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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

MUSIC P2

NOVEMBER 2012

MEMORANDUM

MARKS: 33

This memorandum consists of 14 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Answer ALL the questions. Note that there are choices in QUESTION 3 and QUESTION 5.
3. Write your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
4. This examination will be written while candidates are listening to a CD.
5. The music teacher of the centre must conduct the examination in the presence of the invigilator.
6. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove this page.

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 on the question paper.
3. Allow adequate time between tracks to allow candidates 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. A battery-powered CD player must be available in case of a power failure.

MARKING GRID

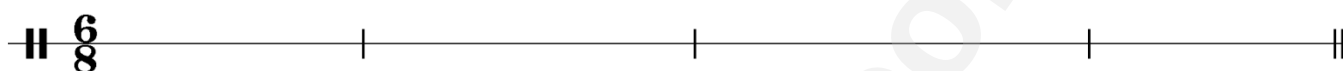
QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	2		
2	9		
SUBTOTAL	11		
SECTION B			
3	6		
4	3		
5	3		
SUBTOTAL	12		
SECTION C			
6	10		
SUBTOTAL	10		
GRAND TOTAL	33		

Candidates must be credited for any correct answers not found in the memorandum.

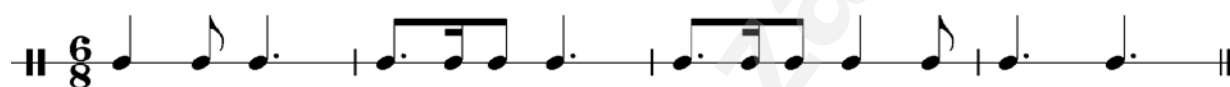
SECTION A: AURAL**QUESTION 1: RHYTHM**

Play Track 1 FOUR times. Pause for ONE minute between each repeat.

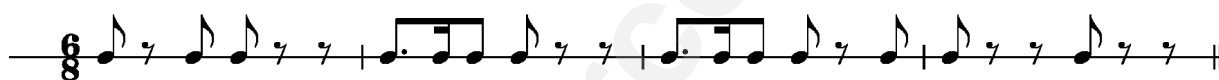
Notate the rhythmic pattern that you hear on the score below.



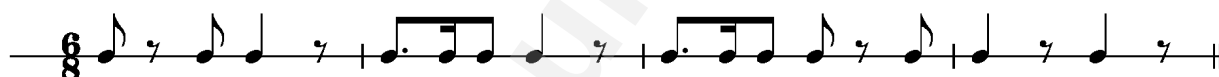
Answer:



or



or



½ mark per beat

(4 ÷ 2) [2]

QUESTION 2

Read and study the questions for ONE minute.

Play Track 2 ONCE to provide a general overview.

I Wonder

Words and Music by Benny Andersson, Stig Anderson and Bjorn Ulvaeus

(a)

I won-der, it's frigh-t'ning. Lea-ving now is that the right thing?

5 (b)

I won-der, it scares me. But who the hell am I,

8 (c)

if I don't e - ven try. I'm not a co - ward,

11 (d)

Oh, no, I'll be strong. One chance in a

14 (e)

life - time. Yes, I will take it, it can't go wrong.

Play Track 3 THREE times. Pause for ONE minute between each repeat.

- 2.1 Listen to the music from bars 1–4. Complete bars 3–4 by filling in the missing notes at (a).

Answer: ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓

Lea - ving now is that the right thing?

$\frac{1}{2}$ mark per note = $8 \div 2 = 4$ marks (Both rhythm and pitch must be correct)

(4)

Play Track 4 TWICE.

- 2.2 Listen to the music from bars 5–8. Fill in the missing non-harmonic notes on the score at (b) and (c) and identify the type of non-harmonic notes at (b) and (c) below.

Answer:

(b) Correct notation = $\frac{1}{2}$ mark – auxiliary note = $\frac{1}{2}$ mark

(c) Correct notation = $\frac{1}{2}$ mark – passing note = $\frac{1}{2}$ mark

(2)

Play Track 3 and Track 4 ONCE again.

- 2.3 What difference do you hear when you compare bars 1 and 2 on Track 3 with bars 5 and 6 on Track 4?

Answer:

A rhythmic variation occurs in bars 5 and 6

OR

Performance emphasis on the word 'scares' in bar 6

OR

Melodic variation in bar 6

(1)

Play Track 5 ONCE.

- 2.4 Listen to bars 9–12. Which rhythmic compositional technique is used in the melody in bars 11–12² at (d)?

Answer:

Syncopation

(1)

Play Track 6 TWICE.

- 2.5 Listen to bars 13–17. Name the interval which is formed between the two missing notes at (e).

Answer:

Minor third = 1 mark

$\frac{1}{2}$ mark will be awarded for the distance of the interval

$\frac{1}{2}$ mark will be awarded for the interval type

(1)

Example of score:

I Wonder

Words and Music by Benny Andersson, Stig Anderson and Bjorn Ulvaeus

(a)

I won-der, it's frigh- t'ning. Lea-ving now is that the right thing?

5 I won-der, it scares me. But who the hell_ am I,

8 if I don't e - ven try. I'm not a co - ward,

11 Oh, no, I'll be strong. One chance in a life - time.

15 Yes, I will take_ it, it can't go wrong.

[9]

TOTAL SECTION A: 11

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3**

Answer EITHER QUESTION 3.1 OR 3.2 OR 3.3.

Read and study the questions for ONE minute.

Play Tracks 7, 8 and 9 in succession so that candidates may choose which question to answer.

3.1 Play Track 7 TWICE.

3.1.1 Identify the large-scale genre from which this work comes.

Answer:

Musical Theatre

(1)

3.1.2 Circle FIVE items that you hear in this extract.

Spoken voice	Lento
Quadruple metre	Duple metre
Compound time	Tempo increases
Fandango rhythm	Trumpet
<i>pp</i>	Clarinet

Any 5 correct items

The first five answers will be marked (starting with the left column)

(5)

[6]

OR

3.2 Play Track 8 TWICE.

3.2.1 Identify the style of this work.

Answer:

Impressionism

(1)

3.2.2 Circle FIVE items that you hear in this extract.

Hazy atmosphere	Allegro
Triple metre	Moderato
Dominant 7 th chords	Parallel thirds
Whole-tone scale	Parallel augmented triads
Pedal point	Senza pedale

Any 5 correct items

The first five answers will be marked (starting with the left column)

(5)

[6]

OR

3.3 Play Track 9 TWICE.

3.3.1 Identify the large-scale genre from which this work comes.

Answer:

Ballet/Orchestral music

(1)

3.3.2 Circle FIVE items that you hear in this extract.

High solo flute	Fast tempo
Dissonance	Lento
Changing metres	Solo bassoon
Cor anglais	Pizzicato strings
French horn solo	Trumpet melody

Any 5 correct items

The first five answers will be marked (starting with the left column)

(5)

[6]

QUESTION 4

Play Track 10 THREE times.

Listen to Track 10 and answer the questions below.

4.1 Which musical styles are mixed in this extract?

Answer:

Baroque and African styles

The following styles can also be considered: Classical music / Afro Jazz / Township / Western art music

(2)

4.2 What is the time signature of this extract?

Answer:

4/4-time

(1)

4.3 Name THREE instruments that you hear in this extract.

Answer:

Guitar / Drum kit (Percussion) / Piano / Violin / Bass / Double bass /

Harpsichord / Viola / Keyboard

Any 3

(3)

(6 ÷ 2)

[3]

QUESTION 5

Read and study the questions in silence for THREE minutes.

Play Tracks 11–17 ONCE.

Choose only THREE questions from QUESTIONS 5.1 to 5.7. Indicate which questions you have chosen by circling the appropriate number.

Play Track 11 ONCE.

5.1 (a) With which type or style of music do you associate this work? Make a cross (X) in the appropriate block.

Music for social occasions	Kwaito	Moppies and ghoema songs
-----------------------------------	--------	--------------------------

(1)

(b) Apart from the voices, name TWO instruments used in this work.

Answer:

Drums / Whistle / Rattle / Horn

Any two

(2)

Play Track 12 ONCE.

- 5.2 (a) With which type or style of music do you associate this work? Make a cross (X) in the appropriate block.

Music for social occasions	Kwaito	Moppies and ghoema songs
----------------------------	---------------	--------------------------

(1)

- (b) Apart from the voice, name TWO instruments used in this work.

Answer:

Bass guitar/Synthesised strings/Drum kit (synthesised drums)/
Keyboard
Any 2

(2)

Play Track 13 ONCE.

- 5.3 (a) With which type or style of music do you associate this work? Make a cross (X) in the appropriate block.

Music for social occasions	Kwaito	Moppies and ghoema songs
----------------------------	--------	---------------------------------

(1)

- (b) Apart from the voice, name TWO instruments used in this work.

Answer:

Banjo / Guitar / accordion / Concertina / Drums / Shaker /
Tambourine / Bass
Any 2

(2)

Play Track 14 ONCE.

- 5.4 Indicate THREE musical terms that you associate with this work. Make a cross (X) in the appropriate blocks.

Polyphony	Pizzicato	Aerophones
Glissando	Call and response	Syncopation
Homophony	Idiophones	Da capo

(3)

Play Track 15 ONCE.

- 5.5 Indicate THREE musical terms that you associate with this work. Make a cross (X) in the appropriate blocks.

Ritenuto/Accelerando	Baroque	Pizzicato
Glockenspiel	Da capo	Polyphony
Glissando	Membranophones	Idiophones

(3)

Play Track 16 ONCE.

- 5.6 Indicate THREE musical terms that you associate with this work. Make a cross (X) in the appropriate blocks.

Cello melody	Irregular metre	Polyphony
Irregular phrases	Djembe/Conga	Flute melody
Duet	Ostinato	Afro Jazz

(3)

Play Track 17 ONCE.

- 5.7 Which THREE of the following terms do you associate with this work?

Triple time	Ostinato	Pizzicato
Glissando	Classical	Blues
Monophony	Alto voice	Idiophones

(3)

(9 ÷ 3)

[3]

Round off upwards to the nearest half mark

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 6

Read through the questions below.

Play Track 18 ONCE.

Study the piano part while you listen to the extract.

Wichtige Begebenheit R. Schumann

$\text{♩} = 138$

1 *f* *mf*

5 *ff* *sf*

10 *sf*

15 *f*

19 *(mf)*

Play Track 18 ONCE again.

- 6.1 Provide a complete analysis of the overall structure of this piece on the score. Mark the relevant sections with appropriate capital letters and write down the main keys. Write down the type of form in the space below.

Answer:

Section A: bars 0³–8², A major (2 marks)

Section B: bars 8³–16², D major (G major) (2 marks)

Section A: bars 16³– 24² (1 mark)

Ternary form /ABA form (1 mark)

(6)

Play Track 19 ONCE.

- 6.2 What is the difference between bars 0³– 4² and 4³– 8²?

Answer:

Repetition of the phrase one octave lower/first phrase *f*, second phrase softer with decrescendo/ change of pitch or dynamics

Any 1

(1)

Play Track 18 ONCE.

- 6.3 Write down TWO prominent rhythmic motives that occur in this piece.

Answer:



(Any two motives = 2 marks)

Written descriptive answers will be accepted.

Combination of motives may be accepted.

(2)

Play Track 18 ONCE again.

- 6.4 Describe the mood or atmosphere of this piece in your own words.

Answer:

Heavy, ponderous, important sounding, like a procession, majestic, over-bearing, lively, dramatic, energetic, passionate, march-like, spirited

Any other appropriate answer describing the mood will be accepted.

(1)

[10]

TOTAL SECTION C: 10
GRAND TOTAL: 33