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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2019

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

| | | | | | | | |
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EXAMINATION NUMBER:

| | | | | | | | | | | | | |
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| FOR OFFICIAL USE ONLY | | | | | | |
|-----------------------|----------------|----------------|------|-----------------|------|--|
| QUESTION | MARKS OBTAINED | | | MODERATED | | |
| | MAX | MARKS OBTAINED | SIGN | MODERATED MARKS | SIGN | |
| | 10 | 1 | | 10 | 1 | |
| 1 | 3 | | | | | |
| 2 | 7 | | | | | |
| 3 | 4 | | | | | |
| 4/5/6 | 8 | | | | | |
| 7 | 8 | | | | | |
| TOTAL | 30 | | | | | |

This paper consists of 16 pages and 1 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 done while the 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 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 to 19 and Track 37
 - Jazz candidates: Tracks 1 to 10, Tracks 20 to 28 and Track 37
 - IAM candidates: Tracks 1 to 10 and Tracks 29 to 37
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) | 3 |
| QUESTION 2 (COMPULSORY) | 7 |
| 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 |

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.

Play Track 2 THREE times in succession.

- 1.2 Which ONE of the notations below best represents the flute part?
Make a cross (X) in the appropriate block.

| | | |
|-----|--|---|
| (a) | | <input style="width: 40px; height: 30px;" type="checkbox"/> |
| (b) | | <input style="width: 40px; height: 30px;" type="checkbox"/> |
| (c) | | <input style="width: 40px; height: 30px;" type="checkbox"/> |

(1)

Play Track 2 ONCE again.

[3]

QUESTION 2

Play Track 3 ONCE for a general overview.

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



Play Track 4 THREE times.

- 2.1 Give a suitable Italian term to describe the tempo of the music in the extract above.

_____ (1)

- 2.2 Identify the compositional technique that is used at 2.2.

_____ (1)

- 2.3 Name the cadence formed at 2.3.

_____ (1)

Play Track 5 FIVE times.

The extract starts at bar 3³.

- 2.4 The notation of bar 3 has been omitted at 2.4 on the score. Fill in the missing pitches and note values that correspond with the music.

(2)

Play Track 6 TWICE.

The extract starts at bar 4³.

- 2.5 Name the interval formed between the given note and the missing note at 2.5.

_____ (1)

- 2.6 Which type of non-chordal note has been omitted at 2.6?

_____ (1)
[7]

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.

Play Track 7 TWICE.

- 3.1 Indicate THREE items in COLUMN A that relate to the music in Track 7. Make a cross (X) in THREE appropriate blocks.

| COLUMN A | ANSWERS |
|-------------------|---------|
| Imitation | |
| 12-bar blues | |
| Triple time | |
| Membranophone | |
| Rhythmic ostinato | |
| Rubato | |
| Swing | |
| Improvisation | |

(3)

Play Track 8 TWICE.

- 3.2 Indicate THREE items in COLUMN A that relate to the music in Track 8. Make a cross (X) in THREE appropriate blocks.

| COLUMN A | ANSWERS |
|----------------------|---------|
| Accents | |
| Chord cycle | |
| Pennywhistle | |
| Acoustic performance | |
| Guitar | |
| Compound time | |
| Kwela | |
| Bebop | |

(3)

Play Track 9 TWICE.

- 3.3 Indicate THREE items in COLUMN A that relate to the music in Track 9. Make a cross (X) in THREE appropriate blocks.

| COLUMN A | ANSWERS |
|-------------------------|---------|
| Cantabile | |
| Triplet figure ostinato | |
| Monophonic | |
| Polyphonic | |
| A cappella | |
| Body percussion | |
| Duple time | |
| Presto | |

(3)

Play Track 10 TWICE.

- 3.4 Choose THREE descriptions from (a)–(d) and write down what you hear.

(a) Classification of instrument

(b) Prominent compositional technique

(c) Voice type

(d) Scale

(12 ÷ 3)

(3)
[4]

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

QUESTION 4: WAM

Listen to the tracks and answer the questions that follow.

Play Track 11 TWICE.

4.1 With which style period do you associate this music?

_____ (1)

4.2 Motivate your answer to QUESTION 4.1.

_____ (1)

4.3 Name the percussion instrument used in this extract.

_____ (1)

Play Track 12 TWICE.

4.4 Name the characters of the two singers in this extract.

(a) Character: _____

(b) Character: _____ (2)

4.5 Which TWO of the following terms describe this extract? Make a cross (X) in TWO appropriate blocks.

| DESCRIPTIVE TERMS | ANSWERS |
|-------------------|---------|
| Lebhaft | |
| Cantabile | |
| Scherzando | |
| Affettuoso | |
| Stringendo | |

(2)

Play Track 13 and Track 14 ONCE in direct succession.

4.6 Name the texture that is used in EACH of the following extracts.

Track 13: _____

Track 14: _____ (2)

Play Track 15 TWICE.

4.7 Identify the genre in this extract.

_____ (1)

Play Track 16 TWICE.

4.8 What does this character represent?

_____ (1)

Play Track 17 TWICE.

4.9 Write down the descriptive title of this movement.

_____ (1)

Play Track 18 TWICE.

4.10 Which TWO solo wind instruments play the melody at the beginning of this extract?

_____ (2)

Play Track 19 TWICE.

4.11 Explain TWO ways in which this extract could describe the image of the sea.

(16 ÷ 2)

(2)
[8]

TOTAL SECTION B:

12

OR

QUESTION 5: JAZZ

Listen to the extracts and answer the questions that follow.

Play Track 20 TWICE.

5.1 With which style do you associate this music?

(1)

5.2 Motivate your answer to QUESTION 5.1.

(1)

5.3 Name ONE membranophone used in this extract.

(1)

Play Track 21 TWICE.

5.4 Which TWO items describe this extract? Make a cross (X) in TWO appropriate blocks.

| DESCRIPTIVE ITEMS | ANSWERS |
|--------------------------------|---------|
| Call and response in saxophone | |
| Introduction by rhythm section | |
| Marabi and kwela elements | |
| Bass ostinato | |
| Jazz and soul elements | |

(2)

Play Track 22 TWICE.

5.5 Which TWO items describe this extract? Make a cross (X) in TWO appropriate blocks.

| DESCRIPTIVE ITEMS | ANSWERS |
|------------------------------|---------|
| Swing and kwela elements | |
| Simple triple time | |
| Mbaqanga guitar introduction | |
| Scat singing | |
| Rock and kwela elements | |
| Big band style accompaniment | |

(2)

5.6 Name the female African jazz singer that is usually associated with this song.

(1)

5.7 Describe the role of the guitar in this extract.

(2)

Play Tracks 23, 24 and 25 ONCE.

5.8 Identify the wind instrument in EACH of the following extracts.

Track 23: _____

Track 24: _____

Track 25: _____

(3)

Play Tracks 26 and 27 ONCE.

5.9 Name the texture that is used in EACH of the following extracts.

Track 26: _____

Track 27: _____

(2)

Play Track 28 TWICE.

5.10 With which ONE of the solo artists below do you associate this extract? Make a cross (X) in the appropriate block.

| | | | |
|-----------|-----------------|------------------|-----------------|
| Feya Faku | Moses Molelekwa | Spokes Mashiyane | Todd Matshikiza |
|-----------|-----------------|------------------|-----------------|

(16 ÷ 2)

(1)

[8]

TOTAL SECTION B:

12

OR

QUESTION 6: IAM

Listen to the extracts and answer the questions that follow.

Play Track 29 TWICE.

6.1 With which style do you associate this music?

(1)

6.2 Motivate your answer to QUESTION 6.1.

(2)

Play Track 30 ONCE.

6.3 Which TWO items are relevant to this extract? Make a cross (X) in TWO appropriate blocks.

| DESCRIPTIVE ITEMS | ANSWERS |
|-------------------|---------|
| Pentatonic | |
| Falsetto singing | |
| Simple duple time | |
| Major | |

(2)

Play Track 31 TWICE.

6.4 Identify the chordophone in this extract.

(1)

6.5 Which TWO of the following items describe this extract? Make a cross (X) in TWO appropriate blocks.

| DESCRIPTIVE ITEMS | ANSWERS |
|--------------------|---------|
| Overlapping voices | |
| Compound time | |
| A cappella | |
| Homophonic | |
| Cross-rhythms | |

(2)

Play Track 32 ONCE.

6.6 Name the vocal technique used by the low, deep voice.

(1)

Play Track 33 TWICE.

6.7 With which artist do you associate this music?

(1)

6.8 Describe the use of praise poetry (ukubonga) in this extract.

(2)

Play Track 34 ONCE.

6.9 Describe the texture in this extract after the instrumental introduction.

(1)

Play Track 35 ONCE.

6.10 Name the vocal technique used by the backing vocalist in this extract.

(1)

Play Track 36 ONCE.

6.11 Identify the aerophone used in this extract.

(1)

6.12 With which ONE of the following dances would you associate this extract?
Make a cross (X) in the appropriate block.

| | | | |
|---------|---------|----------|-----------|
| Indlamu | Mokhibo | Tshikona | Umxhentso |
|---------|---------|----------|-----------|

(16 ÷ 2)

(1)

[8]**TOTAL SECTION B:****12**

SECTION C: FORM**QUESTION 7**

Read and study the questions for ONE minute.

Play Track 37 ONCE to provide a general overview.

Listen to the piece below while you study the score.

Study

Fernando Sor

Cadence X/Kadens X

9

17

23

29

Cadence Y/Kadens Y

Play Track 37 again.

7.1 Name the form type of this piece.

(1)

7.2 Motivate your answer to QUESTION 7.1 by giving a schematic layout of the form of this piece. Use the table below.

| SECTION | BAR NUMBERS |
|---------|-------------|
| | |
| | |
| | |
| | |

(4)

7.3 What is the function of the F[#] note in bar 11?

(1)

7.4 Name the cadences marked X and Y.

Cadence X: _____

Cadence Y: _____

(2)

Play Track 37 for a final overview.

[8]

TOTAL SECTION C: 8
GRAND TOTAL: 30

Music/P2

NSC

DBE/November 2019

