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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2017

**MUSIC P2
MEMORANDUM**

MARKS: 30

This memorandum consists of 16 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. Candidates must write their 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 listen to a CD.
6. The music teacher at the centre must conduct the examination in the presence of the invigilator.
7. The last page of the question paper is manuscript paper intended for rough work. The candidate 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 at 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 musical extract (track) must be played the number of times specified in the question paper.
3. Allow enough time between tracks to allow 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 (WAM, JAZZ, 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.
6. The tracks have to be played as follows:
 - WAM candidates: Tracks 1 to 14 and Track 23.
 - JAZZ candidates: Tracks 1 to 10; Tracks 15 to 18 and Track 23.
 - IAM candidates: Tracks 1 to 10 and Tracks 19 to 23.
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)	4
QUESTION 2 (COMPULSORY)	6
SUBTOTAL	10

SECTION B: RECOGNITION	TOTAL
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
QUESTION 7 (COMPULSORY)	8
SUBTOTAL	8

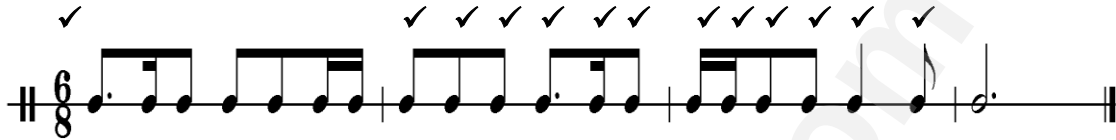
GRAND TOTAL	30
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SECTION A: AURAL

QUESTION 1 (COMPULSORY)

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 and 3 below.



Correct time signature: 1 mark

Correct rhythms: 12 notes $\div$ 4 = 3 marks

[4]

QUESTION 2 (COMPULSORY)

Play **Track 2** ONCE to provide a general overview.

Listen to the extract from the first movement of *Sonatina* by F. Kuhlau. Answer the questions that follow.

Sonatina

F. Kuhlau

Allegretto

p

2.1

7

2.2

12

2.3

3 3

2.7

18

2.5

mf

22

sf

Play **Track 3** ONCE.

2.1 Identify the non-harmonic note at **2.1**.

Answer: Passing note

(1)

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

2.2 Fill in the missing notation at **2.2**.

Answer:



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

(3)

Play **Track 5** TWICE.

2.3 Identify TWO compositional techniques used at **2.3**.

Answer: Diminution and Sequence

(2)

Play **Track 6** ONCE.

2.4 What is the main key of this extract?

Answer: G major

(1)

2.5 Which symbol could have been used to replace the small printed notes at **2.5**? Make a cross (X) in the appropriate block.



(1)

2.6 Would you say that this extract is the concluding section of the Sonatina's first movement or not? Give TWO reasons to motivate your answer.

Answer: No (1 mark)

Reasons: (Any TWO)

- There is no modulation/change of key to a relative key.
- The extract ends with a perfect cadence (V⁷ – I).
- There is a final double bar line at the end of the extract. (2 marks)

(3)

2.7 Identify the triad played by the left hand at **2.7**, i.e. minor triad.

Answer: Diminished

(1)

(12 ÷ 2) **[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
Call and answer	
Polyphonic texture	X
Allegretto	
Jazz elements	X
Homophonic texture	
Vivace	X

(3)

3.2 Play **Track 8** TWICE.

COLUMN A	Track 8
Tonal music	X
Complex harmonies	
Acoustic guitar with orchestra	X
Atonal music	
Simple chord progressions	X
Harp with orchestra	

(3)

3.3 Play **Track 9** TWICE.

COLUMN A	Track 9
Idiophones	X
Polyrhythm	X
Male and female voices	X
Chordophones	
Monophonic texture	
Marabi	

(3)

3.4 Play **Track 10** TWICE.

COLUMN A	Track 10
Polymetre	
Terrace dynamics	
Ladysmith Black Mambazo	X
A capella	X
Parallel intervals	X
Hexatonic scale	

(3)

(12 ÷ 3) **[4]**

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

QUESTION 4: WAM

4.1 Play Track 11 TWICE.

4.1.1 Name the character and voice type of the vocalist in this extract.

Answer:

Character: Sarastro (1 mark)

Voice type: Bass (1 mark) (2)

4.1.2 Provide this extract with a suitable title.

Answer: O Isis und Osiris (1)

4.1.3 Which term best describes the tempo of this extract?
Make a cross (X) in the appropriate block.

Moderato	☒ Adagio	Lustig	Alla Marcia
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(1)

4.1.4 With which style period do you associate this work?

Answer: Classical period (1)

4.2 Play Track 12 TWICE.

4.2.1 Name the composer and genre associated with this extract.

Composer: Beethoven (1 mark)

Genre: Symphony (1 mark) (2)

4.2.2 Identify the woodwind instrument playing the triplet figures at the beginning of this extract.

Answer: Clarinet (1)

Play Track 13 TWICE.

4.2.3 Mention TWO ways how tension is created in this extract.

Answer: (Any TWO)

- The use of timpani/drum rolls.
 - Quintuplets in the cellos and quadruplets in the bass.
 - Suspenseful crescendo build-up to tutti ff-chords.
 - The use of dissonant chords.
- (2)

4.2.4 Which natural phenomenon is portrayed in this extract?

Answer: A (thunder)storm (1)

4.3 **Play Track 14 TWICE.**

- 4.3.1 This extract includes the exclusive use of repetitions and sequences. Name ONE other compositional device used at the beginning of the extract.

Answer: Inverted dominant pedal

(1)

- 4.3.2 What is the time signature for this extract? Make a cross (X) in the appropriate block.

6 8	3 4	5 4	X 4 4
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(1)

Play Track 14 ONCE more.

- 4.3.3 Comment on the use of tonality in this extract.

Answer:

B minor ✓ to D major ✓ back to B minor ✓

OR

Minor key ✓ to Relative major key ✓ back to the Minor key ✓

OR

Mainly minor (home key) ✓ with a short modulation to the relative major key ✓ and back to the home key ✓

(3)

(16 ÷ 2)

[8]

OR

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

5.1.1 Identify the keyboard instrument that you hear in this extract.

Answer: Electric organ (1)

5.1.2 With which group do you associate this extract?

Answer: Soul Brothers (1)

5.1.3 Identify the South African jazz style. Make a cross (X) in the appropriate block.

Malombo-jazz	Kwela	Jazz in exile	☒ Mbaqanga
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(1)
5.2 Play Track 16 ONCE.

5.2.1 Name TWO woodwind instruments used in this extract.

Answer: Flute and saxophone (2)

Play Track 16 TWICE again.

5.2.2 Identify the South African jazz style.

Answer: Cape Jazz (1)

5.2.3 Give TWO reasons to motivate your answer in QUESTION 5.2.2.

Answer:

- The melody is derived from a Ghoema (Kaapse Klopse) song, "Daar kom die Alabama".
 - Featuring Robbie Jansen, a Cape Jazz saxophonist.
- (2)

5.3 Play Track 17 TWICE.

5.3.1 Identify the chordophone and aerophone instrument playing the introduction of this extract.

Chordophone: Double bass OR String bass (1 mark)

Aerophone: Penny whistle (1 mark) (2)

5.3.2 This jive style is known as Kwela. Give TWO alternative names for this style.

Answer: Whistle jive and Sax jive (2)

5.4 **Play Track 18 TWICE.**

5.4.1 Name the female group performing this extract.

Answer: Mahotella Queens (1)

5.4.2 Choose ONE word below that best describes the use of drum patterns in this extract. Make a cross (X) in the appropriate block.

☐ Ostinato	☐ Variations	☐ Complex
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 (1)

5.4.3 How is this style related to Indigenous African music?

Answer:

- **Make use of simple triads/chords that are repeated as a harmonic cycle.** (1 mark)
- **Repeated melody reflects the cyclic and ostinato style of indigenous African origins.** (1 mark)

(2)
(16 ÷ 2) **[8]**

OR

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

6.1.1 With which South African style do you associate this extract?

Answer: Malombo jazz (1)

6.1.2 Name the artist performing this extract.

Answer: Philip Tabane (1)6.1.3 With which African tribe do you associate this type of music?
Make a cross (X) in the appropriate block.

AmaSwazi	AmaXhosa	X	VhaVenda	Basotho
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(1)
6.2 **Play Track 20 TWICE.**

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

X	Sello Galane	Lucky Ranku	Busi Mhlongo
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(1)

6.2.2 Name the style associated with the artist mentioned in QUESTION 6.2.1 above.

Answer: Free Kiba (1)

6.2.3 Give ONE term that best describes the use of rhythms between the vocals and instruments in this extract.

Answer: Polyrhythm (1)

6.2.4 Except for the use of vocals, name any other TWO instruments that you hear in this extract.

Answer:
Piano, drums, electric guitar, bass guitar, saxophone, acoustic guitar, percussion (Any TWO) (2)

6.3 **Play Track 21 ONCE.**

6.3.1 Name the South African style and group associated with this extract.

Answer:**Style: Mbaqanga** (1 mark)**Group: The Cool Crooners** (1 mark) (2)

6.3.2 Which traditional dance influenced the basic rhythm for this song and style of music?

Answer: Zulu indlamu dance (1)**Play Track 21 ONCE again.**

6.3.3 Name TWO other South African styles that are fused in this particular style.

Answer: Marabi and Kwela (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
Membranophone and chordophone	
Performed by girls	X
Drinking song	
Umngqokolo	
Post-initiation song	X
Ndlamu dance	
Ululation	
Membranophone and idiophone	X

(3)

(16 ÷ 2) **[8]****TOTAL SECTION B: 12**

SECTION C: FORM

QUESTION 7 (COMPULSORY)

Violin Concerto No. 2

Allegro assai.

J.S. Bach

Violin

f

9

Vln.

mf

18

Vln.

25

Vln.

31

Vln.

f

39

Vln.

47

Vln.

mf

55

Vln.

62

Vln.

f

70

Vln.

2

78

Vln. *tr* *mf*

86

Vln.

93

Vln. *f*

101

Vln.

109

Vln. *tr* *mf*

116

Vln.

121

Vln.

127

Vln.

133

Vln. *tr*

139

Vln.

144

Vln. *f*

152

Vln. *tr*

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

Play **Track 23** ONCE again.

7.1 During which style period was this piece composed?

Answer: Baroque period (1)

7.2 Identify and name the form of this piece.

Answer: Rondo (1)

7.3 Give a schematic analysis of the form mentioned in QUESTION 7.2 above. Use LETTERS only to indicate the different sections.

Answer: ABACADAEA

1 mark for each section (order should be correct) (9 ÷ 3) (3)

7.4 Which term is used when the full orchestra is playing the main melody with the soloist? Make a cross (X) in the appropriate block.

Opus	Sotto Voce	Attacca	Tutti
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(1)

7.5 Is the bass line played legato or detached?

Answer: Detached (1)

7.6 Say whether the following statement is TRUE or FALSE.

There is no change in the tonality of this piece.

Answer: False (1)

Play **Track 23** ONCE more.

TOTAL SECTION C: 8

GRAND TOTAL: 30