basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2011

CENTRE NUMBER:

EXAMINATION NUMBER:

MARKS: 30

TIME: 1½ hours

This question paper consists of 13 pages and 1 sheet of manuscript paper.

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INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Answer ALL the questions.
3. Write your answers on this question paper.
4. Candidates will write this examination while they are listening to a CD.
5. The music teacher of the centre must conduct the examination in the presence of the invigilator.
6. The last page of this question paper is manuscript paper that the candidate can use for rough work. The candidate may remove it.

INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each musical extract (track) must be played the number of times indicated in the question paper. Allow adequate time between repeated tracks to allow candidates to write their answers before playing the next track.
3. The number of the track must be announced clearly each time before it is played.
4. CD players must be equipped with batteries to ensure that sound examples can be played during a power failure.

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MARKING GRID

QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	2		
2	6		
SUBTOTAL	**8**		
SECTION B			
3	8		
4	4		
SUBTOTAL	**12**		
SECTION C			
5	10		
SUBTOTAL	**10**		
GRAND TOTAL:	**30**		

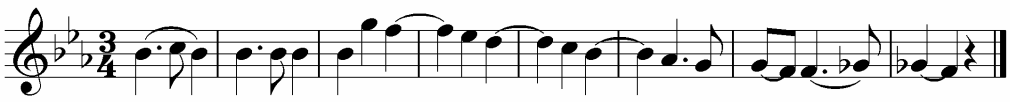
SECTION A: AURAL

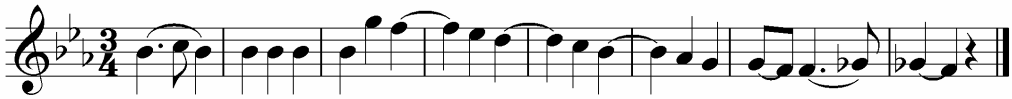
QUESTION 1: RHYTHM AND PITCH

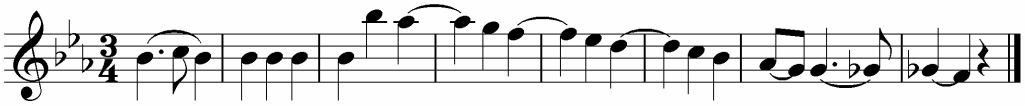
1.1 Track 1 will be played THREE times directly in succession.

Listen to the music example.

Make a cross (X) in the block next to the melody that corresponds with the clarinet melody in the recording.

1.1.1  ☐

1.1.2  ☐

1.1.3  ☐

(1)

1.2 Track 2 will be played ONCE.

Listen to the music.

The oboe plays a higher pitch than the clarinet melody. Make a cross (X) in the block underneath the term below to indicate the most suitable term for this melody.

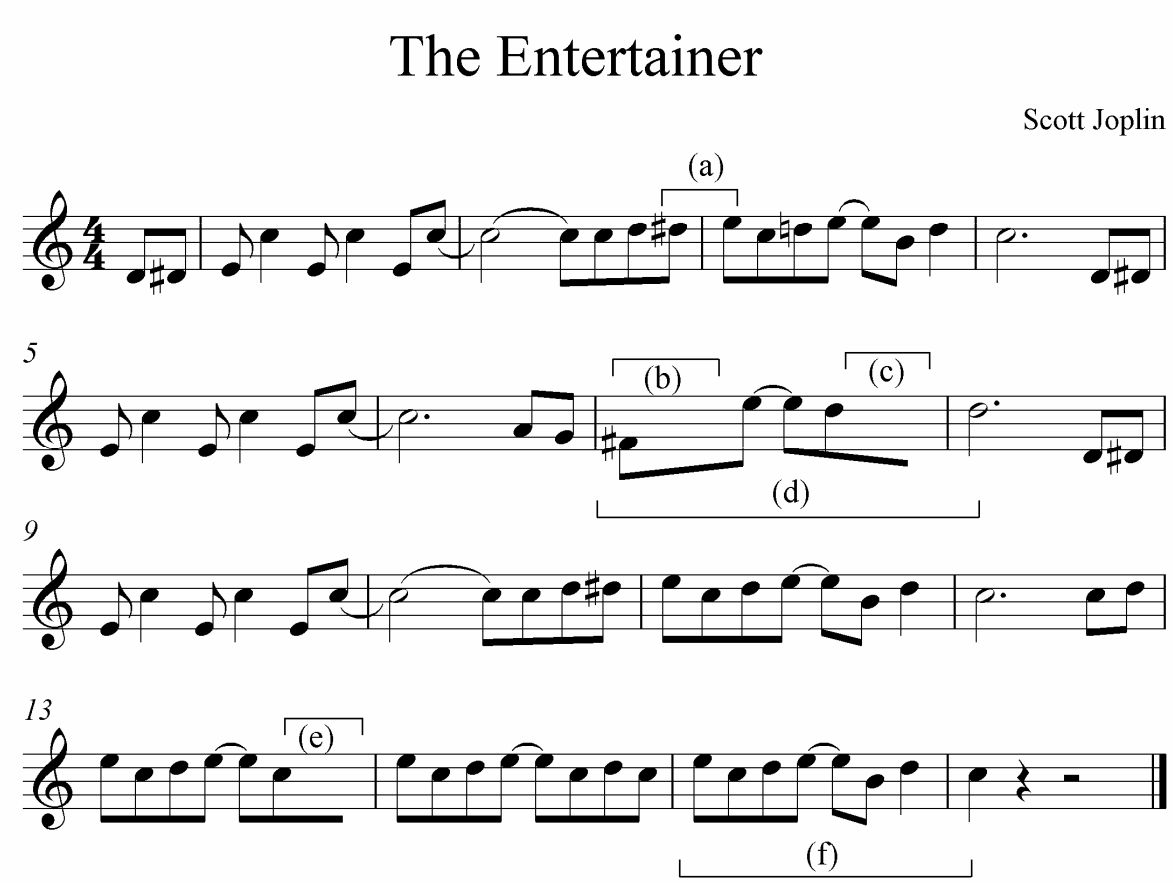
Ground bass	Ostinato	Counter-melody	Unison

(1)
[2]

QUESTION 2: DICTATION, CADENCES, CHORDS AND INTERVALS

Track 3 will be played ONCE.

Read and study the questions for ONE minute.



2.1 Track 3 will be played again.

Complete the missing notes at (b), (c) and (e) on the music score above. (3)

2.2 Track 3 will be played again.

Name the interval formed between the marked notes at (a) (for example perfect fifth).

_____ (1)

2.3 Track 3 will be played again.

Name the cadences formed at (d) and (f).

(d) _____

(f) _____ (2)

[6]

TOTAL SECTION A: 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3

Read and study the question for ONE minute.

3.1 Track 4 will be played THREE times.

Listen to the music from *Ingoma.* Answer the questions below.

3.1.1 At the beginning of Track 4 you hear the leader call out to the rest of the ensemble. How many times does he call, and how many times do they answer him?

_____ (1)

3.1.2 Are the drums played with drum sticks or hands?

_____ (1)

3.2 Track 5 will be played THREE times.

Listen to *Music for Timbila*. Answer the questions below.

3.2.1 In this music the dancers play fast and repeated notes on rattles/shakers. Does the repetition of the notes ever stop?

_____ (1)

3.2.2 Which TWO of the instruments below can also be heard? Make a cross (X) in the appropriate blocks.

Bells		Xylophone	
Whistles		Ghongs	

(2)

3.3 Tracks 6 and 7 will be played THREE times in succession.

Listen to *Song with Sanza* and *Whispered Song*.
Compare the two works and make a cross (X) in the appropriate blocks.

	Track 6 *Song with Sanza*	**Track 7** *Whispered Song*
The singer uses a hoarse, breathy tone, and some phrases are ended by descending sighs.		
The pattern of the rhythm sticks are irregular.		
A stringed instrument is used.		

(3)
[8]

QUESTION 4: RECOGNITION

Tracks 8 to 20 will be played in succession while candidates read through the questions.

Answer FOUR of the following questions. Some questions consist of two subdivisions and must be regarded as a unit.

Tracks 8 to 20 will be played a second time, also in succession.

Answer the questions of your choice.

DO NOT answer more than FOUR questions. Note that only the FIRST FOUR answered questions will be marked.

4.1 **Track 8**

4.1.1 From which style period has this extract been taken?

_____ (1)

4.1.2 Give ONE reason to substantiate your answer.

_____ (1)

4.2 **Track 9**

4.2.1 Write down the name of the artist singing in this extract.

_____ (1)

4.2.2 With which musical style do you associate this extract?

_____ (1)

4.3 **Track 10**

4.3.1 Identify the genre of this extract.

_____ (1)

4.3.2 Which instrument below does NOT play in this performance? Make a cross (X) in the appropriate block.

Violin	Cello
Flute	Viola

(1)

4.4 **Track 11**

4.4.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

South African jazz	Glam rock
Heavy metal	R&B

(1)

4.4.2 With which artist do you associate this extract?

_____ (1)

4.5 **Track 12**

4.5.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

British pop	Glam rock
Heavy metal	R&B

(1)

4.5.2 With which artist(s) do you associate this extract?

_____ (1)

4.6 **Track 13**

4.6.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

Girl/Boy bands	Kwaito
Heavy metal	R&B

(1)

4.6.2 With which artist(s) do you associate this extract?

_____ (1)

4.7 **Track 14**

4.7.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

British pop	Kwaito
Heavy metal	R&B

(1)

4.7.2 With which artist(s) do you associate this extract?

_____ (1)

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4.8 **Track 15**

4.8.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

British pop	Kwaito
Heavy metal	R&B

(1)

4.8.2 With which artist(s) do you associate this extract?

_____ (1)

4.9 **Track 16**

4.9.1 With which ONE of the following South African composers do you associate this extract? Make a cross (X) in the appropriate block.

Lucky Dube	Mandoza	SJ Khosa

(1)

4.9.2 Give ONE reason to substantiate your answer.

_____ (1)

4.10 **Track 17**

4.10.1 With which ONE of the following South African composers do you associate this extract? Make a cross (X) in the appropriate block.

Mandoza	Mzilikazi Khumalo	Steve Hofmeyr

(1)

4.10.2 Give ONE reason to substantiate your answer.

_____ (1)

4.11 **Track 18**

4.11.1 What is the musical style of this extract?

_____ (1)

4.11.2 Give ONE reason to substantiate your answer.

_____ (1)

4.12 **Track 19**

4.12.1 Identify the genre of this extract.

_____ (1)

4.12.2 Which type of voice do you hear? Make a cross (X) in the appropriate block.

Contralto	Tenor	Baritone

(1)

4.13 **Track 20**

4.13.1 Identify the genre of this extract.

_____ (1)

4.13.2 Name the composer of this extract.

_____ (1)

(8 ÷ 2) **[4]**

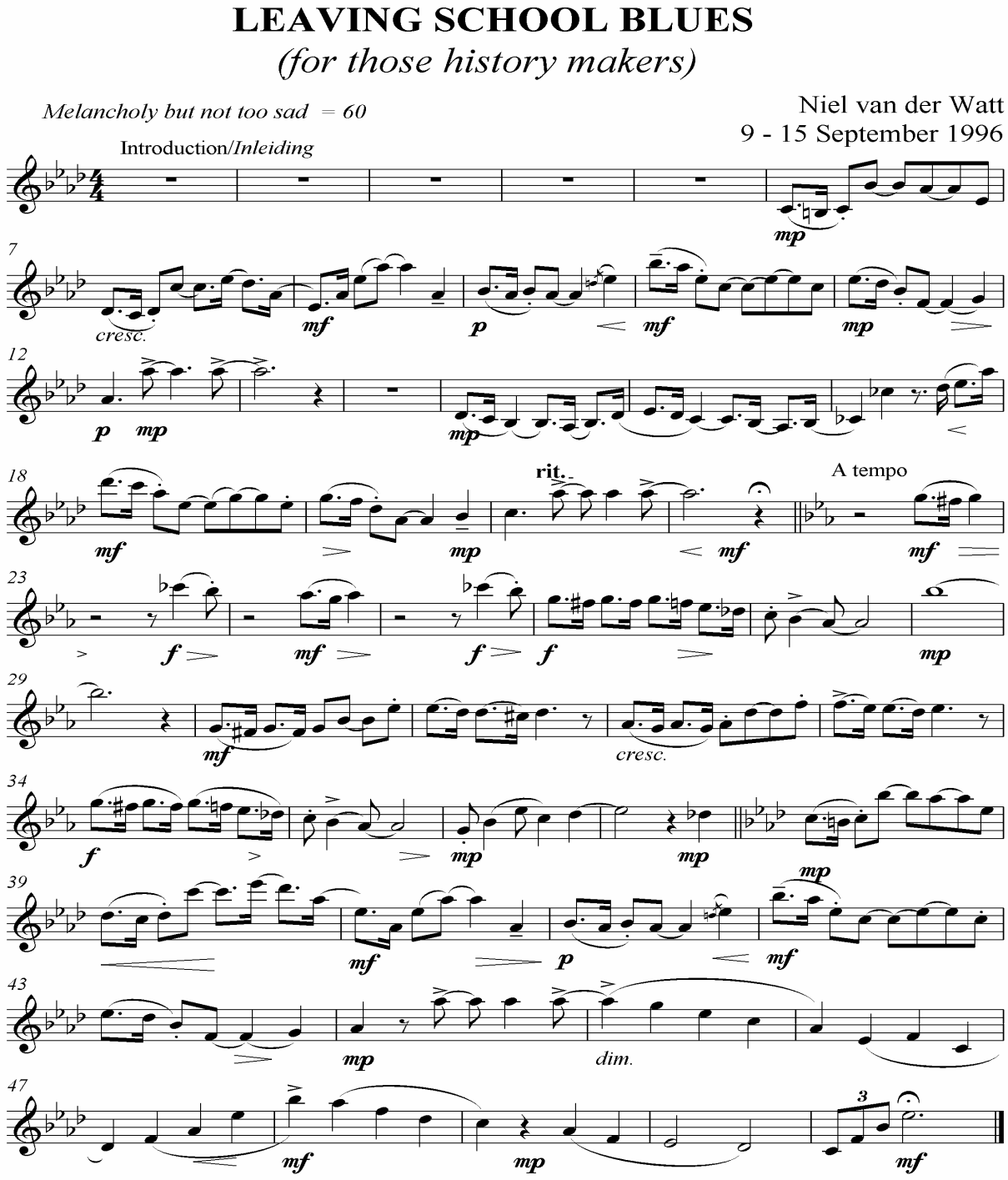
TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 5

Track 21 will be played ONCE.

Study the solo instrument part while you are listening to the musical extract.



5.1 Track 21 will be played again.

Name the TWO instruments playing in this performance.

_____ (1)

5.2 Identify the style period of this work.

_____ (1)

5.3 Track 21 will be played again.

This work is in ternary form. Which ONE of the following schematic representations matches the form of this work? Make a cross (X) in the appropriate block.

Introduction A B C Coda ☐

Introduction A B A Coda ☐

A B A B Coda ☐

(1)

5.4 Complete the table below.

Section	Bar numbers	Key
Introduction	1 – 5	A^b major
A		
B		E^b major
	$38 – 47^1$	A^b major
	$47^1 – 51$	

(6 ÷ 2) (3)

5.5 Track 21 will be played again.

Name TWO differences between bars 6 – 7 and 38 – 39.

_____

_____ (2)

5.6 Identify the non-harmonic note B-natural in bar 6 (for example suspension, et cetera).

_____ (1)

5.7 Name the key and cadence in bars 28 – 29.

_____ (1)

TOTAL SECTION C: 10
GRAND TOTAL: 30

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