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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2016

**MUSIC P2
MEMORANDUM**

MARKS: 30

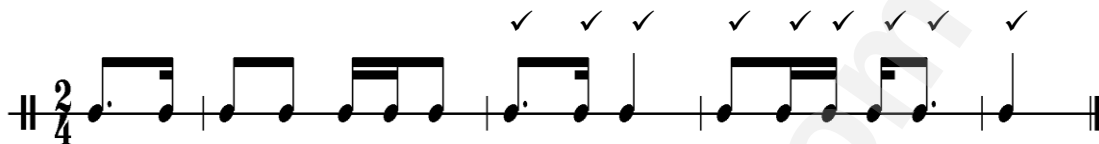
This memorandum consists of 13 pages.

SECTION A: AURAL

QUESTION 1 (COMPULSORY)

Play **Track 1** THREE times. Pause for 30 seconds in between.

- 1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2–3 below.

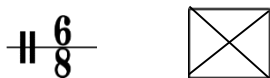


1 mark per correct note value (9 ÷ 3) (3)

Play **Track 1** ONCE more.

Play **Track 2** TWICE in succession.

- 1.2 Make a cross (X) in the block next to the correct time signature of this extract.



(1)
[4]

QUESTION 2 (COMPULSORY)

Play **Track 3** ONCE to provide a general overview.

Listen to the extract from the second movement of *Cello Concerto*, Op. 104 by A. Dvořák. Answer the questions that follow.

Cello Concerto in B minor

Violoncello

A. Dvorak, op. 104

Adagio ma non troppo

7 **p dolce**

2.1 2.2

13

18 **fz f**

2.3

22 **p dim. pp**

3 3 3 6

26 **fz f fz**

6 3

30 **poco accel.**

dim.

32 **rit. poco a poco**

2.4

3 **pp ppp**

Play **Track 4** TWICE.

2.1 Name the interval at **2.1**, for example Major 3rd.

Answer: Perfect 4th

Adagio ma non troppo

(1)

Play **Track 4** FOUR times. Pause ONE minute between each repetition.

2.2 Fill in the missing notation at **2.2** in bars 12 and 13.

(3)

Answer:

Adagio ma non troppo

(13) ✓ ✓

6 notes x ½ mark each (both pitch and rhythm should be correct)

Play **Track 5** ONCE.

2.3 Identify the compositional technique used at **2.3** in bars 22–24.

Answer: Sequences

(1)

Play **Track 6** TWICE.

2.4 Name the cadence used at **2.4**.

Answer: Perfect Cadence

(1)

[6]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

Mark THREE items in COLUMN A in QUESTIONS 3.1–3.4 that relate to the music that you hear. Make a cross (X) in THREE appropriate blocks.

3.1 Play **Track 7** TWICE.

COLUMN A	Track 7
Homophonic Texture	X
Baroque Period	
Concerto	X
Polyphonic Texture	
Classical Period	X
Piano Sonata	

(3)

3.2 Play **Track 8** TWICE.

COLUMN A	Track 8
Primary chords	
A cappella	X
Polyrhythm	
Parallel intervals	X
Ankle rattles	
Call and response	X

(3)

3.3 Play **Track 9** TWICE.

COLUMN A	Track 9
Piano	
Pennywhistle	
Township Jive	X
Accordion	X
Syncopation	X
Mbaqanga	

(3)

3.4 Play **Track 10** TWICE.

COLUMN A	Track 10
Suspensions	X
Irregular metre	
Minor key	X
Regular metre	X
Adagio	
Timpani	

(3)

(12 ÷ 3) [4]

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

QUESTION 4: WAM

4.1 **Play Track 11 ONCE.**

4.1.1 Identify the brass instrument playing at the beginning of this extract.

Answer: French Horn (1)

Play Track 11 ONCE again.

4.1.2 Describe this work with regard to genre, tempo and time signature.

Genre: Symphony (one mark)

Tempo: Allegretto (one mark)

Time signature: $\frac{6}{8}$ OR compound duple (one mark) (3)

4.1.3 Provide this extract with a suitable title.

Answer: Shepherds' Song (1)

4.2 **Play Track 12 ONCE.**

4.2.1 Identify ONE woodwind and ONE string instrument that plays the melody at the beginning of this extract.

Woodwind instrument: Bassoon (one mark)

String instrument: Cello (one mark) (2)

4.2.2 With which ONE of the following genres do you associate this extract? Make a cross (X) in the appropriate block.

Chamber music	Concerto	Symphony	Concert overture
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(1)

Play Track 12 ONCE again.

4.2.3 Identify the composer and give a title for this work.

Composer: Mendelssohn (one mark)

Title: Fingal's Cave OR The Hebrides Overture (one mark) (2)

4.3 **Play Track 13 TWICE.**

- 4.3.1 Which style of composition that was predominantly used during the Baroque period is evident in this extract?

Answer: Fugal exposition OR Fugue (1)

- 4.3.2 Name the subgenre in opera music that is associated with this extract.

Answer: Overture (1)

- 4.3.3 Identify the composer of this work.
Make a cross (X) in the appropriate block.

Bach	☒ Mozart	Mendelssohn	Chopin
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(1)

4.4 **Play Track 14 TWICE.**

Mark THREE items in COLUMN A that is related to Track 14.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 14
Pamina and Papageno	X
Allegro assai	
Papageno and Papagena	
Andantino	X
Sarastro and chorus	
Recitative	
Larghetto	
Duet	X

(3)
(16 ÷ 2) **[8]**

OR

QUESTION 5: JAZZ**5.1 Play Track 15 TWICE.**

5.1.1 Identify the woodwind instrument playing in this extract.

Answer: Clarinet (1)

5.1.2 Identify the South African jazz style.

Answer: Marabi (1)

5.1.3 Name the group that you associate with this extract.

Answer: Manhattan Brothers (1)

5.2 Play Track 16 TWICE.

5.2.1 Identify the South African jazz style.

Answer: New Jazz (1)

5.2.2 Give TWO reasons to motivate your answer to QUESTION 5.2.1.

- **Featured South African musicians Dollar Brand, Kippie Moeketsi, Jonas Gwangwa and Hugh Masekela all destined to shape South African jazz** (one mark)
- **Influences of American modern jazz (Bebop) mixed with a more distinctively South African sound** (one mark)

(2)

Play Track 16 TWICE.

5.2.3 Describe the music with regard to typical rhythmical features and time signature(s).

Rhythm: Syncopation

Time signature: Simple quadruple to simple triple (2)

5.2.4 Identify the group performing this work.

Answer: The Jazz Epistles (1)

5.3 **Play Track 17 TWICE.**

5.3.1 Identify the style and artist that can be heard in this extract.

Answer: Style: Early Jazz (one mark)**Artist: Dolly Rathebe** (one mark)

(2)

5.3.2 Name ONE chordophone and ONE electrophone instrument featured in this extract.

Chordophone: Piano**Electrophone: Electric Guitar**

(2)

5.4 **Play Track 18 TWICE.**

Mark THREE items in COLUMN A that is related to Track 18. Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 18
Piano improvisation	
Blues Notes Band	X
Dollar Brand	
Cape Jazz	
Trumpet improvisation	X
Brotherhood of Breath	
Kwela	
Jazz in exile	X

(3)

(16 ÷ 2)

[8]

OR

QUESTION 6: IAM6.1 **Play Track 19 TWICE.**

- 6.1.1 Identify the type of African song associated with this extract.
Make a cross (X) in the appropriate block.

Funeral song	Work song	Initiation song	Wedding song
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(1)

- 6.1.2 Identify ONE vocal technique used in this extract.

Answer: Ululation (1)

- 6.1.3 Which voice group performs this song?

Answer: Men OR Tenor and Bass (1)

6.2 **Play Track 20 ONCE.**

- 6.2.1 Identify the South African style.

Answer: Isicathamiya (1)

Play Track 20 ONCE.

- 6.2.2 Describe the instrumentation used in this extract.

Answer: Male voices (one mark)

singing a capella music (one mark) (2)

- 6.2.3 Identify the group performing in this extract.

Answer: Ladysmith Black Mambazo (1)

6.3 **Play Track 21 ONCE.**

6.3.1 Name and define the style that you hear in this extract.

Answer: Maskanda/Maskandi (one mark)

Virtuoso instrumentalist playing traditional music on Western instruments (one mark)

(2)

6.3.2 With which African tribe do you associate this music?
Make a cross (X) in the appropriate block.

☒ AmaZulu	☐ AmaXhosa	☐ AmaSwazi	☐ AmaNdebele
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(1)

Play Track 21 ONCE.

6.3.3 Identify ONE prominent chordophone instrument used in this extract.

Answer: Acoustic Guitar

(1)

6.3.4 Why is this South African style so closely related to Blues?

Answer: Because of the cyclical, repetitive (one mark) **and**

picking of strings on the guitar (one mark)

(2)

6.4 **Play Track 22 TWICE.**

Mark THREE items in COLUMN A that is related to Track 22. Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 22
Djembe	
Polyrhythm	X
Philip Tabane	
Monophonic	
Free Kiba	X
Tabla drums	
Sello Galane	X
vhaVenda drums	

(3)

(16 ÷ 2)

[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7 (COMPULSORY)

Read and study the questions for ONE minute.

Minuet and Trio

from *Divertimento in C Major* (Hob. XVI:1)

J. Haydn

Minuet

Trio

mp *p* *cresc.* *mf* *dim.*

p *pp* *p*

Fine

Minuet da Capo

Play **Track 23** ONCE to provide an overview.

Play **Track 23** ONCE again.

7.1 Name the overall form of this work.

Answer: Compound Ternary Form OR Minuet and Trio Form (1)

7.2 Give an analysis of the form of the Minuet.

Minuet:

SECTION	BARS	MAIN KEYS
A	1–8	C major
B	9–12	F–G major
A¹	13–20	C major

(9 ÷ 3) (3)

7.3 Give an analysis of the form of the Trio.

Trio:

SECTION	BARS	MAIN KEYS
C	21–28	C minor
D	29–35	E^b major
C¹	36–43	C minor

(9 ÷ 3) (3)

7.4 How is the key of the Trio related to the key of the Minuet?

Answer: Parallel key (C major – C minor) (1)

Play **Track 23** one last time.

TOTAL SECTION C: 8

GRAND TOTAL: 30