

Matric Exam Revisions For The Class Of 2020

MUSIC P2

(2017, 2018, 2019)

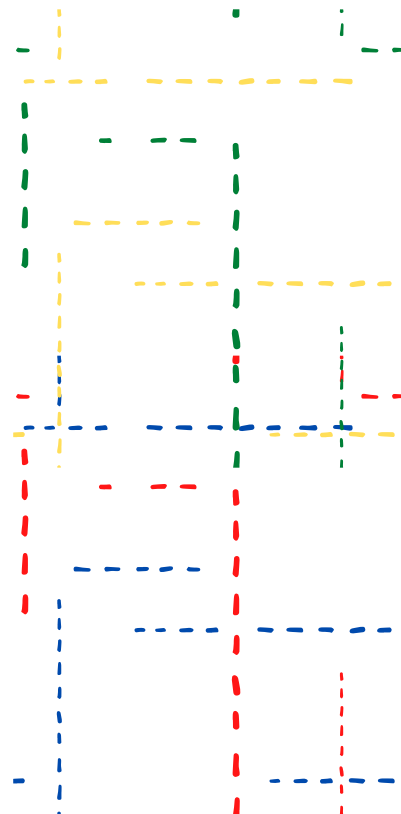
QUESTION PAPERS & MEMOS



MUSIC P2

2017

QUESTION PAPER





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**MUSIC P2
NOVEMBER 2017**

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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FOR OFFICIAL USE ONLY							
QUESTION	MARKS OBTAINED			MODERATED			
	MAX.	MARKS OBTAINED	SIGN	MODERATED MARKS		SIGN	
	10	1		10	1		
1	5						
2	5						
3	4						
4/5/6	8						
7	8						
TOTAL	30						

This paper consists of 21 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 done 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 in order to provide enough information in their answer.
10. Write neatly and legibly.

INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each music extract (track) must be played the number of times specified in the question paper.
3. Allow adequate time between tracks to give 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 do the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with music extracts.
 - An invigilator must be present in each venue.
6. The tracks have to be played as follows:
 - WAM candidates: Tracks 1–24 and Track 39
 - JAZZ candidates: Tracks 1–13 ,Tracks 25–30 and Track 39
 - IAM candidates: Tracks 1–13 and Tracks 31–39
7. A battery-powered CD player must be available in case of a power failure.

SUMMARY OF MARKS

SECTION A: AURAL	TOTAL
QUESTION 1 (COMPULSORY)	5
QUESTION 2 (COMPULSORY)	5
SUBTOTAL	10
SECTION B: RECOGNITION	TOTAL
QUESTION 3 (COMPULSORY)	4
QUESTION 4 (WAM) OR	8
QUESTION 5 (JAZZ) OR	8
QUESTION 6 (IAM)	8
SUBTOTAL	12
SECTION C: FORM	TOTAL
QUESTION 7 (COMPULSORY)	8
SUBTOTAL	8
GRAND TOTAL	30

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 2–3 below.

(2)

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

Play Track 2 TWICE.

1.2 Make a cross (X) in the block that best describes the harmonic progression that you hear.

- (a) Twelve-bar cyclic chord progression
- (b) Twelve-bar classical chord progression
- (c) Twelve-bar blues chord progression

(1)

Play Track 3 THREE times in succession.

1.3 Listen to Track 3 and answer the questions below.

1.3.1 Which ONE of the extracts (a), (b) or (c) below corresponds with the melody of the music that you hear? Make a cross (X) in the appropriate block.

(a)



(b)



(c)



(1)

Play Track 3 ONCE more.

1.3.2 Which music style best describes this extract? Make a cross (X) in the appropriate block.

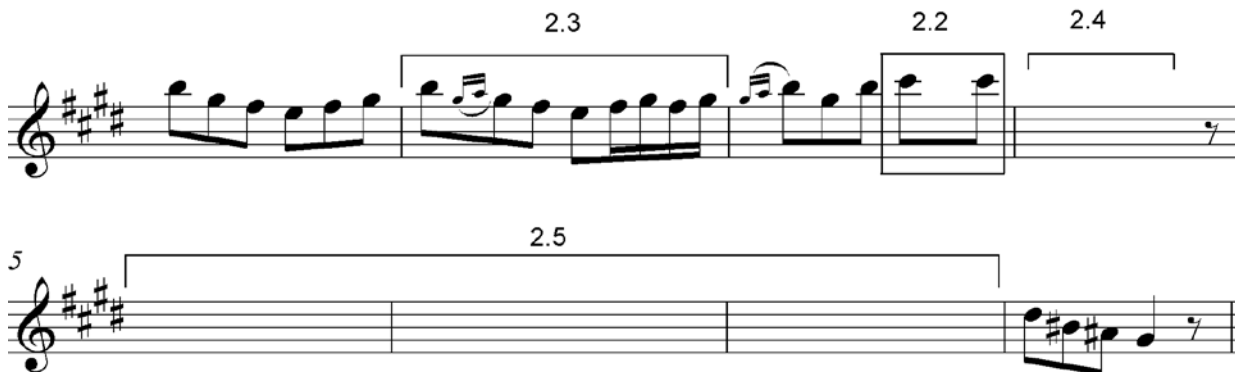
Progressive jazz	Blues	Cool jazz	Pop
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(1)
[5]

QUESTION 2

Play Track 4 ONCE to provide a general overview.

Listen to the extract from *The Peer Gynt Suite* by Grieg below. Answer the questions that follow.



Play Track 5 ONCE.

2.1 Which ONE of the following items describes the time signature? Make a cross (X) in the appropriate block.

Compound triple	Simple triple	Compound duple
-----------------	---------------	----------------

(1)

Play Track 6 TWICE.

2.2 Listen to bars 1–4.

2.2.1 Write the note that was omitted on the score at **2.2**. Use the correct note value. (1)

2.2.2 Name the interval formed between the given notes and the missing note at **2.2**, e.g. Major 3rd. (1)

2.3 Which ONE of the following compositional techniques is used at **2.3** in bar 2?

Sequence	Ostinato	Variation	Inversion
----------	----------	-----------	-----------

(1)

Play Track 7 TWICE.

2.4 The notation at **2.4** was omitted from the score. Fill in the missing pitches and note values that correspond with the melody that you hear. (2)

Play Track 8 TWICE.

2.5 Listen to bars 1–8.

Name THREE differences that you hear between bars 1–4 and bars 5–8.

(3)

2.6 Give the Italian term for the articulation used in the extract from *The Peer Gynt Suite*.

(10 ÷ 2)

(1)

[5]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Study ALL the questions of QUESTION 3 for two minutes.

Play Track 9 and Track 10 TWICE.

3.1 Listen to the following TWO extracts, Track 9 and Track 10. Make a cross (X) in the block that represents the vocal technique used by the performer(s).

3.1.1 Track 9:

Yodelling	Falsetto singing	Overtone singing	Whispering
-----------	------------------	------------------	------------

(1)

Track 10:

3.1.2

Yodelling	Falsetto singing	Overtone singing	Whispering
-----------	------------------	------------------	------------

(1)

Play Track 11 TWICE.

3.2 Indicate TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 11
Harp	
Adagio	
Piano	
Pizzicato	
Xylophone	
Irregular time	

(2)

Play Track 12 TWICE.

3.3 Indicate TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 12
4/4	
Rhythmic ostinato	
Staccato melody	
Woodwind instruments	
Strings	
Pedal point	

(2)

Play Track 13 TWICE.

- 3.4 Indicate TWO items in COLUMN A that relate to the music that you hear.
Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 13
Glockenspiel	
Alto	
Legato	
Xylophone	
Clarinet	
Harp	

(8 ÷ 2) (2)
[4]

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

QUESTION 4: WAM

Listen to the extracts and answer the questions that follow.

Where choices are given, make a cross (X) in the appropriate block.

Play Track 14 ONCE.

4.1 With which genre do you associate this extract?

Concerto	Sonata	Symphony	Concert overture
----------	--------	----------	------------------

(1)

Play Track 15 TWICE.

4.2 Indicate TWO items that are CORRECT with reference to the music that you hear.

Scherzando	
Melody in clarinet part	
Development	
Accentuation	
Recapitulation	
Grave	
Allegro	

(2)

Play Track 16 TWICE.

4.3 Give ONE Italian musical term that describes the change you hear in the tempo of this extract.

(1)

Play Tracks 17 THREE times.

4.4 Name the solo wind instrument that is used in this extract.

(1)

Play Tracks 18, 19 and 20 ONCE in succession.

4.5 Identify the voice type in EACH extract.

TRACK	VOICE TYPE
Track 18	
Track 19	
Track 20	

(3)

Play Track 21 ONCE.

4.6 Name the character that sings in this extract.

_____ (1)

Play Track 22 ONCE.

4.7 Name the character that sings in this extract. What is unique about this voice type?

Character: _____

Description: _____ (2)

Play Track 23 TWICE.

4.8 From which movement in Beethoven's *Symphony No. 6* has this extract been taken?

5 th movement	1 st movement	6 th movement
--------------------------	--------------------------	--------------------------

 (1)

4.9 Choose a suitable tempo indication for this extract.

Sehr schnell	Allegro ma non troppo	Andante ma non troppo
--------------	-----------------------	-----------------------

 (1)

4.10 Which ONE of the following wind instruments plays the melody in this extract?

Bassoon	Oboe	Flute	Trumpet
---------	------	-------	---------

 (1)

Play Track 24 TWICE.

4.11 Which section of the orchestra do you hear in this extract?

_____ (1)

4.12 Name the cadence with which this extract ends.

_____ (1)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

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

Where choices are given, make a cross (X) in the appropriate block.

Play Track 25 ONCE.

5.1.1 Identify the South African jazz style that you hear in this extract.

Mbaqanga	New jazz/Afro jazz	Marabi	Kwela
----------	--------------------	--------	-------

(1)

Play Track 26 TWICE.

5.1.2 Name the playing/performance technique that you hear in the bass line of this extract.

(1)

5.1.3 Which ONE of the following is the CORRECT combination of instruments that you hear in this extract?

Kora Double bass Saxophone Shaker Drum kit	Marimba Double bass Clarinet Shaker Drum kit	Marimba Double bass Saxophone Shaker Drum kit	Marimba Double bass Trombone Shaker Djembe
--	--	---	--

(1)

Play Track 27 TWICE.

5.1.4 Name the South African band that you associate with this extract.

(1)

5.1.5 Describe the contrasting features between the instrument sections of this band. Exclude the voice from the description.

(2)

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

Play Track 28 TWICE.

5.2.1 Identify the South African jazz style that you hear in this extract.

_____ (1)

5.2.2 Give TWO reasons to substantiate your answer to QUESTION 5.2.1.

_____ (2)

5.2.3 Identify the instrument that improvises throughout this extract.

_____ (1)

Play Track 29 ONCE.

5.2.4 Which ONE of the following is the CORRECT combination of vocal lines that you hear in this extract?

Alto melody Backing melodies Speech-like singing	High female melody Backing vocals Male spoken voice	Falsetto solo voice No backing vocals Male spoken voice
--	---	---

(1)

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

Play Track 30 TWICE.

5.3.1 Identify the South African music style that you hear in this extract.

_____ (1)

5.3.2 Give TWO reasons to substantiate your answer to QUESTION 5.3.1.

_____ (2)

5.3.3 Name ONE instrument that provides the steady beat in the song.

_____ (1)

5.3.4 Identify ONE compositional technique used in the melody.

_____ (1)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

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

Where choices are given, make a cross (X) in the appropriate block.

Play Track 31 TWICE.

6.1.1 Identify the indigenous music style that you hear in this extract.

_____ (1)

6.1.2 Give THREE reasons to substantiate your answer to QUESTION 6.1.1. Refer to instrumentation and use of melody.

_____ (3)

Play Track 32 ONCE.

6.1.3 Name the rhythmic compositional technique used in the drum part.

_____ (1)

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

Play Track 33 ONCE.

6.2.1 Identify ONE idiophone that you hear in this extract.

_____ (1)

6.2.2 Listen to the rhythmic aspects of this song and give TWO reasons why it is typically indigenous African music.

_____ (2)

Play Track 34 TWICE.

6.2.3 Which ONE of the following best describes the texture that you hear in the music?

Single-layered	A cappella	Homophonic	Multi-layered
----------------	------------	------------	---------------

(1)

6.2.4 Name ONE vocal technique that you hear in this extract.

(1)

Play Track 35 TWICE.

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

6.3.1 Identify the South African music style that you hear in this extract.

(1)

6.3.2 Give TWO reasons to substantiate your answer to QUESTION 6.3.1.

(2)

Play Track 36 and Track 37 TWICE.

6.3.3 Describe TWO differences between the introductions of the two extracts.

TRACK 36	TRACK 37
_____	_____
_____	_____
_____	_____

(2)

Play Track 38 ONCE.

6.3.4 How does the call and response in this extract compare with the typical call and response in maskandi?

(1)
[8]

TOTAL SECTION B: 12

LEAVE THIS PAGE BLANK.

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 39 ONCE to provide an overview.

Listen to the piece below while you study the score.

Wiegenlied

Brahms

Tranquillo con moto

The image shows the musical score for Brahms' 'Wiegenlied' (Lullaby). It is written for Violin/Violo and Piano/Klavier. The score is in 3/4 time and B-flat major. The tempo is marked 'Tranquillo con moto'. The piece begins with a piano (p) dynamic. The score is divided into five systems, with measures 4, 8, 12, and 16 marked at the beginning of their respective systems. The first system shows the initial melodic line in the violin and the accompaniment in the piano. The second system continues the melody and accompaniment. The third system shows the melody moving to a higher register. The fourth system features a first ending (1.) and a second ending (2.). The piece concludes with a piano (p) dynamic marking.

Play Track 39 again.

7.1 Analyse the form structure of this piece. Use the table below.

SECTION	BAR NUMBERS

(3)

7.2 What is the texture of this piece? Make a cross (X) in the appropriate block.

Monophonic	Homophonic	Polyphonic	Multiphonic
------------	------------	------------	-------------

(1)

7.3 Which ONE of the compositional techniques below is used in the bass part of the accompaniment in bars 1–8? Make a cross (X) in the appropriate block.

Rhythmic variation	Inversion	Pedal point	Melodic sequence
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(1)

Play Track 39 again.

7.4 Name the type of non-chordal note that you hear on the first beat of bar 6 in the violin part.

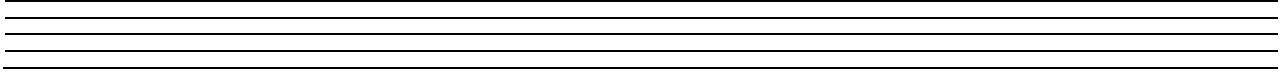
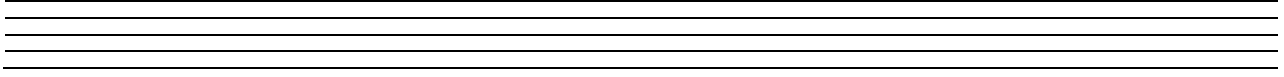
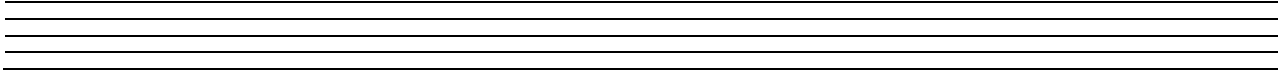
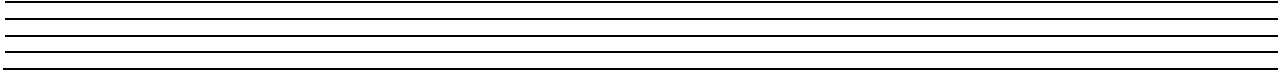
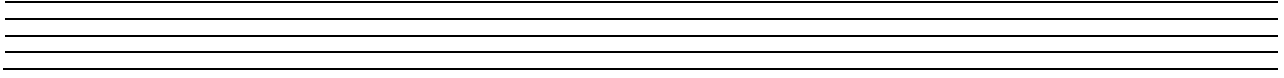
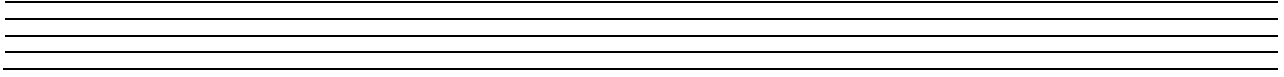
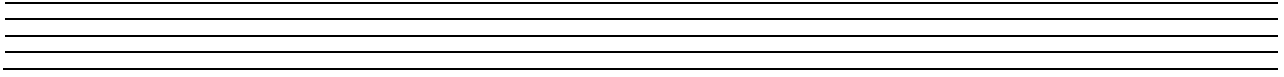
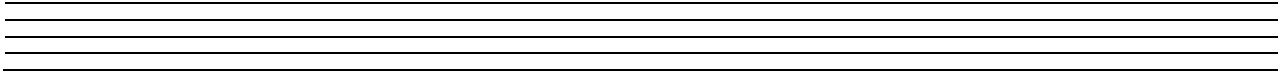
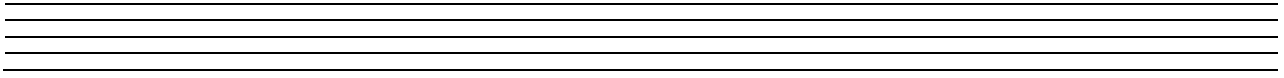
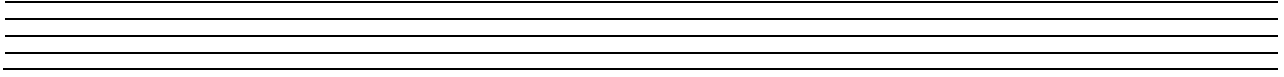
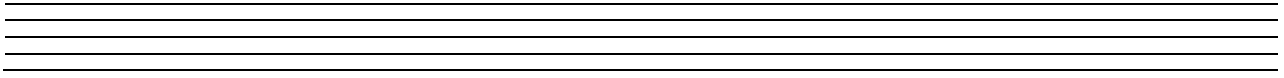
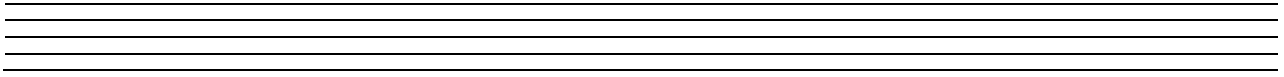
(1)

7.5 Write down ONE rhythmic difference between the violin part and the accompaniment part in bars 0³–10¹.

(2)

Play Track 39 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

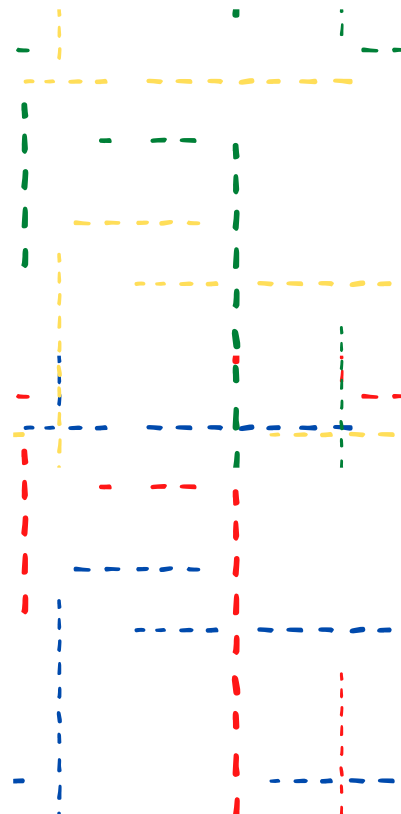




MUSIC P2

2017

MEMO





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2017

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 20 pages.

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SUMMARY OF MARKS

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QUESTION 2 (COMPULSORY)	5
SUBTOTAL	10
SECTION B: RECOGNITION	TOTAL
QUESTION 3 (COMPULSORY)	4
QUESTION 4 (WAM) OR	8
QUESTION 5 (JAZZ) OR	8
QUESTION 6 (IAM)	8
SUBTOTAL	12
SECTION C: FORM	TOTAL
QUESTION 7 (COMPULSORY)	8
SUBTOTAL	8
GRAND TOTAL	30

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

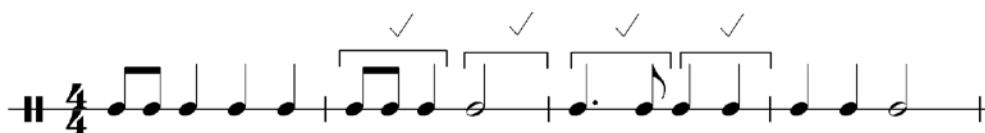
SECTION A: AURAL

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 2–3 below.

Answer:



½ mark per tick x 4 = 2 marks
Note to marker: ½ mark per tick/half bar

(2)

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

Play Track 2 TWICE.

1.2 Make a cross (X) in the block that best describes the harmonic progression that you hear.

(a) Twelve-bar cyclic chord progression

(b) Twelve-bar classical chord progression

(c) Twelve-bar blues chord progression

Correct answer = 1 mark

(1)

Play Track 3 THREE times in succession.

1.3 Listen to Track 3 and answer the questions below.

1.3.1 Which ONE of the extracts (a), (b) or (c) below corresponds with the melody of the music that you hear? Make a cross (X) in the appropriate block.

(a)



(b)



(c)



Correct answer = 1 mark

(1)

Play Track 3 ONCE more.

1.3.2 Which music style best describes this extract? Make a cross (X) in the appropriate block.

Progressive jazz	<input checked="" type="checkbox"/> Blues	Cool jazz	Pop
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Answer: *Blues = 1 mark*

(1)
[5]

QUESTION 2

Play Track 4 ONCE to provide a general overview.

Listen to the extract from *The Peer Gynt Suite* by Grieg below. Answer the questions that follow.

Play Track 5 ONCE.

2.1 Which ONE of the following items describes the time signature? Make a cross (X) in the appropriate block.

Compound triple	Simple triple	Compound duple
-----------------	---------------	---------------------------

Answer: *Compound duple = 1 mark*

(1)

Play Track 6 TWICE.

2.2 Listen to bars 1–4.

2.2.1 Write the note that was omitted on the score at **2.2**. Use the correct note value.

Answer: *See score: notated note = 1 mark
½ mark for pitch and half mark for note value*

(1)

2.2.2 Name the interval formed between the given notes and the missing note at **2.2**, e.g. Major 3rd.

Answer: *Perfect 4th = 1 mark
(No marks for incomplete answer)*

(1)

2.3 Which ONE of the following compositional techniques is used at **2.3** in bar 2?

Sequence	Ostinato	Variation	Inversion
----------	----------	----------------------	-----------

Answer: *Variation = 1 mark*

(1)

Play Track 7 TWICE.

2.4 The notation at **2.4** was omitted from the score. Fill in the missing pitches and note values that correspond with the melody that you hear.

Answer: *Notation: See score*

*Correct pitch and correct note value = ½ mark per tick x 4 = 2 marks
Note to the marker: Minus ½ mark for wrong grouping or note values
Correct rhythm only = ½ mark*

(2)

Play Track 8 TWICE.

2.5 Listen to bars 1–8.

Name **THREE** differences that you hear between bars 1–4 and bars 5–8.

Answer:

- Instrumentation of the solo instruments differs:
 - Bars 1–4 flute
 - Bars 5–8 oboe
- Bars 5–8 sound an octave lower than bar 1–4
- Melody is the same except for the last bar of each phrase (bars 4 and 8)
- Bars 5–8 modulate to C# major in bar 8
- Accompaniment:
 - in bars 1–4 it is mainly woodwind
 - in bars 5–8 it is only string section
- Dynamics
 - Bars 5-8 slightly louder than bars 1-4
 - in bar
 - 5–8 the music has a slight crescendo

*Any **THREE** correct answers = 3 marks*

(3)

2.6 Give the Italian term for the articulation used in the extract from *The Peer Gynt Suite*.

Answer: *Legato = 1 mark
Explanation of the term = ½ mark*

(1)

(10 ÷ 2)

[5]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Study ALL the questions of QUESTION 3 for two minutes.

Play Track 9 and Track 10 TWICE.

3.1 Listen to the following TWO extracts, Track 9 and Track 10. Make a cross (X) in the block that represents the vocal technique used by the performer(s).

3.1.1 Track 9:

Yodelling	Falsetto singing	Overtone singing	Whispering
----------------------	-----------------------------	------------------	------------

(1)

Track 10:

3.1.2

Yodelling	Falsetto singing	Overtone singing	Whispering
-----------	------------------	-----------------------------	------------

(1)

Answer: 3.1.1 Yodelling /Falsetto singing = 1 mark
3.1.2 Overtone singing = 1 mark

[2]

Play Track 11 TWICE.

3.2 Indicate TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 11
Harp	
Adagio	
Piano	X
Pizzicato	X
Xylophone	X
Irregular time	

Answer: Any TWO = 2 marks
Only the first TWO selected items must be marked

(2)

Play Track 12 TWICE.

3.3 Indicate TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 12
4/4	
Rhythmic ostinato	X
Staccato melody	
Woodwind instruments	X
Strings	X
Pedal point	

Answer: Any TWO = 2 marks
Only the first TWO selected items must be marked

(2)

Play Track 13 TWICE.

- 3.4 Indicate TWO items in COLUMN A that relate to the music that you hear. Make a cross (X) in the TWO appropriate blocks.

COLUMN A	Track 13
Glockenspiel	X
Alto	
Legato	X
Xylophone	
Clarinet	X
Harp	

Answer: Any TWO = 2 marks
Only the first TWO selected items must be marked

(8 ÷ 2) (2)
[4]

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

QUESTION 4: WAM

Listen to the extracts and answer the questions that follow.

Where choices are given, make a cross (X) in the appropriate block.

Play Track 14 ONCE.

4.1 With which genre do you associate this extract?

Concerto	Sonata	Symphony	Concert overture
----------	--------	----------	-----------------------------

Answer: *Concert Overture = 1 mark*

(1)

Play Track 15 TWICE.

4.2 Indicate TWO items that are CORRECT with reference to the music that you hear.

Answer:

Scherzando	
Melody in clarinet part	
Development	X
Accentuation	X
Recapitulation	X
Grave	
Allegro	X

Any TWO = 2 marks
 Only the first TWO selected items must be marked
Development and Recapitulation = only 1 mark

(2)

Play Track 16 TWICE.

4.3 Give ONE Italian musical term that describes the change you hear in the tempo of this extract.

- Answer:**
- Ritardando
 - Rallentando
 - Rit./Rall.
 - Any ONE correct answer = 1 mark
 - Explanation of the term = ½ mark

(1)

Play Tracks 17 THREE times.

4.4 Name the solo wind instrument that is used in this extract.

Answer: *Clarinet = 1 mark*

(1)

Play Tracks 18, 19 and 20 ONCE in succession.

4.5 Identify the voice type in EACH extract.

Answer:

TRACK 18	TRACK 19	TRACK 20
Baritone	Tenor	Bass

1 mark each = 3 marks

(3)

Play Track 21 ONCE.

4.6 Name the character that sings in this extract.

Answer: *Sarastro = 1 mark*

(1)

Play Track 22 ONCE.

4.7 Name the character that sings in this extract. What is unique about this voice type?

Answer:

- Queen of the Night

Description

- Soprano with the highest range (high F note)
- Coloratura soprano
- The fact that it sings comfortably in the extremely high register
- Vocal and technical virtuosity
- With movement

Correct character = 1 mark
Description = 1 mark

(2)

Play Track 23 TWICE.

4.8 From which movement in Beethoven's *Symphony No. 6* has this extract been taken?

5 th movement	1st movement	6 th movement
--------------------------	------------------------------------	--------------------------

Answer: *1st movement = 1 mark*

(1)

4.9 Choose a suitable tempo indication for this extract.

Sehr schnell	Allegro ma non troppo	Andante ma non troppo
--------------	----------------------------------	-----------------------

Answer: *Allegro ma non troppo = 1 mark*

(1)

4.10 Which ONE of the following wind instruments plays the melody in this extract?

Bassoon	Oboe	Flute	Trumpet
---------	-----------------	-------	---------

Answer: *Oboe = 1 mark*

(1)

Play Track 24 TWICE.

4.11 Which section of the orchestra do you hear in this extract?

Answer: *String section = 1 mark*

(1)

4.12 Name the cadence with which this extract ends.

Answer: *Imperfect cadence = 1 mark*

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

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

Where choices are given, make a cross (X) in the appropriate block.

Play Track 25 ONCE.

5.1.1 Identify the South African jazz style that you hear in this extract.

Mbaqanga	New jazz/Afro jazz	Marabi	Kwela
----------	-------------------------------	--------	-------

Answer: *New jazz/Afro jazz = 1 mark* (1)

Play Track 26 TWICE.

5.1.2 Name the playing/performance technique that you hear in the bass line of this extract.

Answer: *(Fast) Walking bass = 1 mark* (1)

5.1.3 Which ONE of the following is the CORRECT combination of instruments that you hear in this extract?

Kora Double bass Saxophone Shaker Drum kit	Marimba Double bass Clarinet Shaker Drum kit	Marimba Double bass Saxophone Shaker Drum kit	Marimba Double bass Trombone Shaker Djembe
--	--	--	--

Answer: *Block No. 3: Marimba, Double bass, Saxophone, Shaker, Drum kit = 1 mark* (1)

Play Track 27 TWICE.

5.1.4 Name the South African band that you associate with this extract.

Answer: *Spirits Rejoice/Pacific Express
Any ONE correct answer = 1 mark* (1)

5.1.5 Describe the contrasting features between the instrument sections of this band. Exclude the voice from the description.

Answer:

Rhythm section:

- Staccato-like rhythm section
- Syncopated rhythm in the guitar

Horns:

- Accented notes/'stabs'

Backing string section

- Backing strings play legato/smoothly

Any TWO contrasting facts = 2 marks

(2)

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

Play Track 28 TWICE.

5.2.1 Identify the South African jazz style that you hear in this extract.

Answer: *Marabi = 1 mark*

(1)

5.2.2 Give TWO reasons to substantiate your answer to QUESTION 5.2.1.

Answer:

- Clear jazz feel
- Big Band style arrangement
- Vocal solo and backing vocals
- Infusion of American jazz
- South African language
- Artist: The Manhattan Brothers

Any TWO correct answers = 2 marks

(2)

5.2.3 Identify the instrument that improvises throughout this extract.

Answer: *Clarinet = 1 mark*

(1)

Play Track 29 ONCE.

5.2.4 Which ONE of the following is the CORRECT combination of vocal lines that you hear in this extract?

Alto melody Backing melodies Speech-like singing	High female melody Backing vocals Male spoken voice	Falsetto solo voice No backing vocals Male spoken voice
--	--	---

Answer: *Block No. 2: High female melody; Backing vocals; Male spoken voice = 1 mark*

(1)

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

Play Track 30 TWICE.

5.3.1 Identify the South African music style that you hear in this extract.

Answer: *Kwela = 1 mark* (1)

5.3.2 Give TWO reasons to substantiate your answer to QUESTION 5.3.1.

Answer:

- Cyclic chord structure
- I – IV – I6/4 – V
- Moderate to upbeat tempo
- Skiffle-like beat
- Jive/Swing rhythms
- Melodic material developed in improvisation
- Pennywhistle melody
- Accompanied by guitar/banjo/string bass/drums

Any TWO correct answers = 2 marks (2)

5.3.3 Name ONE instrument that provides the steady beat in the song.

Answer: *Guitar; Drums; Banjo; String bass/ Pennywhistle*
Any ONE correct answer = 1 mark (1)

5.3.4 Identify ONE compositional technique used in the melody.

Answer: *Repetition or Variation/Sequence (rhythmic)*
Any ONE correct answer = 1 mark (1)

(16 ÷ 2) [8]

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

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

Where choices are given, make a cross (X) in the appropriate block.

Play Track 31 TWICE.

6.1.1 Identify the indigenous music style that you hear in this extract.

Answer: *Malombo = 1 mark* (1)

6.1.2 Give THREE reasons to substantiate your answer to QUESTION 6.1.1. Refer to instrumentation and use of melody.

Answer:

<p>Instrumentation</p> <ul style="list-style-type: none"> • Modern instrumentation combined with traditional instrumentation (African drums, shakers, bass guitar, electric lead guitar and flute) • African drums and hand percussion interplay with unique guitar and flute sounds • African rhythms provided by the bongo and malombo drums • Percussive and ritualistic use of shakers <p>Melody</p> <ul style="list-style-type: none"> • Blues tonal vocal melodic pattern • Blues bending of notes on guitar and flute • Use of crepitation <p><i>At least ONE from instrumentation and melody</i> <i>Any THREE correct answers, = 3 marks</i></p>	(3)
--	-----

Play Track 32 ONCE.

6.1.3 Name the rhythmic compositional technique used in the drum part.

Answer: *Repetition/Ostinato/Syncopation = 1 mark* (1)

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

Play Track 33 ONCE.

6.2.1 Identify ONE idiophone that you hear in this extract.

Answer:

<p><i>Shaker/Leg rattles = 1 mark</i> <i>Any correct answer = 1 mark</i> <i>Accept any equivalent African name for shaker instrument, e.g. iselwa, ligoshu, imiguza, ditjobo, tshela</i></p>	(1)
--	-----

6.2.2 Listen to the rhythmic aspects of this song and give TWO reasons why it is typically indigenous African music.

- Answer:**
- Batswana hand percussion (clapping)
 - Rhythmic pattern (12312312) with accents on **one** each time
 - There is more emphasis on rhythm than on melody (accompanies the dance movements)
 - Use of ostinato/repetition
 - Syncopation
- Any TWO correct facts = 2 marks*

(2)

Play Track 34 TWICE.

6.2.3 Which ONE of the following best describes the texture that you hear in the music?

Single-layered	A cappella	Homophonic	Multi-layered
----------------	------------	------------	--------------------------

Answer: *Multi-layered = 1 mark*

(1)

6.2.4 Name ONE vocal technique that you hear in this extract.

Answer: *Ululation/Crepitation/Umlilizelo/Ukukikizela*
Any ONE correct answer = 1 mark

(1)

Play Track 35 TWICE.

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

6.3.1 Identify the South African music style that you hear in this extract.

Answer: *Maskandi/mahubo/ndlamu = 1 mark*

(1)

6.3.2 Give TWO reasons to substantiate your answer to QUESTION 6.3.1.

- Answer:**
- Starts with Izihlabo
 - Introduction in free time
 - Guitar played in a picked style (ukupika)
 - Acoustic/steel string guitar used
 - Concertina accompaniment
 - Ukubonga (Praise poetry) is present
 - Strictly isiZulu lyrics are used
 - Call and response occurs between the leader and the backing singers or/and the band
- Any TWO correct answers = 2 marks*

(2)

Play Track 36 and Track 37 TWICE.

6.3.3 Describe TWO differences between the introductions of the two extracts.

Answer:

TRACK 36	TRACK 37
Vocals added to Izihlabo	Standard Izihlabo
Use of crepitation	No crepitation
Voices accompanied by instrument (guitar)	Purely instrumental (guitar)
Call (solo leader) and response (backing vocal group)	No call and response

Any TWO correct differences = 2 marks

(2)

Play Track 38 ONCE.

6.3.4 How does the call and response in this extract compare with the typical call and response in maskandi?

Answer:

<i>Typical call and response</i>	<i>Track 38</i>
<i>Call: Male or female solo</i>	<i>Call: Harmonised female group</i>
<i>Response: Group singing</i>	<i>Response: Harmonised male group</i>
<i>Unison or solo call</i>	<i>Harmonised call</i>

= 1 mark

(16 ÷ 2)

(1)
[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 39 ONCE to provide an overview.

Listen to the piece below while you study the score.

Wiegenlied

Brahms

Tranquillo con moto

The image shows the musical score for Brahms' 'Wiegenlied' (Lullaby). It is written for Violin/Violo and Piano/Klavier. The tempo is marked 'Tranquillo con moto'. The score is in 3/4 time and B-flat major. It consists of five systems of music. The first system shows the beginning of the piece. The second system starts at measure 4. The third system starts at measure 8. The fourth system starts at measure 12. The fifth system starts at measure 16 and includes a first and second ending. The piano part is marked 'p' (piano) throughout.

Play Track 39 again.

7.1 Analyse the form structure of this piece. Use the table below.

Answer:

OR

SECTION	BAR NUMBERS
Introduction ✓	0 ³ -2 ² ✓
A ✓	2 ³ -10 ² ✓
B ✓	10 ³ -18 ^{2/3} ✓

SECTION	BAR NUMBERS
A ✓✓	0 ³ -10 ² ✓✓
B ✓	10 ³ -18 ^{2/3} ✓

½ mark per tick ✓ (for each correct section) = 1½ marks
½ mark per tick ✓ (for correct bar numbers) = 1½ marks
ALTERNATIVE
1 mark for A section and ½ mark for B section = 1½ marks
Bar numbers: 1 mark for A section and ½ mark for B section = 1½ marks

(3)

7.2 What is the texture of this piece? Make a cross (X) in the appropriate block.

Monophonic	Homophonic	Polyphonic	Multiphonic
------------	-----------------------	------------	-------------

Answer: *Homophonic = 1 mark*

(1)

7.3 Which ONE of the compositional techniques below is used in the bass part of the accompaniment in bars 1–8? Make a cross (X) in the appropriate block.

Rhythmic variation	Inversion	Pedal point	Melodic sequence
--------------------	-----------	------------------------	------------------

Answer: *Pedal point = 1 mark*

(1)

Play Track 39 again.

7.4 Name the type of non-chordal note that you hear on the first beat of bar 6 in the violin part.

Answer: *Suspension = 1 mark*

(1)

7.5 Write down ONE rhythmic difference between the violin part and the accompaniment part in bars 0³-10¹.

Answer:

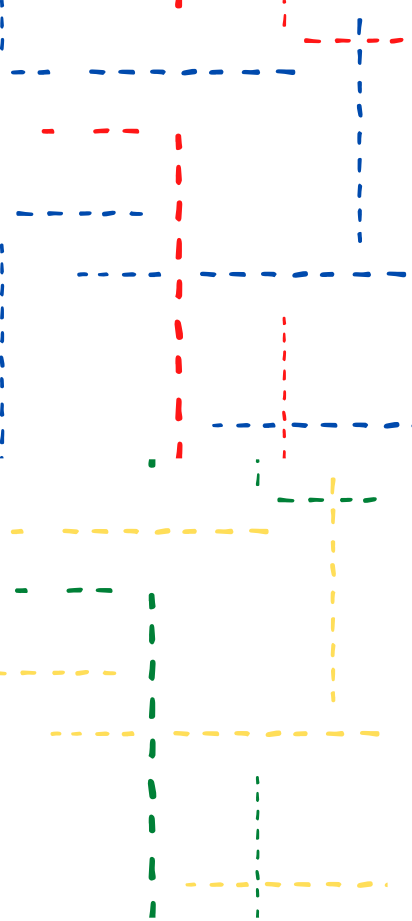
- Violin part has straight rhythm (contains no syncopation)
- Right hand part of piano is syncopated throughout

Comment on violin part = 1 mark
Comment on accompaniment = 1 mark

(2)

Play Track 39 for a final overview.

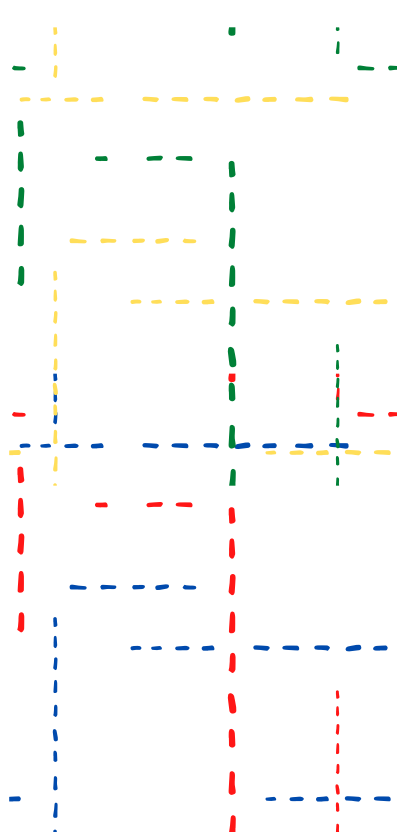
TOTAL SECTION C: 8
GRAND TOTAL: 30



MUSIC P2

2018

QUESTION PAPER





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2018

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

--	--	--	--	--	--	--	--	--	--

EXAMINATION NUMBER:

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FOR OFFICIAL USE ONLY						
QUESTION	MARKS OBTAINED			MODERATED		SIGN
	MAX.	MARKS OBTAINED	SIGN	MODERATED MARKS	SIGN	
	10	1		10	1	
1	4					
2	6					
3	4					
4/5/6	8					
7	8					
TOTAL	30					

This paper consists of 15 pages and 1 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 conducted while the 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.

INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in the frames.
2. Each music extract (track) must be played the number of times specified in the question paper.
3. Allow adequate time between tracks to give 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 sit for the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with music extracts.
 - An invigilator must be present in each venue.
6. The tracks must be played as follows:
 - WAM candidates: Tracks 1 to 20 and Track 33
 - JAZZ candidates: Tracks 1 to 11, Tracks 21 to 27 and Track 33
 - IAM candidates: Tracks 1 to 11 and Tracks 28 to 33
7. A battery-powered CD player must be available in case of a power failure.

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 2–3 below.

A musical staff in 3/4 time. The first bar contains a quarter note, followed by a beamed eighth note pair, and another quarter note. The second and third bars are empty, indicating missing notes. The staff ends with a double bar line.

(3)

Play Track 1 TWICE again.

Play Track 2 THREE times in succession.

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

(a)

(b)

(c)

Three musical options (a), (b), and (c) are presented, each consisting of two staves. Option (a) has a square box to its right. Option (b) has a square box to its right. Option (c) has a square box to its right.

(1)

Play Track 2 ONCE more.

[4]

QUESTION 2

Play Track 3 ONCE to provide a general overview.

Listen to the extract below. Answer the questions that follow.

Play Track 4 TWICE.

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

_____ (1)

Play Track 5 TWICE.

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

_____ (1)

2.3 Name the cadence at bars 11 to 12.

_____ (1)

Play Track 6 THREE times.

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. (2)

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

_____ (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.

Play Track 7 THREE times.

- 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.

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

(3)

Play Track 8 TWICE.

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

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

(1)

Play Track 9 THREE times.

- 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.

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

(3)

Play Track 10 THREE times.

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.

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

(3)

Play Track 11 TWICE.

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

COLUMN A	COLUMN B (IDENTIFY)
Solo instrument	
Prominent compositional technique	
Musical genre	
Texture	

(12 ÷ 3)

(2)
[4]

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

QUESTION 4: WAM

Play Tracks 12, 13 and 14 TWICE.

4.1 Listen to the extracts and answer the questions.

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

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

(3)

Play Track 15 TWICE.

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

(1)

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

(1)

Play Track 16 TWICE.

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.

Melodic inversion	Descending sequence	Rhythmic variation	Ascending sequence
-------------------	---------------------	--------------------	--------------------

(1)

Play Track 17 TWICE.

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

(1)

Play Track 18 THREE times.

4.6 Which solo wind instrument plays the melody?

(1)

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

(1)

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

(2)

Play Track 19 THREE times.

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

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

(3)

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

(1)

Play Track 20 TWICE.

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.

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

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

Play Track 21 TWICE.

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.

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

(4)

Play Track 22 TWICE.

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

Chromatic passage	
Group improvisation	
Ascending sequences	
Descending sequences	

(1)

Play Track 23 TWICE.

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

(1)

Play Track 24 THREE times

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

Robbie Jansen	Philip Tabane	Zim Ngqawana	Hugh Masekela
---------------	---------------	--------------	---------------

(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.

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

(3)

5.6 Describe the role of the piano in this extract.

(2)

Play Track 25 THREE times.

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

(1)

5.8 Describe the role of the backing singers.

(2)

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

(16 ÷ 2)

(1)
[8]

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

Play Track 26 TWICE.

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.

COLUMN A	Answers
Mbaqanga	
Modal	
Malombo	
Umrhube	
Ululation	
Major	
Aerophone	
Concertina	
Repetition	

(4)

Play Track 27 TWICE.

6.2 Describe the whistling that you hear.

(1)

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

(1)

Play Track 28 TWICE.

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.

COLUMN A	Answers
Blues	
Batswana	
Idiophone	
Malombo drum	
Chord cycle	
Tshikona	

(3)

Play Tracks 29 and 30 TWICE in succession.

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

COLUMN A	Track 29	Track 30
Introduction		
Voice type		
Tempo/Beat		

(4)

6.6 Name the style that you associate with both extracts.

(1)

6.7 With which artists/bands do you associate EACH track?

Answer:

Track 29: _____

Track 30: _____

(16 ÷ 2)

(2)

[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 31 ONCE to provide an overview.

Listen to the piece below while you study the score.

Larghetto

The musical score is written for Soprano (S) and Alto (A) voices in the first system, and Tenor (T) and Bass (B) voices in the second system. The piano accompaniment is shown in the third and fourth systems. The music is in 4/4 time with a key signature of one sharp (F#). The tempo is marked 'Larghetto'. The score includes various musical notations such as notes, rests, and triplets. The first system (measures 1-4) shows the vocal entries with triplets. The second system (measures 5-8) continues the vocal lines with more triplets. The third system (measures 9-12) shows the piano accompaniment with a steady eighth-note pattern in the bass and chords in the treble. The fourth system (measures 13-16) concludes the piece with a final cadence.

Play Track 31 again.

7.1 Name the form type of this piece.

(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.

Section	Bar numbers

(4)

7.3 Name the texture type of this extract.

(1)

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

(1)

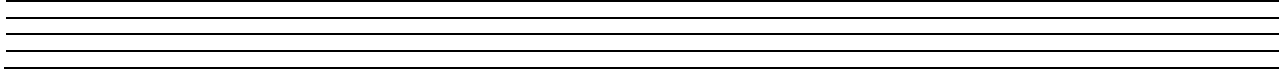
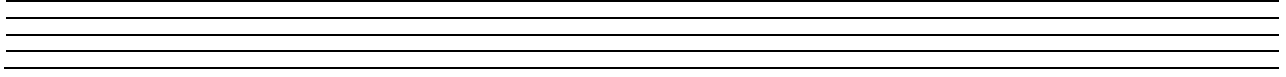
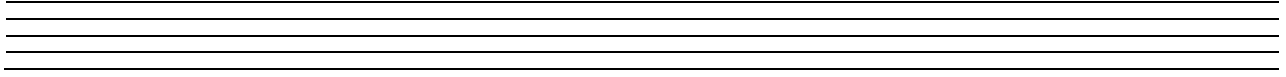
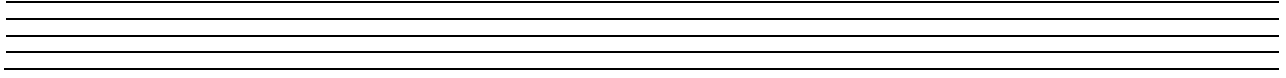
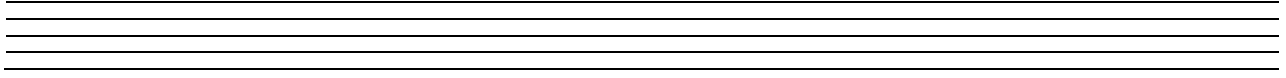
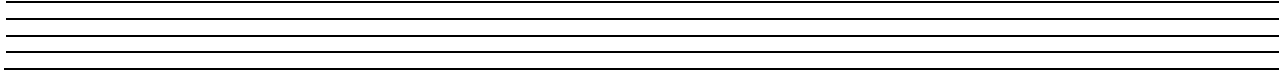
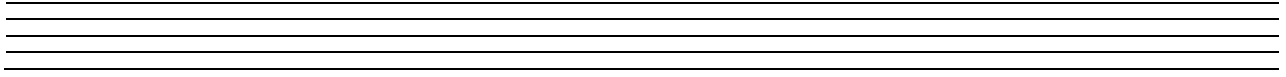
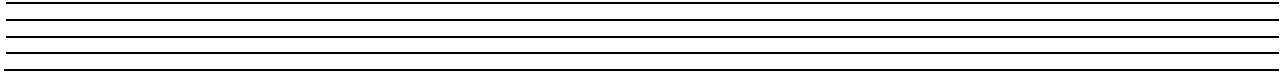
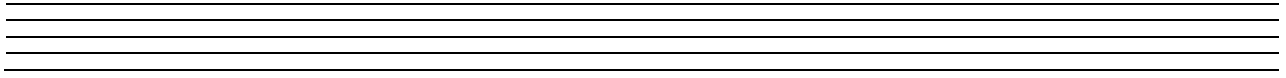
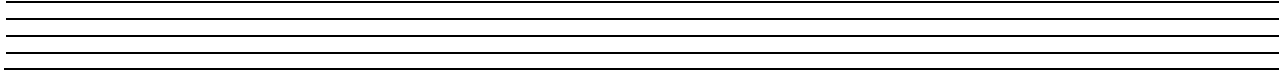
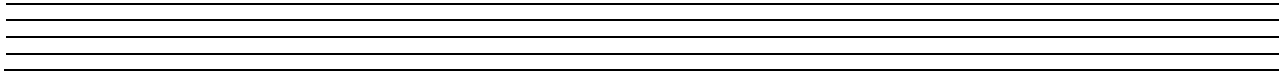
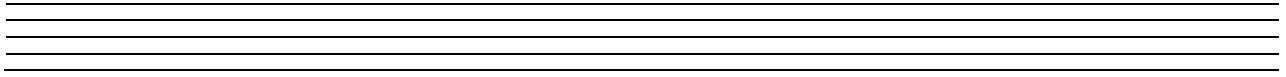
7.5 Which ONE of the following features is used in this piece? Make a cross (X) in the appropriate block.

Pentatonic scale	Triple metre	Syncopation	Children's choir
------------------	--------------	-------------	------------------

(1)

Play Track 31 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

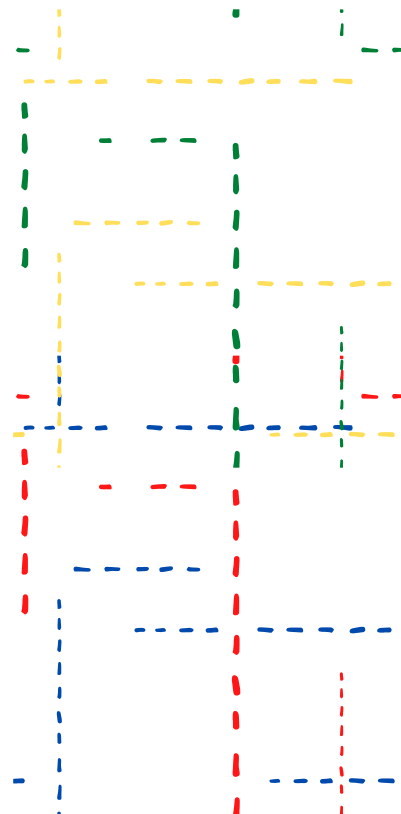




MUSIC P2

2018

MEMO





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

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.

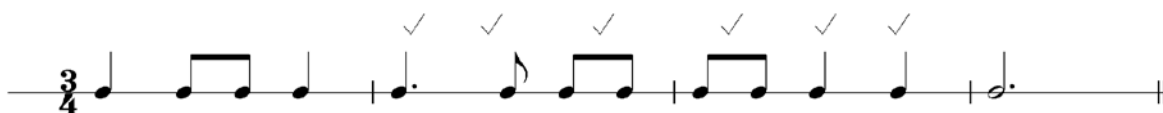
Note to the marker: Candidates must be credited for any correct answers not given in the marking guidelines.

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.

<p>(a)</p>	<input type="checkbox"/>
<p>(b)</p>	<input checked="" type="checkbox"/>
<p>(c)</p>	<input type="checkbox"/>

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

(12 ÷ 3 =) (2)
[4]

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
-------------------	--------------------------------	--------------------	--------------------

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
---------------	---------------	-------------------------	---------------

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 x 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

2x1 = 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

1

5

9

13

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 ✓

<p>1 mark for each correct section = 2 marks 1 mark for correct bar numbers of each section = 2 marks</p>

(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

<p>Any correct answer = 1 mark Modulation = ½ mark</p>
--

(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	Syncopation	Children's choir
------------------	--------------	------------------------	------------------

1 mark

(1)

[8]

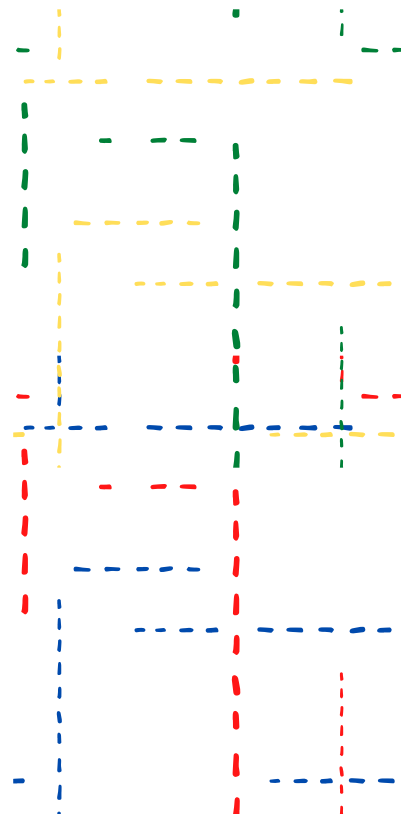
TOTAL SECTION C: 8
GRAND TOTAL: 30



MUSIC P2

2019

QUESTION PAPER





basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2 NOVEMBER 2019

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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FOR OFFICIAL USE ONLY						
QUESTION	MARKS OBTAINED			MODERATED		
	MAX	MARKS OBTAINED	SIGN	MODERATED MARKS	SIGN	
	10	1		10	1	
1	3					
2	7					
3	4					
4/5/6	8					
7	8					
TOTAL	30					

This paper consists of 16 pages and 1 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 done while the 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.

INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each music extract (track) must be played the number of times specified in the question paper.
3. Allow adequate time between tracks to give 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 do the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with music extracts.
 - An invigilator must be present in each venue.
6. The tracks have to be played as follows:
 - WAM candidates: Tracks 1 to 19 and Track 37
 - Jazz candidates: Tracks 1 to 10, Tracks 20 to 28 and Track 37
 - IAM candidates: Tracks 1 to 10 and Tracks 29 to 37
7. A battery-powered CD player must be available in case of a power failure.

SUMMARY OF MARKS

SECTION A: AURAL	TOTAL
QUESTION 1 (COMPULSORY)	3
QUESTION 2 (COMPULSORY)	7
SUBTOTAL	10
SECTION B: RECOGNITION	TOTAL
QUESTION 3 (COMPULSORY)	4
QUESTION 4 (WAM) OR	8
QUESTION 5 (JAZZ) OR	8
QUESTION 6 (IAM)	8
SUBTOTAL	12
SECTION C: FORM	TOTAL
QUESTION 7 (COMPULSORY)	8
SUBTOTAL	8
GRAND TOTAL	30

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 2–3 below.

 (2)

Play Track 1 TWICE again.

Play Track 2 THREE times in succession.

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

(a)		<input type="checkbox"/>
(b)		<input type="checkbox"/>
(c)		<input type="checkbox"/>

(1)

Play Track 2 ONCE again.

[3]

QUESTION 2

Play Track 3 ONCE for a general overview.

Listen to the extract below. Answer the questions that follow.



Play Track 4 THREE times.

2.1 Give a suitable Italian term to describe the tempo of the music in the extract above.

_____ (1)

2.2 Identify the compositional technique that is used at 2.2.

_____ (1)

2.3 Name the cadence formed at 2.3.

_____ (1)

Play Track 5 FIVE times.

The extract starts at bar 3³.

2.4 The notation of bar 3 has been omitted at 2.4 on the score. Fill in the missing pitches and note values that correspond with the music.

(2)

Play Track 6 TWICE.

The extract starts at bar 4³.

2.5 Name the interval formed between the given note and the missing note at 2.5.

_____ (1)

2.6 Which type of non-chordal note has been omitted at 2.6?

_____ (1)

[7]

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.

Play Track 7 TWICE.

- 3.1 Indicate THREE items in COLUMN A that relate to the music in Track 7. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWERS
Imitation	
12-bar blues	
Triple time	
Membranophone	
Rhythmic ostinato	
Rubato	
Swing	
Improvisation	

(3)

Play Track 8 TWICE.

- 3.2 Indicate THREE items in COLUMN A that relate to the music in Track 8. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWERS
Accents	
Chord cycle	
Pennywhistle	
Acoustic performance	
Guitar	
Compound time	
Kwela	
Bebop	

(3)

Play Track 9 TWICE.

3.3 Indicate THREE items in COLUMN A that relate to the music in Track 9. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWERS
Cantabile	
Triplet figure ostinato	
Monophonic	
Polyphonic	
A cappella	
Body percussion	
Duple time	
Presto	

(3)

Play Track 10 TWICE.

3.4 Choose THREE descriptions from (a)–(d) and write down what you hear.

(a) Classification of instrument

(b) Prominent compositional technique

(c) Voice type

(d) Scale

(12 ÷ 3) (3)
[4]

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

QUESTION 4: WAM

Listen to the tracks and answer the questions that follow.

Play Track 11 TWICE.

4.1 With which style period do you associate this music?

_____ (1)

4.2 Motivate your answer to QUESTION 4.1.

_____ (1)

4.3 Name the percussion instrument used in this extract.

_____ (1)

Play Track 12 TWICE.

4.4 Name the characters of the two singers in this extract.

(a) Character: _____

(b) Character: _____ (2)

4.5 Which TWO of the following terms describe this extract? Make a cross (X) in TWO appropriate blocks.

DESCRIPTIVE TERMS	ANSWERS
Lebhaft	
Cantabile	
Scherzando	
Affettuoso	
Stringendo	

(2)

Play Track 13 and Track 14 ONCE in direct succession.

4.6 Name the texture that is used in EACH of the following extracts.

Track 13: _____

Track 14: _____

(2)

Play Track 15 TWICE.

4.7 Identify the genre in this extract.

(1)

Play Track 16 TWICE.

4.8 What does this character represent?

(1)

Play Track 17 TWICE.

4.9 Write down the descriptive title of this movement.

(1)

Play Track 18 TWICE.

4.10 Which TWO solo wind instruments play the melody at the beginning of this extract?

(2)

Play Track 19 TWICE.

4.11 Explain TWO ways in which this extract could describe the image of the sea.

(2)

(16 ÷ 2)

[8]

TOTAL SECTION B:

12

OR

QUESTION 5: JAZZ

Listen to the extracts and answer the questions that follow.

Play Track 20 TWICE.

5.1 With which style do you associate this music?

(1)

5.2 Motivate your answer to QUESTION 5.1.

(1)

5.3 Name ONE membranophone used in this extract.

(1)

Play Track 21 TWICE.

5.4 Which TWO items describe this extract? Make a cross (X) in TWO appropriate blocks.

DESCRIPTIVE ITEMS	ANSWERS
Call and response in saxophone	
Introduction by rhythm section	
Marabi and kwela elements	
Bass ostinato	
Jazz and soul elements	

(2)

Play Track 22 TWICE.

5.5 Which TWO items describe this extract? Make a cross (X) in TWO appropriate blocks.

DESCRIPTIVE ITEMS	ANSWERS
Swing and kwela elements	
Simple triple time	
Mbaqanga guitar introduction	
Scat singing	
Rock and kwela elements	
Big band style accompaniment	

(2)

5.6 Name the female African jazz singer that is usually associated with this song.
_____ (1)

5.7 Describe the role of the guitar in this extract.

_____ (2)

Play Tracks 23, 24 and 25 ONCE.

5.8 Identify the wind instrument in EACH of the following extracts.
Track 23: _____
Track 24: _____
Track 25: _____ (3)

Play Tracks 26 and 27 ONCE.

5.9 Name the texture that is used in EACH of the following extracts.
Track 26: _____
Track 27: _____ (2)

Play Track 28 TWICE.

5.10 With which ONE of the solo artists below do you associate this extract? Make a cross (X) in the appropriate block.

Feya Faku	Moses Molelekwa	Spokes Mashiyane	Todd Matshikiza
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 (1)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

Listen to the extracts and answer the questions that follow.

Play Track 29 TWICE.

6.1 With which style do you associate this music?

(1)

6.2 Motivate your answer to QUESTION 6.1.

(2)

Play Track 30 ONCE.

6.3 Which TWO items are relevant to this extract? Make a cross (X) in TWO appropriate blocks.

DESCRIPTIVE ITEMS	ANSWERS
Pentatonic	
Falsetto singing	
Simple duple time	
Major	

(2)

Play Track 31 TWICE.

6.4 Identify the chordophone in this extract.

(1)

6.5 Which TWO of the following items describe this extract? Make a cross (X) in TWO appropriate blocks.

DESCRIPTIVE ITEMS	ANSWERS
Overlapping voices	
Compound time	
A cappella	
Homophonic	
Cross-rhythms	

(2)

Play Track 32 ONCE.

6.6 Name the vocal technique used by the low, deep voice.

(1)

Play Track 33 TWICE.

6.7 With which artist do you associate this music?

(1)

6.8 Describe the use of praise poetry (ukubonga) in this extract.

(2)

Play Track 34 ONCE.

6.9 Describe the texture in this extract after the instrumental introduction.

(1)

Play Track 35 ONCE.

6.10 Name the vocal technique used by the backing vocalist in this extract.

(1)

Play Track 36 ONCE.

6.11 Identify the aerophone used in this extract.

(1)

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

Indlamu	Mokhibo	Tshikona	Umxhentso
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(16 ÷ 2)

(1)
[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7

Read and study the questions for ONE minute.

Play Track 37 ONCE to provide a general overview.

Listen to the piece below while you study the score.

Study

Fernando Sor

Cadence X/Kadens X

Cadence Y/Kadens Y

Play Track 37 again.

7.1 Name the form type of this piece.

(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.

SECTION	BAR NUMBERS

(4)

7.3 What is the function of the F# note in bar 11?

(1)

7.4 Name the cadences marked X and Y.

Cadence X: _____

Cadence Y: _____

(2)

Play Track 37 for a final overview.

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30

