

# Need an amazing tutor?

[www.teachme2.com/matric](http://www.teachme2.com/matric)



Collected and collated by

**teachme2**

Confidential



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

### GRADE 12

### MUSIC P2

### NOVEMBER 2024

**MARKS: 30**

**TIME: 1½ hours**

**CENTRE NUMBER:**

--	--	--	--	--	--	--	--

**EXAMINATION NUMBER:**

--	--	--	--	--	--	--	--	--	--	--	--	--

FOR OFFICIAL USE ONLY												
QUESTION	MARKS OBTAINED				MODERATED							
	MARKER			SIGN	SM/CM		CM/MM		EM		SIGN	
	MAX	MARKS			MARKS		MARKS		MARKS			
		10	1		10	1	10	1	10	1		
1	4											
2	4											
3/4/5	14											
6	8											
TOTAL	30											

**This question paper consists of 21 pages and 1 sheet of manuscript paper.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of THREE sections:  

SECTION A: Aural	(8)
SECTION B: Recognition of Music Concepts	(14)
SECTION C: Form Analysis	(8)
2. QUESTION 1, QUESTION 2 and QUESTION 6 are COMPULSORY.
3. In addition, also answer QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM) **OR** QUESTION 4: JAZZ **OR** QUESTION 5: WESTERN ART MUSIC (WAM).
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. Candidates may 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 for each question to provide enough information in their answers.
10. Write neatly and legibly.

**INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT**

1. Allow the candidates to first read each question and then play the relevant track.
2. The number of the track must be announced clearly each time before it is played.
3. Each music extract (track) must be played the number of times specified in each frame.
4. Allow adequate time between tracks to give candidates time to think and write their answers before playing the next track.
5. If a school offers more than one stream (Indigenous African Music (IAM), Jazz or Western Art Music (WAM)), 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:
  - IAM candidates: Tracks 1 to 19 and Tracks 38 to 41
  - JAZZ candidates: Tracks 1 to 10, Tracks 20 to 28 and Tracks 38 to 41
  - WAM candidates: Tracks 1 to 10 and Tracks 29 to 41
7. A battery-powered CD player must be available in case of a power failure.

**SECTION A: AURAL (COMPULSORY)****QUESTION 1**

Play Track 1 TWICE in succession.

1.1 Notate and complete the rhythm of the missing notes in bars 1 and 3.

[Two-bar introduction]

(3)

Play Track 1 again.

Play Track 2 TWICE in succession.

1.2 Notate the missing notes at (A) and (B).

[Doh is F]

(1)

Play Track 2 again.

**[4]**

**QUESTION 2**

2.1 Identify the cadences at the end of EACH of the following TWO extracts.

Play Track 3 THREE times in succession.

2.1.1 **Track 3:** \_\_\_\_\_ (1)

Play Track 4 THREE times in succession.

2.1.2 **Track 4:** \_\_\_\_\_ (1)

Answer the following questions by making a cross (X) in the appropriate block.

2.2 Identify the prominent compositional techniques in the following TWO extracts:

Play Track 5 TWICE in succession.

2.2.1 

Pedal point	Diminution	Retrograde	Repetition
-------------	------------	------------	------------

 (1)

Play Track 6 TWICE in succession.

2.2.2 

Imitation	Diminution	Inversion	Augmentation
-----------	------------	-----------	--------------

 (1)

Play Track 7 TWICE in succession.

2.3 Which ONE of the following describes the rhythm of the melody?

Syncopated	Irregular	Dotted	Swing
------------	-----------	--------	-------

 (1)

Play Track 8 THREE times in succession.

2.4 Identify the chord progression in this extract.

I-I-V-I	IV-V-I-V	I-I-IV-V	I-ii-V-I
---------	----------	----------	----------

 (1)

Play Track 9 TWICE in succession.

2.5 Describe the type of melody.

Major	Whole-tone	Modal	Chromatic
-------	------------	-------	-----------

 (1)

Play Track 10 THREE times in succession.

- 2.6 Indicate ONE description from COLUMN A that relates to the music in Track 10. Make a cross (X) in the appropriate block.

COLUMN A	ANSWER
Polyphonic, major tonality and misterioso	
Parallel movement, andante and only treble clef	
Wide range, parallel movement and misterioso	
Misterioso, polyphonic and andante	
Homophonic, secco and andante	

(1)  
[4]

(8 ÷ 2)

**TOTAL SECTION A: 8**

**SECTION B: RECOGNITION OF MUSIC CONCEPTS**

**Answer QUESTION 3 (IAM)  
OR QUESTION 4 (JAZZ)  
OR QUESTION 5 (WAM).**

**QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)**

- 3.1 Listen to the following tracks. Indicate THREE items from COLUMN A that relate to the music in Tracks 11–13. Make a cross (X) in the appropriate blocks for EACH track.

Play Track 11 THREE times in succession.
--

**3.1.1 Track 11**

COLUMN A	ANSWER
Melody in unison	
Two-part choral accompaniment	
Overlapping of solo voices	
Crepitation employed	
Ugubhu accompaniment	
Leg rattles	
SATB	
Syncopated rhythms	

(3)

Play Track 12 THREE times in succession.
--

**3.1.2 Track 12**

COLUMN A	ANSWER
Clapping in compound duple metre	
Ululation	
Overtone singing	
Aerophone and idiophones	
Irregular time	
Aerophone and chordophone	
Cyclic four-chord progression	
Repetition	

(3)



Play Track 13 THREE times in succession.

**3.1.3 Track 13**

COLUMN A	ANSWER
Bass voices introduction	
Major tonality	
Isicathamiya	
Ascending melodic sequences	
A cappella	
Improvisation	
SATB	
Praise poetry	

(3)

Play Track 14 TWICE.

3.2 Replace the underlined words to make EACH statement TRUE in relation to the music that you hear. Write ONLY the correct word or term as your answer.

3.2.1 Isihlabo is played in a lively tempo in quadruple metre.

\_\_\_\_\_ (1)

3.2.2 The solo melody is based on the whole-tone scale.

\_\_\_\_\_ (1)

3.2.3 A steel-stringed guitar is played using ukuvamba.

\_\_\_\_\_ (1)

Play Track 15 TWICE.

3.3 Describe the features of izibongo as heard in this extract.

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

(2)

Play Track 16 TWICE in succession.

3.4 Answer the following questions regarding this extract.

3.4.1 Which item do you hear in this extract? Make a cross (X) in the appropriate block.

Vocal scooping	Vocal crepitation	Vocal ululation	Onomatopoeia
-------------------	----------------------	--------------------	--------------

(1)

3.4.2 How does the music convey the meaning of the text?

---



---



---

(2)

Play Track 17 TWICE.

3.5 Answer the following questions regarding this extract.

3.5.1 Name ONE group/artist that you associate with this extract.

---

(1)

3.5.2 Indicate FOUR items from COLUMN A that relate to the music in Track 17. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
African rhythms provided by the bongo and malombo drums	
Reciting a poem	
Imitation between voice and plucked guitar melody	
Lyrical and lilting flute melodies	
Vocal scatting	
Legato guitar melodies	
Lyrics sung in Tshivenda	
Uses ululation to add excitement	
Western instruments	
Syncopated rhythms	

(4)

**Play Track 18 ONCE.**

3.6 Identify the title and style of this song.

Title: \_\_\_\_\_ (1)

Style: \_\_\_\_\_ (1)

**Play Track 19 THREE times.**

3.7 Explain the structure of this extract.

---

---

---

---

---

---

---

---

(4)

**Play Track 19 again.**(28 ÷ 2) **[14]****TOTAL SECTION B: 14****OR**

**QUESTION 4: JAZZ**

- 4.1 Listen to the following tracks. Indicate THREE items from COLUMN A that relate to the music in Tracks 20–22.

Play Track 20 THREE times in succession.

4.1.1 **Track 20**

COLUMN A	ANSWER
Big band arrangement	
Syncopated rhythms and homophonic texture	
Slow tempo in triple metre	
Thelonious Monk swing combo	
Sequence in horn section	
Chord stabs strictly on the beat	
Cyclic four-chord progression	
Piano and bass ending	

(3)

Play Track 21 THREE times in succession.

4.1.2 **Track 21**

COLUMN A	ANSWER
Clarinets play counterpoint against the trombone	
Upbeat tempo in triple metre	
Blues	
Initial melody begins on the second beat	
Dixieland and straight rhythm	
Upbeat tempo in quadruple metre	
Syncopated rhythms and polyphonic texture	
Bass guitar and drum kit	

(3)

Play Track 22 THREE times in succession.

**4.1.3 Track 22**

COLUMN A	ANSWER
Repeated motives in unison	
Main melody played on trumpet	
Introduction ends with a perfect cadence	
Melody on clarinet	
Introduction includes a continuous walking bass	
Introduction ends with an imperfect cadence	
Kwela style influences	
Guitar and double bass accompany the melody	

(3)

Play Track 23 TWICE.

4.2 Replace the underlined words to make EACH statement TRUE in relation to the music that you hear. Write ONLY the correct word or term as your answer.

4.2.1 It is played at a moderate tempo, in compound metre, with a cyclic chord progression.

(1)

4.2.2 Harmony is based on the blues scale.

(1)

4.2.3 The melody is first played by saxophones.

(1)

Play Track 24 TWICE.

4.3 4.3.1 Name the style featured in this extract.

---

 (1)

4.3.2 Describe TWO rhythmic features of this music style.

---



---



---

 (2)

Play Track 25 TWICE.

4.4 Answer the following questions regarding this extract:

4.4.1 Which vocalist do you associate with this song?

---

 (1)

4.4.2 Which item do you hear in this extract? Make a cross (X) in the appropriate block.

Vocal vibrato	Vocal crepitation	Vocal humming	Vocal scatting
------------------	----------------------	------------------	-------------------

(1)

4.4.3 Identify ONE other vocal feature that you hear that is specific to this artist.

---



---

 (1)

Play Track 26 TWICE.

- 4.5 Choose TWO items from COLUMN A that relate to the music in Track 26. Make a cross (X) in TWO appropriate blocks.

COLUMN A	ANSWER
Marabi, kwela and African avant-garde influences	
Cyclic chord progression and parallel movement	
Influences of Louis Armstrong are evident	
Mbaqanga and kwela influences	
Free improvisation, independent of chords	
Single-layered instrumental arrangements	
Call and response between higher and lower brass	

(2)

- 4.6 Describe the rhythm in this extract.

---



---



---

(2)

Play Track 27 ONCE.

- 4.7 Identify the title and style of this song.

Title: \_\_\_\_\_ (1)

Style: \_\_\_\_\_ (1)

Play Track 28 TWICE.
----------------------

4.8 Describe the following elements that you hear in this extract:

- Melody: \_\_\_\_\_  
\_\_\_\_\_ (1)
  - Harmony: \_\_\_\_\_  
\_\_\_\_\_ (1)
  - Rhythm: \_\_\_\_\_  
\_\_\_\_\_ (1)
  - Timbre: \_\_\_\_\_  
\_\_\_\_\_ (1)
- (28 ÷ 2) **[14]**

**TOTAL SECTION B: 14****OR**



**QUESTION 5: WESTERN ART MUSIC (WAM)**

- 5.1 Listen to the following tracks. Indicate THREE items from COLUMN A that relate to the music in Tracks 29–31.

Play Track 29 THREE times in succession.

**5.1.1 Track 29**

COLUMN A	ANSWER
Piano and double bass introduction	
Compound duple metre in a minor key	
Andante agitato	
Lyrical melody with vague cadences	
Block harmonies in piano with ostinato bass	
Arpeggiated accompaniment for solo piccolo	
Presto agitato	
Tonic pedal point in the accompaniment	

(3)

Play Track 30 THREE times in succession.

**5.1.2 Track 30**

COLUMN A	ANSWER
Rubato in ornamented melody	
Arpeggiated accompaniment	
Extract ends with a perfect cadence	
Ritardando	
Moderate tempo in a minor key	
Polyphonic texture	
Presto agitato in a minor key	
Lilting triplets	

(3)

Play Track 31 THREE times in succession.

## 5.1.3 Track 31

COLUMN A	ANSWER
Dissonant harmony	
Compound duple metre	
Polyphony	
Minor chords in the introduction	
SATB	
Organ accompaniment	
Monophonic texture	
Fugal style after the introduction	

(3)

Play Track 32 TWICE.

5.2 Replace the underlined words to make EACH statement TRUE in relation to the music that you hear. Write ONLY the correct word or term as your answer.

5.2.1 The orchestral introduction is played by woodwinds in quadruple metre.

---

(1)

5.2.2 The compass of the vocal melody is a perfect fifth.

---

(1)

5.2.3 This aria is in G minor.

---

(1)

**Play Track 33 TWICE.**

- 5.3 5.3.1 Give the appropriate dates for the style period that you associate with this extract.

\_\_\_\_\_ (1)

- 5.3.2 Indicate FOUR items from COLUMN A that relate to the music in Track 33. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
String section provides a forceful timbre	
Wide dynamic range	
Standard orchestration	
Tutti	
Timpani do not play a prominent role	
Lyrical and lilting melodies	
Wind instruments play a primary role	
Minuet and trio	
Trombones added to create a powerful sound	
Fanfare on trumpets	

(4)

**Play Track 34 TWICE.**

- 5.4 Identify the following features you hear in this extract:

Voice types: \_\_\_\_\_

\_\_\_\_\_ (2)

Time signature: \_\_\_\_\_

(1)

Harmonic style: \_\_\_\_\_

\_\_\_\_\_ (1)

**Play Track 35 TWICE.**

- 5.5 Which instruments play the Alberti bass in this extract?

\_\_\_\_\_ (1)

**Play Track 36 TWICE.**

5.6 Identify the title and composer of the movement from which this extract is taken.

Title: \_\_\_\_\_ (1)

Composer: \_\_\_\_\_ (1)

**Play Track 37 TWICE.**

5.7 Describe FOUR prominent features in the woodwind and brass sections that you hear in this extract.

---

---

---

---

---

(4)  
[14]**TOTAL SECTION B: 14**

**SECTION C: FORM ANALYSIS (COMPULSORY)****QUESTION 6**

Read and study the questions for ONE minute.

Play Track 38 ONCE to provide a general overview.

Listen to the piece below while you study the score.

**Moderato**

5

9 (X)

13 (Y) *poco rall.*

17 **A tempo** (S)

21 *rit.*

Play Track 38 again.

- 6.1 Give a schematic layout of the form. Create rows in the table below and indicate each section with its corresponding bar numbers.

SECTIONS	BAR NUMBERS

(3)

- 6.2 Name the form.

---

(1)

Play Track 39 TWICE in succession (these are bars 9 to 14<sup>1</sup>).

- 6.3 Name the compositional techniques used in:

- 6.3.1 Bars 9 to 12 at (X)

Compositional technique at (X): \_\_\_\_\_ (1)

- 6.3.2 Bar 13 at (Y)

Compositional technique at (Y): \_\_\_\_\_ (1)

Play Track 40 TWICE in succession (these are bars 17 to 20).

- 6.4 Name the key and cadence at (S) in bars 19 to 20.

Key: \_\_\_\_\_ (1)

Cadence: \_\_\_\_\_ (1)

Play Track 41 for a final overview.

**TOTAL SECTION C: 8**  
**GRAND TOTAL: 30**



FOR OFFICIAL USE ONLY				
MARKS OBTAINED				
QUESTION	REMARKING			
	MAX	MARKS	SIGN	
	10	1		
1	4			
2	4			
3/4/5	14			
6	8			
TOTAL	30			