hear? Make a cross (X) in the appropriate block.

Contralto	Tenor	Baritone
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 (1)4.13 **Track 20**

4.13.1 Identify the genre of this extract.

Answer: Art song/'Lied' (1)

4.13.2 Name the composer of this extract.

Answer: Schubert (1)
(8 ÷ 2) **[4]****TOTAL SECTION B: 12**

SECTION C: FORM**QUESTION 5**

Track 21 will be played ONCE.

Study the solo instrument part while you are listening to the musical extract.

LEAVING SCHOOL BLUES
*(for those history makers)**Melancholy but not too sad = 60*Niel van der Watt
9 - 15 September 1996

Introduction/Inleiding

7 *mp*

12 *p* *mp* *mp*

18 *mf* *mp* *mf* *mf*

23 *f* *mf* *f* *f* *mp*

29 *mf* *cresc.*

34 *f* *mp* *mp*

39 *mf* *p* *mf*

43 *mp* *dim.*

47 *mf* *mp* *mf*

5.1 Track 21 will be played again.

Name the TWO instruments playing in this performance.

Answer: Clarinet and piano (1)

5.2 Identify the style period of this work.

Answer: 20th century (1)

5.3 Track 21 will be played again.

This work is in ternary form. Which ONE of the following schematic representations matches the form of this work? Make a cross (X) in the appropriate block.

Introduction A B C Coda ☐

Introduction A B A Coda ☒

A B A B Coda ☐

(1)

5.4 Complete the table below.

Section	Bar numbers	Key
Introduction	1 – 5	A ^b major
A	6 – 21	A ^b major
B	22 – 37	E ^b major
A	38 – 47 ¹	A ^b major
Coda	47 ¹ – 51	A ^b major

(6 ÷ 2) (3)

5.5 Track 21 will be played again.

Name TWO differences between bars 6 – 7 and 38 – 39.

Answer: The clarinet plays an octave higher in bars 37 – 38. The pitch of the left-hand part of the piano changes (higher pitch in bars 6 – 7).

(2)

- 5.6 Identify the non-harmonic note B-natural in bar 6 (for example suspension, et cetera).

Answer: Auxiliary note (1)

- 5.7 Name the key and cadence in bars 28 – 29.

Answer: E^b major – Perfect cadence (1)

TOTAL SECTION C: 10
GRAND TOTAL: 30