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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2012

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 33

TIME: 1½ hours

This question paper consists of 15 pages and 1 page of manuscript paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Answer ALL the questions. Note that there are choices in QUESTION 3 and QUESTION 5.
3. Write your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
4. This examination will be written while candidates 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 intended for rough work. The candidate may remove this page.

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 allow candidates 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. A battery-powered CD player must be available in case of a power failure.

MARKING GRID

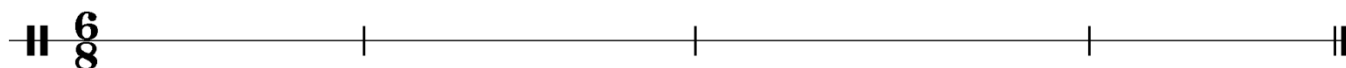
QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	2		
2	9		
SUBTOTAL	11		
SECTION B			
3	6		
4	3		
5	3		
SUBTOTAL	12		
SECTION C			
6	10		
SUBTOTAL	10		
GRAND TOTAL	33		

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SECTION A: AURAL**QUESTION 1: RHYTHM**

Play Track 1 FOUR times. Pause for ONE minute between each repeat.

Notate the rhythmic pattern that you hear on the score below.



(4 ÷ 2) [2]

QUESTION 2

Read and study the questions for ONE minute.

Play Track 2 ONCE to provide a general overview.

I Wonder

Words and Music by Benny Andersson, Stig Anderson and Bjorn Ulvaeus

(a)



I won-der, it's frigh- t'ning. Lea-ving now is that the right thing?

5

(b)



I won-der, it scares me. But who the hell_ am I,

8

(c)



if I don't e - ven try. I'm not a co - ward,

11

(d)



Oh, no, I'll be strong. One chance in a

14

(e)



life - time. Yes, I will take it, it can't go wrong.

Play Track 3 THREE times. Pause for ONE minute between each repeat.

- 2.1 Listen to the music from bars 1–4. Complete bars 3–4 by filling in the missing notes at (a). (4)

Play Track 4 TWICE.

- 2.2 Listen to the music from bars 5–8. Fill in the missing non-harmonic notes on the score at (b) and (c) and identify the type of non-harmonic notes at (b) and (c) below.

(b) _____

(c) _____ (2)

Play Track 3 and Track 4 ONCE again.

- 2.3 What difference do you hear when you compare bars 1 and 2 on Track 3 with bars 5 and 6 on Track 4?

_____ (1)

Play Track 5 ONCE.

- 2.4 Listen to bars 9–12. Which rhythmic compositional technique is used in the melody in bars 11–12² at (d)?

_____ (1)

Play Track 6 TWICE.

- 2.5 Listen to bars 13–17. Name the interval which is formed between the two missing notes at (e).

_____ (1)
[9]

TOTAL SECTION A: 11

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3****Answer QUESTION 3.1 OR 3.2 OR 3.3.**

Read and study the questions for ONE minute.

Play Tracks 7, 8 and 9 in succession so that candidates may choose which question to answer.

3.1

Play Track 7 TWICE.

3.1.1 Identify the large-scale genre from which this work comes.

(1)

3.1.2 Circle FIVE items that you hear in this extract.

Spoken voice	Lento
Quadruple metre	Duple metre
Compound time	Tempo increases
Fandango rhythm	Trumpet
<i>pp</i>	Clarinet

(5)
[6]**OR**

3.2

Play Track 8 TWICE.

3.2.1 Identify the style of this work.

(1)

3.2.2 Circle FIVE items that you hear in this extract.

Hazy atmosphere	Allegro
Triple metre	Moderato
Dominant 7 th chords	Parallel thirds
Whole-tone scale	Parallel augmented triads
Pedal point	Senza pedale

(5)
[6]

OR

3.3

Play Track 9 TWICE.

3.3.1 Identify the large-scale genre from which this work comes.

(1)

3.3.2 Circle FIVE items that you hear in this extract.

High solo flute	Fast tempo
Dissonance	Lento
Changing metres	Solo bassoon
Cor anglais	Pizzicato strings
French horn solo	Trumpet melody

(5)
[6]

QUESTION 4

Play Track 10 THREE times.

Listen to Track 10 and answer the questions below.

4.1 Which musical styles are mixed in this extract?

 (2)

4.2 What is the time signature of this extract?

 (1)

4.3 Name THREE instruments that you hear in this extract.

 (3)
(6 ÷ 2) **[3]****QUESTION 5**

Read and study the questions in silence for THREE minutes.

Play Tracks 11–17 ONCE.

Choose any THREE questions from QUESTIONS 5.1 to 5.7. Indicate which questions you have chosen by circling the appropriate number.

Play Track 11 ONCE.

5.1 (a) With which type or style of music do you associate this work? Make a cross (X) in the appropriate block.

Music for social occasions	Kwaito	Moppies and ghoema songs
----------------------------	--------	--------------------------

(1)

(b) Apart from the voices, name TWO instruments used in this work.

 (2)

Play Track 12 ONCE.

- 5.2 (a) With which type or style of music do you associate this work? Make a cross (X) in the appropriate block.

Music for social occasions	Kwaito	Moppies and ghoema songs
----------------------------	--------	--------------------------

(1)

- (b) Apart from the voice, name TWO instruments used in this work.

(2)

Play Track 13 ONCE.

- 5.3 (a) With which type or style of music do you associate this work? Make a cross (X) in the appropriate block.

Music for social occasions	Kwaito	Moppies and ghoema songs
----------------------------	--------	--------------------------

(1)

- (b) Apart from the voice, name TWO instruments used in this work.

(2)

Play Track 14 ONCE.

- 5.4 Indicate THREE musical terms that you associate with this work. Make a cross (X) in the appropriate blocks.

Polyphony	Pizzicato	Aerophones
Glissando	Call and response	Syncopation
Homophony	Idiophones	Da capo

(3)

Play Track 15 ONCE.

- 5.5 Indicate THREE musical terms that you associate with this work. Make a cross (X) in the appropriate blocks.

Ritenuato/Accelerando	Baroque	Pizzicato
Glockenspiel	Da capo	Polyphony
Glissando	Membranophones	Idiophones

(3)

Play Track 16 ONCE.

- 5.6 Indicate THREE musical terms that you associate with this work. Make a cross (X) in the appropriate blocks.

Cello melody	Irregular metre	Polyphony
Irregular phrases	Djembe/Conga	Flute melody
Duet	Ostinato	Afro Jazz

(3)

Play Track 17 ONCE.

- 5.7 Which THREE of the following terms do you associate with this work?

Triple time	Ostinato	Pizzicato
Glissando	Classical	Blues
Monophony	Alto voice	Idiophones

(3)

(9 ÷ 3)

[3]

TOTAL SECTION B: 12

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PLEASE TURN OVER

SECTION C: FORM**QUESTION 6**

Read through the questions below.

Play Track 18 ONCE.

Study the piano part while you listen to the extract.

Wichtige Begebenheit R. Schumann

$\text{♩} = 138$

The piano score for 'Wichtige Begebenheit' by Robert Schumann is presented in five systems. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked as 138 beats per minute. The score begins with a forte (f) dynamic. The first system contains measures 1 through 4. The second system contains measures 5 through 8, with a mezzo-forte (mf) dynamic. The third system contains measures 9 through 12, with a fortissimo (ff) dynamic. The fourth system contains measures 13 through 16, with a forte (f) dynamic. The fifth system contains measures 17 through 20, with a mezzo-forte (mf) dynamic. The score includes various musical notations such as chords, arpeggios, and slurs.

Play Track 18 ONCE again.

- 6.1 Provide a complete analysis of the overall structure of this piece on the score. Mark the relevant sections with appropriate capital letters and write down the main keys. Write down the type of form in the space below.

(6)

Play Track 19 ONCE.

- 6.2 What is the difference between bars $0^3 - 4^2$ and $4^3 - 8^2$?

(1)

Play Track 18 ONCE.

- 6.3 Write down TWO prominent rhythmic motives that occur in this piece.

(2)

Play Track 18 ONCE again.

- 6.4 Describe the mood or atmosphere of this piece in your own words.

(1)

[10]

TOTAL SECTION C: 10
GRAND TOTAL: 33

The page contains 12 empty musical staves, each consisting of five horizontal lines, for writing musical notation. The staves are arranged vertically and are separated by small gaps.