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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

2019

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 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 TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in the 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 sit for 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 1–11 and Track 21
 - Jazz candidates: Tracks 1–7, Tracks 12–15 and Track 21
 - IAM candidates: Tracks 1–7, Tracks 16–20 and Track 21
7. A battery-powered CD player must be available in case of a power failure.

QUESTION 2

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

Cornish Dance

Malcolm Arnold

Con moto

- 2.1 Name the interval at (a) formed between the D and the missing note in bar 1⁴.

Answer: Minor 3rd 1 mark - no ½ marks

(1)

- 2.2 Name the cadence at (b) at bars 3⁴ to 4.

Answer: Perfect cadence 1 mark

(1)

- 2.3 The notation of bars 5⁴ to 6 at (c) was omitted from the score. Fill in the missing pitches and note values that correspond with the music.

Answer: See score

Correct pitch and note value = 1 mark x 3
No ½ marks

(3)

- 2.4 Describe the texture of this extract with ONE word.

Answer: Homophonic/Chordal 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 items than requested, only the first answers must be marked.

- 3.1 With which TWO items do you associate the music that you hear in Track 4?
Make a cross (X) in TWO appropriate blocks.

Answer:

ITEMS	ANSWERS
Major	X
Minor	
Crescendo throughout	
Ostinato	X
Chordophones	
Snare drum	X

(2)

2 answers x 1 = 2 marks

- 3.2 Listen to the TWO extracts (Track 5 and Track 6) and answer the questions that follow. Make a cross (X) in the appropriate blocks.

- 3.2.1 Which performance starts with an eight-bar introduction?

Track 5		Track 6	X
---------	--	---------	---

(1)

- 3.2.2 One of the performances is in 3/4 time.

	FALSE
--	-------

(1)

- 3.2.3 Both versions maintain a steady pulse throughout.

TRUE	
------	--

(1)

- 3.2.4 Both versions share the same style.

	FALSE
--	-------

(1)

4 correct answers = 4 marks

- 3.3 With which TWO ITEMS do you associate the music that you hear? Make a cross (X) in TWO appropriate blocks.

Answer:

ITEMS	ANSWERS
Alto saxophone and tenor saxophone	X
Alto saxophone and trumpet	
Tenor saxophone and trombone	
Crepitation	
3/4 time	
Piano accompaniment	X
Drumkit introduction	X
Kwela	

2 answers x 1 = 2 marks

(2)

(8 ÷ 2)

[4]

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

QUESTION 4: WAM

Listen to the following tracks and answer the questions that follow.

- 4.1 With which FOUR items do you associate the music? Make a cross (X) in FOUR appropriate blocks.

Answer:

ITEMS	ANSWERS
Tremolo quavers on low strings	X
Major	
Ostinato	
Minor	X
Fortissimo	X
Tenuto quavers on flutes	
Mozart	
Compound duple	
Andante	
Staccato quavers on violins	X
Beethoven	X

4 answers x 1 = 4 marks

(4)

- 4.2 Describe the accompaniment of this extract.

Answer:

- String instruments
- Detached (staccato-like) articulation
- Violins play a decorated melody (trills)
- Low strings (Cello/Double Bass) play a bass line consisting of a single note on every strong beat
- Moderate tempo and light mood
- The introductory phrase is repeated when the voices enter

Any 2 correct answers = 2 marks

(2)

- 4.3 With which TWO items do you associate the music? Make a cross (X) in TWO appropriate blocks.

Answer:

ITEMS	ANSWERS
Recitative	
Papageno and Papagena	X
Pesante	
Papageno and Pamina	
Duet	X
Ensemble finale	
Chorus	
Introduction	X

2 answers x 1 = 2 marks

(2)

- 4.4 Name the female voice type that you hear in this extract.

Answer: Soprano

1 mark

(1)

- 4.5 With which FOUR items do you associate the music? Make a cross (X) in FOUR appropriate blocks.

Answer:

ITEMS	ANSWERS
Portato	
Pesante	
Cellos, then the violins play the theme	X
Cantabile	X
Symphony	
Violins, then the cellos play the theme	
Legato	X
Stringendo	
Concert Overture	X
Exposition	X
First subject	

4 answers x 1 = 4 marks

(4)

4.6 Identify the style period of this extract.

Answer: Romantic

1 mark

(1)

4.7 Give TWO reasons for your answer to QUESTION 4.6.

Answer:

- Long lyrical melodies
- Expressive thematic passages by a single group of instruments e.g. cellos/violins
- Extensive use of dynamic shading to add expression
- Use of rubato
- Typical Romantic harmonic language

Any 2 correct answers = 2 marks

(2)

(16 ÷ 2)

[8]

TOTAL SECTION B:

12

OR

QUESTION 5: JAZZ

Listen to the following tracks and answer the questions that follow.

- 5.1 With which THREE items do you associate the music? Make a cross (X) in THREE appropriate blocks.

Answer:

ITEMS	ANSWERS
Mbaqanga	
Blues	
Kwela	X
Major	X
Simple quadruple	X
Slow tempo	
Trumpet riffs	
Harmonic chord cycle	X

3 answers x 1 = 3 marks

(3)

- 5.2 Describe the rhythm in the accompaniment.

Answer:

- A skiffle/shuffle-like rhythm throughout.
- A constant dotted rhythm in the drumkit and banjo/guitar.
- Use of syncopation

Any correct answer = 1 mark

(1)

- 5.3 Name ONE chordophone that belongs to the rhythm section.

Answer: Guitar/Banjo/Double bass/Bass 1 mark

(1)

- 5.4 With which THREE items do you associate the music? Make a cross (X) in THREE appropriate blocks.

Answer:

ITEMS	ANSWERS
Organ	X
Soul Brothers	X
Minor	
Mbaqanga	X
Sakhile	
Walking Bass	
Quadruple time	X
Kwela	
Piano	

3 answers x 1 = 3 marks

(3)

- 5.5 Name TWO instruments that play a repetitive rhythmic pattern after the introduction throughout this extract.

Answer: Bass guitar/Drumkit/Drums/Electric guitar

½ mark each for 2 correct instruments = 1 mark

(1)

- 5.6 Name TWO musical characteristics (not language) that make this extract typically South African.

Answer:

- Distinctive organ/keyboard timbre
- Typical African harmonic chord cycle (I-I-IV-V)
- Distinctive timbre in the guitar accompaniment
- Repetition in the melodic material
- Hymn-like vocalisations
- Repetitive line (riff) in the horn section

Any 2 correct answers = 2 marks

(2)

- 5.7 With which THREE items do you associate the music? Make a cross (X) in THREE appropriate blocks.

Answer:

ITEMS	ANSWERS
Modern Jazz/Jazz in exile/Afro-jazz	X
Monophonic	
Kwela	
Major	X
Horn section	X
Cape Jazz	
Irregular time	
Minor	
Harmonic chord cycle	X

3 answers x 1 = 3 marks

(3)

- 5.8 Name ONE idiophone (other than the drums) in this extract.

Answer: Tambourine/Shaker/Cowbell

1 mark

(1)

- 5.9 Name ONE group/artist that you associate with the style of music in this extract.

Answer:

- Hugh Masekela
- Hugh Masekela and the Union of South Africa
- Feya Faku (Trumpet/Flugelhorn player)

Any 1 correct answer = 1 mark

(1)

(16 ÷ 2)

[8]

TOTAL SECTION B:

12

OR

QUESTION 6: IAM

Listen to the following tracks and answer the questions that follow.

- 6.1 With which FOUR items do you associate the music? Make a cross (X) in FOUR appropriate blocks.

Answer:

ITEMS	ANSWERS
Pentatonic	X
Free metre	
Polyrhythms	X
Major	
Overtones	X
Malombo	
Two basic chords	X
Indlamu	

4 answers x 1 = 4 marks

(4)

- 6.2 Name the instrument that accompanies the voice.

Answer: Uhadi/Umakhweyane/Musical bow

1 mark

(1)

- 6.3 With which THREE items do you associate the music? Make a cross (X) in THREE appropriate blocks.

Answer:

ITEMS	ANSWERS
Organ	X
Soul Brothers	X
Minor	
Mbaqanga	X
Sakhile	
Walking Bass	
Quadruple time	X
Kwela	
Piano	

3 answers x 1 = 3 marks

(3)

- 6.4 Name TWO instruments that play a repetitive rhythmic pattern after the introduction throughout this extract.

Answer: Bass guitar/Drumkit/Drums/Electric guitar

$\frac{1}{2}$ mark each for 2 correct instruments = 1 mark

(1)

- 6.5 Name TWO musical characteristics (not language) that make this extract typically South African.

Answer:

- Distinctive organ/keyboard timbre
- Typical African harmonic chord cycle (I-I-IV-V)
- Distinctive timbre in the guitar accompaniment
- Repetition in the melodic material
- Hymn-like vocalisations
- Repetitive line (riff) in the horn section

Any 2 correct answers = 2 marks

(2)

- 6.6 With which TWO items do you associate the music? Make a cross (X) in TWO appropriate blocks.

Answer:

ITEMS	ANSWERS
Pentatonic	
A cappella	X
Body percussion	X
Kiba	
Isicathamiya	X
Monophonic	
Slow tempo	
TTBB ensemble	X

2 answers x 1 = 2 marks

(2)

- 6.7 Name the solo vocal technique heard in this extract.

Answer: Crepitation

1 mark

(1)

- 6.8 Name ONE group/artist that you associate with the style represented by this extract.

Answer:

- Ladysmith Black Mambazo
- Joseph Shabalala

Any 1 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.

Listen to the piece below while you study the score.

Allegretto

Flute

Flute

5

9

13

17

21

25

29

7.1 What is the overall form of this piece?

Answer:

Rounded Binary form A(aa)B(ba)/(AB) OR
Ternary form AABA (ABA)

Any 1 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 (aa) - ½ mark	0 ³ –16 ² - 1 mark	= 1½ marks
B (ba) - ½ mark	16 ³ –32 ² - 1 mark	= 1½ marks

OR

Section	Bar numbers	Marks
A	0 ³ –8 ²	1 mark
A	8 ³ –16 ²	
B	16 ³ –24 ²	1 mark
A	24 ³ –32 ²	1 mark

OR

Answer:

Section	Bar numbers	Marks
A - ½ mark	1–16 - ½ mark	= 1 mark
B - ½ mark	17–24 - ½ mark	= 1 mark
A - ½ mark	25–32 - ½ mark	= 1 mark

½ mark for each correct section = 1½ marks

½ mark for each correct set of bar numbers = 1½ marks

(3)

7.3 Name the key of this piece.

Answer: G Major 1 mark

(1)

7.4 To which key does this work modulate in bar 7–8¹?

Answer: D Major 1 mark

(1)

7.5 What is the function of the D sharp in bar 15?

Answer:

- Leading note of E minor
- Indicates a modulation to E minor

Any correct answer = 1 mark

(1)

7.6 Which ONE of the following features is used in this piece? Make a cross (X) in the appropriate block.

Answer: Sequence 1 mark

Correct answer = 1 mark

(1)

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30