



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2015

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 30

TIME: 1½ hours



This question paper consists of 17 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 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 may remove this page.
8. Candidates may not have access to any musical instrument for the duration of the examination.
9. Write neatly and legibly.



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 specified on the question paper.
3. Allow adequate time between tracks to offer 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 musical extracts.
 - An invigilator must be present in each venue.
 - The tracks have to be played as follows:
 - WAM candidates: Tracks 1–17 and Tracks 31–34
 - JAZZ candidates: Tracks 1–11, Tracks 18–23 and Tracks 31–34
 - IAM candidates: Tracks 1–11 and Tracks 24–34
6. A battery-powered CD player must be available in case of a power failure.



MARKING GRID

SECTION A: AURAL	TOTAL	MARKER	MODERATOR
QUESTION 1 (COMPULSORY)	4		
QUESTION 2 (COMPULSORY)	6		
SUBTOTAL	10		

SECTION B: RECOGNITION	TOTAL	MARKER	MODERATOR
QUESTION 3 (COMPULSORY)	4		
AND			
QUESTION 4 (WAM)	8		
OR			
QUESTION 5 (JAZZ)	8		
OR			
QUESTION 6 (IAM)	8		
SUBTOTAL	12		

SECTION C: FORM	TOTAL	MARKER	MODERATOR
QUESTION 7 (COMPULSORY)	8		
SUBTOTAL	8		

GRAND TOTAL	30		
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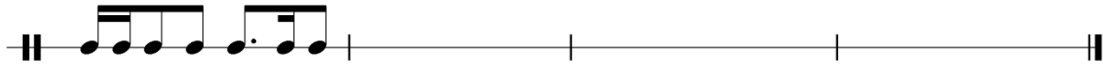


SECTION A: AURAL

QUESTION 1

Play Track 1 FOUR times. Pause for 30 seconds after each repetition.

- 1.1 Listen to the melodic and rhythmic phrase. Add the time signature. Notate only the rhythm of the missing notes in bars 2, 3 and 4.



[4]

Play Track 1 ONCE more.



QUESTION 2

Play Track 2 ONCE to provide a general overview.

Listen to *The Entertainer* by Scott Joplin while you follow the right-hand part of the score and then answer the questions that follow.

The Entertainer

Scott Joplin

Play Track 2 again.

2.1 Circle ONE articulation indication on the score. (1)

Play Track 3 ONCE.

2.2 Describe the difference that you hear between (a) and (b). (1)



Play Track 4 TWICE.

2.3 There is one accidental missing in bar 3 at (c). Fill in the appropriate accidental at the correct place on the score. (1)

Play Track 5 THREE times.

2.4 Identify the cadence at bars 15² and 16¹ at (e).
_____ (1)

Play Track 6 TWICE.

2.5 Name the type of non-chordal note that you hear in bar 17 at (f). (Do NOT write the letter name or the note value.)
_____ (1)

Play Track 7 TWICE.

2.6 Which ONE of the extracts below matches the music that you hear in bars 9–10 at (d)? Make a cross (X) in the appropriate block.

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(1)
[6]

TOTAL SECTION A: 10



SECTION B: RECOGNITION OF MUSIC CONCEPTS

QUESTION 3: GENERAL LISTENING (COMPULSORY)

Study the items in COLUMN A in QUESTIONS 3.1–3.4 for two minutes.

Play Track 8 ONCE.

- 3.1 Mark TWO items in COLUMN A that relate to Track 8. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 8
Chordal accompaniment	
Baroque	
Tenor range	
Musical theatre	
Ostinato	
Art song	

(2)

Play Track 9 ONCE.

- 3.2 Mark TWO items in COLUMN A that relate to Track 9. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 9
Swing rhythm	
Guitar introduction	
12-bar blues	
Clarinet	
Trumpet	
Saxophone	

(2)

Play Track 10 ONCE.

- 3.3 Mark TWO items in COLUMN A that relate to Track 10. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 10
A cappella	
Art song	
Male voice choir	
Ostinato	
Ululation	
Call and response	

(2)



Play Track 11 ONCE.

3.4 Mark TWO items in COLUMN A that relate to Track 11. Make a cross (X) in TWO appropriate blocks.

COLUMN A	Track 11
String accompaniment	
R&B	
Tenor range	
6 8	
Guitar introduction	
Improvisation	

(2)

Play Tracks 8 to 11 ONCE more in succession.

(8 ÷ 2) **[4]**



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

QUESTION 4: WAM

Play Track 12 FOUR times. Pause for 30 seconds after each repetition.

4.1 Listen to the extracts from Beethoven's *Symphony No. 6 Op. 68* and answer the questions.

4.1.1 From which movement was this extract taken?

_____ (1)

4.1.2 Write down an Italian music term to describe the tempo of this extract.

_____ (1)

4.1.3 Which section of the orchestra plays the melody in this extract?

_____ (1)

4.1.4 What is the time signature of this movement?

_____ (1)

Play Track 13 TWICE.

4.1.5 Which ONE of the playing techniques below do you hear in the string section of this extract? Make a cross (X) in the appropriate block.

Tremolo	Pizzicato	Col legno
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(1)

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

Play Track 14 TWICE.

4.2.1 Identify the composer and title of this work.

Composer: _____

Title: _____ (2)

4.2.2 Name the character who sings this extract.

_____ (1)



4.2.3 State TWO ways in which the composer portrays intense emotion in this aria.

(2)

Play Track 15 ONCE.

4.2.4 What is the tonality of this extract? Make a cross (X) in the appropriate block.

Minor	Major	Modal	Atonal
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(1)

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

Play Track 16 ONCE.

4.3.1 Name the TWO string instruments that play the opening melody at the beginning of the extract.

(1)

Play Track 17 TWICE.

4.3.2 Choose the style period that you associate with this extract. Make a cross (X) in the appropriate block.

Baroque	Classical	Romantic	Modern
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(1)

4.3.3 Choose the time signature of this extract. Make a cross (X) in the appropriate block.

4	6	9	5
4	8	8	4

(1)

4.3.4 Name the non-melodic percussion instrument that you hear in this extract.

(16 ÷ 2)

(1)
[8]

OR



QUESTION 5: JAZZ

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

Play Track 18 TWICE.

5.1.1 Identify the artist(s).

_____ (1)

5.1.2 Name the solo instrument which improvises with the vocal part.

_____ (1)

Play Track 19 ONCE.

5.1.3 With which South African jazz style do you associate this music? Make a cross (X) in the appropriate block.

Kwela	Marabi	New jazz	Mbaqanga
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(1)

5.1.4 Give TWO reasons for your answer to QUESTION 5.1.3.

_____ (2)

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

Play Track 20 TWICE.

5.2.1 With which of the artists below do you associate this music? Make a cross (X) in the appropriate block.

Spokes Mashiane	The Jazz Epistles	The Flying Jazz Queens	Lemmy Mabaso
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(1)

5.2.2 Identify the style of jazz being played.

_____ (1)

5.2.3 Name the instrument that plays the improvised solo.

_____ (1)



Play Track 21 TWICE.

5.2.4 Name ONE instrument from the rhythm section.
_____ (1)

5.2.5 Which rhythmic device do you hear in this extract? Make a cross (X) in the appropriate block.

Polyrhythm	Triple metre	Syncopation
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 (1)

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

Play Track 22 TWICE.

5.3.1 With which of the following artists do you associate this music? Make a cross (X) in the appropriate block.

Miriam Makeba	Sello Galane	Lemmy Mabaso
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 (1)

5.3.2 Write down the name of the song.
_____ (1)

5.3.3 Identify the style of jazz being played.
_____ (1)

5.3.4 Name TWO instruments that play solo improvisations.

_____ (2)

Play Track 23 ONCE.

5.3.5 Name the compositional/performance technique that is used by these two instruments.
_____ (1)
(16 ÷ 2) **[8]**

OR



QUESTION 6: IAM

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

Play Track 24 TWICE.

6.1.1 What African style of singing is used here?

_____ (1)

6.1.2 Name ONE group with whom you associate this song.

_____ (1)

6.1.3 Which ONE of the following vocal features/techniques do you hear in this extract? Make a cross (X) in the appropriate block.

Ululation	Scatting	Crepitation	Yodelling	(1)
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Play Track 25 ONCE.

6.1.4 State TWO features of this style of singing.

_____ (2)

Play Track 26 ONCE and then play Track 27 ONCE.

6.1.5 Compare Track 26 with Track 27 in terms of beat and tempo by completing the table below.

	Track 26	Track 27
Beat		
Tempo		

(2)

Play Tracks 26 and 27 ONCE more in succession.



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

Play Track 28 THREE times.

6.2.1 Identify the South African music style.

_____ (1)

6.2.2 With which of the following artists do you associate this music?
Make a cross (X) in the appropriate block.

Manhattan Brothers	Soul Brothers	Jabu Khanyile
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 (1)

6.2.3 Identify TWO instruments (excluding the voice) that you hear in this extract.

_____ (2)

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

Play Track 29 ONCE.

6.3.1 Identify the title and composer of this music.

_____ (2)

Play Track 30 ONCE.

6.3.2 With which South African music style do you associate this extract?
_____ (1)

6.3.3 Give TWO reasons for your answer to QUESTION 6.3.2.

_____ (2)

(16 ÷ 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.

Crazy

Willie Nelson

Introduction/Inleiding



6 Cra-zy_

10 Cra-zy for fee-lin' so lone-ly_ I'm cra-zy_

14 Cra-zy for fee-lin' so blue. I knew_ you'd

18 love me as long as you want-ed_ and then some day you'd

22 leave me for some-bo - dy new. Wor-ry_

26 why do I let my-self wor ry_ Won- d'rin'

30 what in the world did I do_ I'm Cra-zy_ for

33 think-ing that my love could hold you_ I'm

Cra-zy for try-in', and Cra-zy for cry-in' and I'm Cra-zy for lov - in' you.



Play Track 32 ONCE.

7.1 Analyse the form of this piece. Indicate the main sections on the score by writing capital letters (for example C, D) above the score at the beginning of each section. (4)

7.2 Name the overall form type of this song. (1)

7.3 To which key does the song modulate and in which bars does the modulation occur? (2)

7.4 Identify the compositional technique used in bars 33 and 34. Make a cross (X) in the appropriate block. (1)

Sequence	Varied sequence	Repetition	Imitation
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Play Track 33 ONCE.

TOTAL SECTION C: 8
GRAND TOTAL: 30



