



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.

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

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

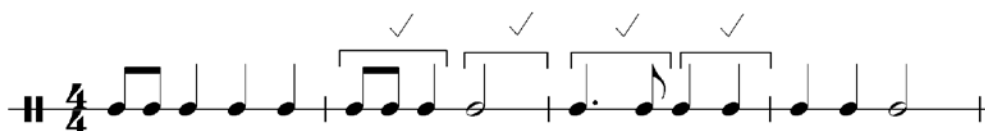
SECTION A: AURAL

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:



$\frac{1}{2}$ mark per tick $\times 4 = 2$ marks
Note to marker: $\frac{1}{2}$ 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

☐
☐
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Correct answer = 1 mark

(1)

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
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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
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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
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(1)

Track 10:

3.1.2

Yodelling	Falsetto singing	Overtone singing	Whispering
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(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
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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
<i>1 mark each = 3 marks</i>		

(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

<i>Correct character</i>	<i>= 1 mark</i>
<i>Description</i>	<i>= 1 mark</i>

(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
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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
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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
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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
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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
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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
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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:

Instrumentation

- 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

Melody

- Blues tonal vocal melodic pattern
- Blues bending of notes on guitar and flute
- Use of crepitation

*At least ONE from instrumentation **and** melody
Any THREE correct answers, = 3 marks*

(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:

*Shaker/Leg rattles = 1 mark
Any correct answer = 1 mark
Accept any equivalent African name for shaker instrument, e.g. iselwa, ligoshu, imiguza, ditjobo, tshela*

(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
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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:

Typical call and response	Track 38
<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

Violin/
Viola

Piano/
Klavier

p

4

8

12

16

1. 2.

p

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
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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
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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