



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

2018

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 22 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A: Aural (10)
SECTION B: Recognition (12)
SECTION C: Form (8)
2. QUESTION 1, QUESTION 2, QUESTION 3 and QUESTION 7 are COMPULSORY.
3. Answer QUESTION 4 (Western Art Music (WAM)) OR QUESTION 5 (JAZZ) OR QUESTION 6 (Indigenous African Music (IAM)).
4. Write ALL your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
5. This examination will be written while candidates are listening to a CD.
6. The music teacher of the centre must conduct the examination in the presence of the invigilator.
7. The last page of this question paper is manuscript paper intended for rough work. The candidate 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 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 write 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 1–18 and Tracks 30–34
 - JAZZ candidates: Tracks 1–10, Tracks 19–23 and Tracks 30–34
 - IAM candidates: Tracks 1–10 and Tracks 24–34
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)	4
QUESTION 2 (COMPULSORY)	6
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 the marker: Candidates must be credited for any correct answers not given in the memorandum.

SECTION A: AURAL

QUESTION 1

Play Track 1 THREE times in succession.

- 1.1 Which ONE of extract (a), (b) or (c) below best represents the solo voice part?
Make a cross (X) in the appropriate block.

Answer:

(a)


☐

(b)


☒

(c)


☐

Correct answer = 1 mark

(1)

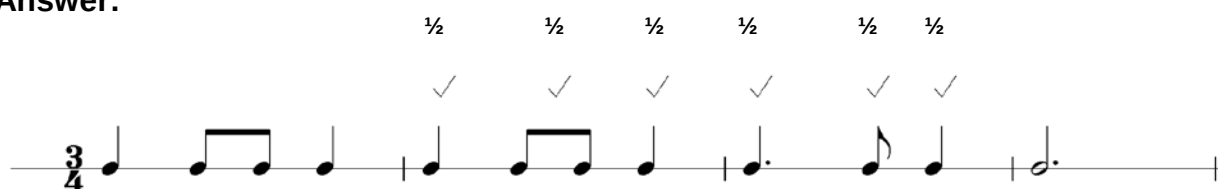
Play Track 2 TWICE in succession.

- 1.2 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2–3 below.



Play Track 2 TWICE again.

Answer:



$\frac{1}{2}$ mark per note as indicated = 3 marks

(3)
[4]

QUESTION 2

Play Track 3 ONCE to provide a general overview.

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

Answer score:

Over the Rainbow

H Arlen

$\text{♩} = 88$

1

5

9

13

17

21

Play Track 4 TWICE.

2.1 Describe the role of the guitar in this extract.

Answer:

- Chordal accompaniment
- Harmonic support to melody
- Chordal homophonic texture supporting melody

Any correct answer = 1 mark

(1)

- 2.2 The notation of bars 3 and 4 has been omitted at **X** on the score. Fill in the missing pitches and note values that correspond with the music that you hear.

Answer:

See score

*Correct pitch and note value = 1 mark each
No mark for correct pitch or note value only*

(3)

Play Track 5 TWICE.

- 2.3 Name the compositional technique used at **Y**. (The track starts in bar 5.)

Answer:

- Sequence
- Rhythmic repetition

Any correct answer = 1 mark

(1)

Play Track 6 TWICE.

- 2.4 Name the interval formed between the given note and the missing note at **Z**. (The track starts with an upbeat to bar 21.)

Answer:

Perfect 4th (See score)

Correct answer = 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 than two items in a question, only the first two must be marked.

Play Track 7 TWICE.

- 3.1 With which items in COLUMN A do you associate the music that you hear in Track 7? Make a cross (X) in TWO appropriate blocks.

Answer:

COLUMN A	Track 7
Marimba	
Double bass melody	X
Dorian mode (modal minor)	X
Major key	
Piano introduction	X
Organ introduction	

First TWO correct answers = 2 marks

(2)

Play Track 8 TWICE.

- 3.2 With which items in COLUMN A do you associate the music that you hear in Track 8? Make a cross (X) in TWO appropriate blocks.

Answer:

COLUMN A	Track 8
Brass section	X
Ragtime	
Swing	X
Major key	
Starts with djembe introduction	X
Starts with floor tom-tom	

First TWO correct answers = 2 marks

(2)

Play Track 9 and Track 10 TWICE each.

- 3.3 Listen to two versions of *Dona Nobis Pacem* (Track 9 and Track 10) and answer the questions that follow.

- 3.3.1 With which items in COLUMN A do you associate the music that you hear in Track 9 and Track 10? Make a cross (X) in TWO appropriate blocks for EACH track.

Answer:

COLUMN A	Track 9	Track 10
Call and response		
SATB choir		X
Piano accompaniment	X	
Starts with an introduction	X	
Minor key		
Children's choir	X	
Starts with a monophonic texture		X
A cappella		X

First TWO correct answers per track = $2 \times 2 = 4$ marks

(4)

- 3.3.2 With which TWO genres do you associate both versions of the work? Make a cross (X) in TWO appropriate blocks.

Answer:

Choral work	Art song	Vocal canon	Hymn	Vocal fugue
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First TWO correct answers = 2 marks

(2)

- 3.3.3 Indicate whether the statements below are TRUE or FALSE. Make a cross (X) in the appropriate blocks.

Answer:

		TRUE	FALSE
(a)	Both performances begin with an upbeat.		X
(b)	Both performances end with a perfect cadence.	X	

Correct answers = 2 marks

(2)
[4]

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

QUESTION 4: WAM

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

Play Track 11 TWICE.

- 4.1.1 From which movement of Beethoven's *Symphony No. 6* is this extract taken?

Answer:

First movement

Correct answer = 1 mark

(1)

Play Track 12 TWICE.

- 4.1.2 With which items in COLUMN A do you associate the music that you hear in Track 12? Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	Track 12
Triplet figure in accompaniment	X
Development	X
Adagio	
Coda	
Flute and oboe melodic material	X
Clarinet and trumpet melodic material	
Compound triple time	
Repetition of motif in different keys	X

First THREE correct answers = 3 marks

(3)

- 4.1.3 Which prominent dynamic feature do you hear in this extract?

Answer:

- A gradual crescendo
- Crescendo poco a poco

Any correct answer = 1 mark

(1)

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

Play Track 13 TWICE.

4.2.1 Complete the table below by giving a description of EACH item in Track 13.

Answer:

ITEM	DESCRIPTION
Work	<i>Hebrides Overture</i> by Mendelssohn
Style period	Romantic period
Tempo	Allegro moderato
Dynamics	<i>p</i> cresc. <i>f</i> decresc.

Correct answers = 4 marks

(4)

Play Track 14 TWICE.

4.2.2 Which ONE of these Italian terms best describes the mood of the entire extract?

Answer:

Giocos	Espressivo	Con fuoco	Smorzando
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Correct answer = 1 mark

(1)

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

Play Track 15 ONCE.

4.3.1 Name the TWO characters who sing this duet.

Answer:

- Pamina
- Papageno

TWO correct answers = 2 marks

(2)

Play Track 16 TWICE.

- 4.3.2 Which type of articulation do you hear in the accompaniment part of this extract?

Answer:

- Detached chords
- Non-legato chords
- Staccato

Any ONE correct answer = 1 mark

(1)

Play Track 17 TWICE.

- 4.3.3 Name the cadence that you hear at the end of this extract.

Answer:

Imperfect cadence

Correct answer = 1 mark

(1)

- 4.3.4 Give a suitable Italian/German term that describes the mood or character of this music.

Answer:

- Tranquillo
- Cantabile
- Espressivo
- Ruhig

Any correct answer = 1 mark

(1)

Play Track 18 TWICE.

- 4.3.5 Give the term for the vocal decoration in the soprano part on the single word, 'an'.

Answer:

Melisma

Correct answer = 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.

Play Track 19 TWICE.

- 5.1.1 With which items in COLUMN A do you associate the music that you hear in Track 19? Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	Track 19
Bass and drum introduction	X
Pentatonic scale	
Piano and voice in unison	X
Boogie-woogie	
Syncopation	X
Kwêla	
Melodic ostinato	X
Skiffle beat	
Ghoema beat	X

First THREE correct answers = 3 marks

(3)

Play Track 20 ONCE.

- 5.1.2 Which instrument(s) play(s) the melody?

Answer:

- Saxophone(s)

Correct answer = 1 mark

(1)

- 5.1.3 Name TWO features of this melody.

Answer:

- Stepwise/scale movement in the first section
- Improvisation in the second section
- Use of ornamentation

Any TWO correct answers = 2 marks

(2)

Play Track 21 TWICE.

- 5.1.4 Give ONE or TWO word(s) to describe the style of the piano part.

Answer:

- Percussive playing
- Chordal romp
- Aggressive

Any correct answer = 1 mark

(1)

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

Play Track 22 TWICE.

5.2.1 Name TWO South African artists/bands with which you associate this extract.

Answer:

- Siphso Gumede
- Spirits Rejoice
- Sakhile

Any TWO correct answers = 2 marks

(2)

5.2.2 Briefly describe the role of the instruments below in this extract.

Answer:

INSTRUMENT	DESCRIPTION
Drum kit	Provides rhythmic drive Steady beat
Bass guitar	Short improvised riffs Ostinato/Repetition
Saxophone	Melodic improvisation Repeated melodic motif

THREE correct answers = 3 marks

(3)

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

Play Track 23 TWICE.

5.3.1 Complete the table below by giving a description of EACH item in Track 23.

Answer:

ITEM	DESCRIPTION
Tonality	Major/Mostly I – IV – V - I
Mood	Relaxed, laid-back, moderately lively
Style	Kwela

Correct answers = 3 marks

(3)

5.3.2 This melody is played as a call and response. Name the instrument playing the call.

Answer:

- Saxophone

Correct answer = 1 mark

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

OR

QUESTION 6: IAM

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

Play Track 24 ONCE.

6.1.1 Identify the style of music in this extract.

Answer:

Maskandi

Correct answer = 1 mark

(1)

6.1.2 Give TWO reasons for your answer to QUESTION 6.1.1.

Answer:

- Introductory isihlabo
- Isihlabo played by concertina
- Guitar played in a picked style (ukupika)
- Call and response between the leader and the backing singers
- Izibongo (praise poetry)

Any TWO correct answers = 2 marks

(2)

6.1.3 Name TWO artists which you associate with this extract.

Answer:

- Phuzekhemisi
- Shwi Nomtekhalala
- Hash 'elimhlophe

Any TWO correct answers = 2 marks

(2)

6.2 Listen to the extracts and answer the question that follows.

Play Track 25 and Track 26 in succession.

With which items in COLUMN A do you associate the music that you hear in Track 25 and Track 26? Make a cross (X) in TWO appropriate blocks for EACH track.

Answer:

COLUMN A	Track 25	Track 26
Aerophones	X	X
Monophonic texture		
Syncopation	X	X
Guitar introduction		
Descending melodic motive	X	X
Ukuvamba		
Dipoko (Praise poetry)	X	

First TWO correct answers per track = 2 x 2 = 4 marks

(4)

6.3 Listen to the extracts and follow the instructions that follow.

Play Track 27 ONCE.

6.3.1 Describe TWO features of the rhythmic material used in this extract.

Answer:

- Repetition of rhythmic patterns
- Moderately fast rhythmic material used
- Extensive use of syncopation
- Use of typical drum rudiments (flam, drag, etc.)
- Compound time signature

Any TWO correct answers = 2 marks

(2)

Play Track 28 ONCE.

6.3.2 Identify the vocal technique that you hear in this extract.

Answer:

Crepitation/Shouting/Pitch bending

Any correct answer = 1 mark

(1)

6.3.3 Explain the purpose of the vocal technique used in this extract.

Answer:

- To increase excitement
- To show enjoyment of the performance

Any correct answer = 1 mark

(1)

6.4 Listen to the extracts and follow the instructions that follow.

Play Track 29 ONCE.

6.4.1 Identify the style of music in this extract.

Answer:

- Isicathamiya

Correct answer = 1 mark

(1)

6.4.2 Give TWO reasons for your answer to QUESTION 6.4.1.

Answer:

- Male choir/ensemble (TTBB)
- Repetitive cyclic harmonic progressions
- Call and response/overlapping voices
- Use of crepitation

<i>Any TWO correct answers = 2 marks</i>
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(2)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

SECTION C: FORM**QUESTION 7**

Read and study the questions for ONE minute.

Play Track 30 ONCE to provide a general overview.

Listen to the piece below while you study the score.

Fast tempo with energy

11

19

28

37

46

55

63

71

Play Track 30 again.

7.1 What is the overall form of this piece?

Answer:

- Ternary form
- ABA
- Intro AABBA

Any correct answer = 1 mark

(1)

7.2 Motivate your answer to QUESTION 7.1 by giving a schematic layout of the form. Use the table below.

Answer:

SECTION	BAR NUMBERS	MARKS
A - $\frac{1}{2}$ (including Introduction)	1–47 $\frac{1}{2}$	= 1 mark
B - $\frac{1}{2}$	48–63 $\frac{1}{2}$	= 1 mark
A $\frac{1}{2}$	64–80 $\frac{1}{2}$	= 1 mark

OR

SECTION	BAR NUMBERS	MARKS
Introduction	1–15 ¹	
AA - $\frac{1}{2}$	15 ² –47 $\frac{1}{2}$	= 1 mark
BB $\frac{1}{2}$	47 ² –64 $\frac{1}{2}$	= 1 mark
A $\frac{1}{2}$	64–80 $\frac{1}{2}$	= 1 mark

$\frac{1}{2}$ mark for each correct section (3 sections) = 1½ marks
 $\frac{1}{2}$ mark for each correct set of bar numbers (3 sets of bar numbers)
 = 1½ marks

(3)

7.3 Name the key of this piece.

Answer:

G major

Correct answer = 1 mark

(1)

Play Track 31 TWICE.

7.4 Does the work start with a homophonic or polyphonic texture?

Answer:

Homophonic

Correct answer = 1 mark

(1)

Play Track 32 ONCE.

7.5 Choose the term which best describes the vocal technique in this piece. Make a cross (X) in the appropriate block.

Answer:

Yodelling	Crepitation	Ullulation	Melisma
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Correct answer = 1 mark

(1)

Play Track 33 TWICE.

7.6 Name the cadence at the end of the piece in bars 78–80 at **X**. (The track starts with the upbeat to bar 78.)

Answer:

- Plagal cadence

Correct answer = 1 mark

(1)

Play Track 34 ONCE for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30