



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2018

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 17 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 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 1–24 and Track 37–39
 - JAZZ candidates: Tracks 1–12, Tracks 25–30 and Track 37–39
 - IAM candidates: Tracks 1–12 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 memorandum.

SECTION A: AURAL

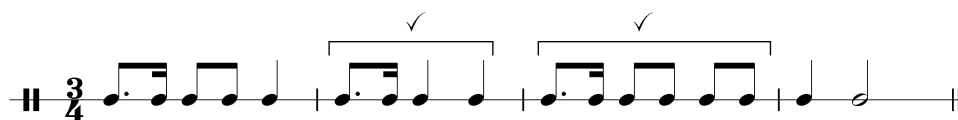
QUESTION 1

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.

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

Answer:



1 mark per bar = 2 marks
Minus ½ mark per mistake up to a maximum of 1 mark per bar

(2)

Play Track 2 THREE times in succession.

1.2 Listen to the extract from the Chorale *Ein' feste Burg* by JS Bach. Which ONE of the melodies (a), (b) or (c) corresponds with the music that you hear? Make a cross (X) in the appropriate block.

(a)

er hilft uns frei aus al_ ler Not, die uns jetzt hat be_ trof_ fen.

(b)

er hilft uns frei aus al_ ler Not, die uns jetzt hat be_ trof_ fen.

(c)

er hilft uns frei aus al_ ler Not, die uns jetzt hat be_ trof_ fen.

Correct answer = 1 mark

(1)

Play Track 3 ONCE.

- 1.3 With which of the textures below do you associate this extract? Make a cross (X) in TWO appropriate blocks.

Answer: *Monophony AND Homophony*
TWO correct answers = 2 marks

(2)

[5]**QUESTION 2**

Play Track 4 ONCE to provide a general overview.

Listen to the extract from *Minuetto Scherzando* by A Scarlatti and answer the questions that follow.

Answer:

Play Track 5 TWICE.

- 2.1 Listen to bars 1–4. Name the interval formed between G and the missing note at **2.1**, for example Major 3rd.

Answer: *(Perfect) Octave = 1 mark*

(1)

Play Track 6 TWICE.

- 2.2 Listen to bars 5–8. Name the non-chordal note formed at **2.2**, for example Passing note.

Answer: *(Lower) Auxiliary note = 1 mark*

(1)

Play Track 7 THREE times.

- 2.3 The notation of bar 3 has been omitted on the score at **2.3**. 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 = 3 marks*
No mark for correct pitch or note value only

(3)

[5]**TOTAL SECTION A: 10**

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

Study the items in COLUMN A in QUESTIONS 3.1–3.3 for two minutes.

Note to marker: If a candidate selected more than two items at a question, only the first two items must be marked.

Play Track 8 TWICE.

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

Answer:

COLUMN A	Track 8
Female voices only	
Change of key	X
A Cappella	X
Minor	
Repetition	X
Instrumental	

Any TWO correct answers = 2 marks

(2)

Play Track 9 TWICE.

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

Answer:

COLUMN A	Track 9
A Cappella	
Change of key	
Marimba	X
Trombone	
Saxophone	X
Idiophones	X

Any TWO correct answers = 2 marks

(2)

Play Track 10 TWICE.

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

Answer:

COLUMN A	Track 10
Major	X
Triple time	
Ostinato	X
Quadruple time	X
Adagio	
Minor	

Any TWO correct answers = 2 marks

(2)

- 3.4 Listen to the following TWO extracts and answer the questions that follow.

Play Tracks 11 ONCE.

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

Answer: *Waltz = 1 mark*

(1)

Play Tracks 12 ONCE.

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

Answer: *Harp = 1 mark*

(1)

(8 ÷ 2) **[4]**

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

QUESTION 4: WAM

4.1 Listen to the extracts from *The Magic Flute* by Mozart and answer the questions that follow.

Play Track 13, Track 14 and Track 15 ONCE each.

4.1.1 Identify the most suitable term to describe the character of the extracts. Choose from the list below. Make a cross (X) in the appropriate block.

Answer:

Term	Track 13	Track 14	Track 15
<i>Lustig</i>	X		
<i>Semplice</i>			
<i>Subito</i>			
<i>Con fuoco</i>		X	
<i>Allegretto</i>			
<i>Grave</i>			X

One mark per extract x 3 = 3 marks

(3)

Play Track 16 ONCE.

4.1.2 Name the character that sings in this extract.

Answer: Tamino = 1 mark (1)

4.1.3 Name the voice type of this character.

Answer: Tenor = 1 mark (1)

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

Play Track 17 ONCE.

4.2.1 Identify the genre/work type of this extract, for example Concerto.

Answer: Symphony = 1 mark (1)

4.2.2 Identify the composer of this extract.

Answer: Beethoven = 1 mark (1)

4.2.3 What is the tonality of this extract?

Answer: Minor = 1 mark (1)

Play Track 18 ONCE.

4.2.4 Identify the statement in COLUMN A that relates to the music that you hear. Make a cross (X) in the appropriate block.

Answer:

COLUMN A	
The double basses and cellos play a pedal point	
The double basses and cellos play tremolo	X
The violas and double basses play pizzicato	
The violas and cellos play an ostinato	

Correct answer = 1 mark

(1)

Play Track 19, Track 20 and Track 21 ONCE each.

- 4.2.5 Identify the woodwind instrument in EACH extract. Write the answer in the table below.

Answer:

Track 19	Flute
Track 20	Oboe
Track 21	Clarinet

One mark per correct instrument x 3 = 3 marks

(3)

Play Track 19, Track 20 and Track 21 ONCE more.

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

Play Track 22 ONCE.

- 4.3.1 Name TWO compositional techniques used in this extract?

Answer:

Repetition
Variation on the theme
Melodic material in the bass part
Accompanied in the higher instruments
Any TWO correct answers = 2 marks

(2)

Play Track 23 and 24 TWICE in succession.

- 4.3.2 Compare the melodies in the following two extracts and state ONE similarity and ONE difference.

Answer:

Similarities	<ul style="list-style-type: none"> • Melody line • Rhythmic pattern • Dynamics <ul style="list-style-type: none"> - mostly piano - cresc/decresc • Articulation <ul style="list-style-type: none"> - legato
Differences	<ul style="list-style-type: none"> • Instrumentation <ul style="list-style-type: none"> - Track 23 played by cellos/low strings - Track 24 played by violins/high strings • Pitch <ul style="list-style-type: none"> - The second melody (an octave) higher

Any ONE correct similarity and difference = 2 marks

(2)

(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

OR

QUESTION 5: JAZZ

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

Play Track 25 ONCE.

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

Answer: *Marabi = 1 mark* (1)

5.1.2 Give TWO reasons, related to the music, to motivate your answer to QUESTION 5.1.1.

Answer:

- Continuous repetition of music material above a rhythmic ostinato (riff)
- Cyclic harmonic progression
- Mixture of Western instrumentation (drum kit, bass and electric guitar, keyboard) and South African vocal style
- Jazz influence heard in the guitar and bass

Any TWO correct answers = 2 marks (2)

5.2.3 Name ONE artist/band that you associate with this extract.

Answer:

- The Flying Jazz Queens
- The Dark City Sisters
- Mahotella Queens

Any 1 correct answer = 1 mark (1)

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

Play Track 26 ONCE.

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

Answer:

- Cape jazz
- Modern jazz
- Afro jazz

Any correct answer = 1 mark (1)

5.2.2 Name an artist that you associate with your answer to QUESTION 5.2.1.

Answer: *Winston Mankunku = 1 mark* (1)

5.2.3 Name the compositional technique used in the piano part.

Answer: *Ostinato/Riff = 1 mark* (1)

5.2.4 Name ONE idiophone that you hear in this extract.

Answer: Cymbals/Hi-hat = 1 mark (1)

Play Track 27 ONCE.

5.2.5 Describe the use of rhythm that you hear in the piano part.

Answer:

- Rhythmic motive in right hand of the piano is repeated throughout the track
- Rhythmic material is syncopated

TWO correct answers = 2 marks
 (2)

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

Play Track 28 TWICE.

5.3.1 Name an artist that you associate with this extract.

Answer:

- Philip Tabane
- Abbey Cindi
- Julian Bahula

Any ONE correct answer = 1 mark
 (1)

5.3.2 Describe the music style you hear in this extract by referring to THREE musical features.

Answer:

- Modern instrumentation combined with traditional instrumentation (African drums, shakers, bass guitar, electric lead guitar)
- Use of African horn
- Percussive and ritualistic use of shakers
- Blues tonal vocal melodic pattern
- Blues bending of notes on guitar
- Jazz based harmonies

Any THREE correct answers = 3 marks
 (3)

Play Track 29 and Track 30 TWICE in succession

5.4 Listen to the following TWO extracts and identify TWO differences with regards to the beat and instruments that drive the rhythm.

Answer:

Feature	Track 29	Track 30
Beat	Ghoema beat Typical Cape Malay beat	Skiffle-like beat
Instruments	Piano/drums/bass	Penny whistle/ Guitar/banjo/drums

Any two corresponding correct answers x2 = 4 marks (4)

OR**QUESTION 6: IAM**

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

Play Track 31 ONCE.

6.1.1 Identify the South African style of music heard in this extract.

Answer: *Isicathamiya = 1 mark* (1)

6.1.2 Give THREE reasons, related to the music, to motivate your answer to QUESTION 6.1.1.

Answer:

- Choral-style singing
- TTBB
- Lyrics in isiZulu
- A cappella
- Vocal techniques e.g. crepitations
- Repetition

Any THREE correct answers = 3 marks (3)

Play Track 32 ONCE.

6.1.3 Give TWO features that make this extract different from the original style mentioned in QUESTION 6.1.1.

Answer:

- Female singers/Treble voices
- English lyrics instead of Isizulu
- The female takes the lead in the call and response

Any TWO correct answers = 2 marks (2)

6.1.4 Name an artist associated with this extract.

Answer: *Ladysmith Black Mambazo = 1 mark* (1)

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

Play Track 33 ONCE.

6.2.1 Describe the use of rhythm between the clapping and the drums.

Answer:

- Clapping
 - straight crotchet beat
 - accents on different beats (on one and four or three and one)
 - repetition
- Drums
 - dotted quaver rhythms following the rhythm of the feet movement of the dance
 - repetition
 - resulting in cross rhythms

Any TWO correct answers = 2 marks (2)

6.2.2 Identify the idiophone that you hear.

Answer: Cow bell = 1 mark (1)

Play Tracks 34 and 35 TWICE in succession.

6.3 Identify TWO differences in the extracts that you hear with regard to the relevant style and the use of drums.

Answer:

Criteria	Track 34	Track 35
Style	Maskandi	Traditional Basotho style (Famo)
Drums	Drumkit: To keep the beat and to give a contemporary sound	Traditional, home-made drums: To keep the beat and create polyrhythm

Any TWO corresponding correct answers x 2 = 4 marks (4)

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

Play Track 36 ONCE.

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

Answer: Malombo = 1 mark (1)

6.4.2 Name an artist/band that you associate with this extract.

Answer:

- Philip Tabane
- Malombo
- Abbey Cindi
- Julian Bahula
- Malombo Jazzmen
- Malombo Jazz Makers

Any correct answer = 1 mark
 (1)

(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

SECTION C: FORM
QUESTION 7

Read and study the questions for ONE minute.

Play Track 37 ONCE to provide an overview.

Listen to the extract from *Minuet in G* by Beethoven while you study the score.

Menuet in G

L, van Beethoven

Allegretto

con grazia

pp

4

9 *espressivo* X

13 1. 2. 1. 2.

The image shows a musical score for the Minuet in G by Beethoven. It consists of a piano part (left hand) and a violin part (right hand). The score is in G major and 3/4 time. The tempo is marked 'Allegretto'. The piano part starts with a piano (*pp*) dynamic and includes markings for 'con grazia' and 'espressivo'. The violin part has a melodic line with various ornaments and dynamics. The score is divided into measures, with first and second endings marked at the end. A box labeled 'X' highlights a specific section in the violin part starting at measure 9.

Play Track 37 again.

7.1 Name the main key of this work.

Answer: *G Major = 1 mark* (1)

7.2 What is the form of this piece?

Answer:

- Rounded Binary form (AA :|| BA:||)
- Binary form (AB)

Any correct answer = 1 mark
 (1)

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

Answer:

Rounded Binary

Section	Bar numbers
A = ½	0 ³ –8 ² = ½
B = ½	8 ³ –12 ²
a = ½	12 ³ –16 ² = ½

½ mark for Section A

½ mark for correct bar numbers in Section A = 1 mark

½ mark for correct divisions in Section Ba

½ mark for correct bar numbers in Section Ba = 1 mark

Binary

Section	Bar numbers
A = ½	0 ³ –8 ² = ½
B = ½	8 ³ –16 ² = ½

½ mark for each correct section = 1 mark

½ mark for each correct bar number = 1 mark

Note to marker:

If the bar numbers and the section letters do not correspond ½ mark will be awarded for the section and no mark will be awarded for the bar numbers.

(2)

7.4 To which key does the piece modulate in bars 7–8?

Answer: *D major = 1 mark* (1)

7.5 What is the function of the A[#] note in bar 5?

Answer:

- (Chromatic) auxiliary note
- Decoration
- A chromatic note to provide colour

Any correct answer = 1 mark
 (1)

Play Track 38 again.

7.6 Name the cadence formed at **X**.

Answer: *Imperfect cadence = 1 mark*

(1)

7.7 Give the meaning of *allegretto*.

Answer: *Fairly lively and jolly = 1 mark*

(1)

Play Track 39 for an overview.

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30