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# basic education

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

## **SENIOR CERTIFICATE/ NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P2**

**NOVEMBER 2020**

**MARKING GUIDELINES**

**MARKS: 30**

**These marking guidelines consist of 14 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. 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 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.

*Note to the marker: Candidates must be credited for any correct answers not given in the marking guidelines.*

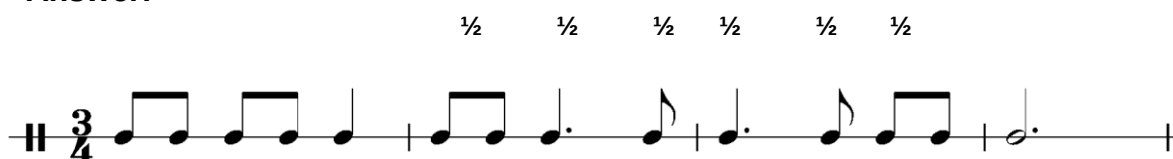
## SECTION A: AURAL

### QUESTION 1

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



Answer:



$\frac{1}{2}$  mark per beat as indicated ( $\frac{1}{2} \times 6$ ) = 3 marks

(3)

- 1.2 Which ONE of the notations below best represents the melodic line played on the piano? Make a cross (X) in the appropriate block.

Answer:

|     |  |                                     |
|-----|--|-------------------------------------|
| (a) |  | <input type="checkbox"/>            |
| (b) |  | <input checked="" type="checkbox"/> |
| (c) |  | <input type="checkbox"/>            |

1 mark

(1)  
[4]

**QUESTION 2**

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

**Moderato**

2.1 Name the solo instrument in this extract.

**Answer:** Trumpet/Flügelhorn 1 mark

(1)

2.2 Listen to the first TWO phrases. Which compositional technique is used at 2.2? Make a cross (X) in the appropriate block.

|          |                       |          |           |
|----------|-----------------------|----------|-----------|
| Sequence | <del>Repetition</del> | Ostinato | Inversion |
|----------|-----------------------|----------|-----------|

1 mark

(1)

2.3 Now, listen to the THIRD phrase. What type of non-chordal note do you hear at 2.3?

**Answer:** Passing note 1 mark

(1)

2.4 Listen to the THIRD phrase again. The notation of bar 11 has been omitted at 2.4. Fill in the missing pitches and note values that correspond with the music.

**Answer:**  
See score

Correct pitch and rhythm ( $\frac{1}{2}$  mark each x 4) = 2 marks

(2)

2.5 Listen to the FOURTH phrase. Name the interval formed between the given note and the missing note at 2.5.

**Answer:** Major 6<sup>th</sup> (See score) 1 mark

(1)  
[6]

**TOTAL SECTION A: 10**

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

Listen to the following extracts and answer the questions that follow.

*Note to marker: If a candidate selected more items than requested, only the first answers must be marked.*

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

**Answer:**

| COLUMN A        | ANSWERS |
|-----------------|---------|
| Serioso         |         |
| Accented chords | X       |
| Glissando       | X       |
| Rallentando     |         |
| Dotted rhythms  | X       |
| Minor key       |         |
| Polyphonic      |         |
| Introduction    | X       |

*Any THREE correct answers = 3 marks*

(3)

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

**Answer:**

| COLUMN A       | ANSWERS |
|----------------|---------|
| Scatting       | X       |
| Monophonic     |         |
| Minor key      | X       |
| Aerophone      |         |
| Ostinato       | X       |
| Major key      |         |
| Quadruple time | X       |
| Tenor voice    |         |

*Any THREE correct answers = 3 marks*

(3)

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

**Answer:**

| COLUMN A                                                                   | ANSWERS |
|----------------------------------------------------------------------------|---------|
| The extract consists of orchestral homophonic and polyphonic textures.     | X       |
| The extract contains a piano introduction with a homophonic texture.       |         |
| The extract contains an introduction with a monophonic texture.            | X       |
| The extract consists of a string orchestra with a harpsichord.             | X       |
| The extract consists of a harpsichord accompanied by woodwind instruments. |         |

*Any TWO correct answers = 2 marks*

(2)

- 3.4 Identify (a) to (d) and write down what you hear.

**Answer:**

|                                |                                                                                                                            |
|--------------------------------|----------------------------------------------------------------------------------------------------------------------------|
| (a) Role of the aerophone:     | Melodic improvisation OR<br>Creating atmosphere OR<br>Provides melody<br>Introductory flute melody                         |
| (b) Texture:                   | Homophonic/Homophonic and polyphonic<br>(guitar and flute)                                                                 |
| (c) Voice type of lead singer: | Tenor/Baritone                                                                                                             |
| (d) Role of the chordophone:   | Provides (chordal) accompaniment OR<br>Arpeggiated accompaniment OR<br>Counter-melody to flute<br>Solo guitar introduction |

(4)

*Any ONE correct answer at (a) to (d) = 1 x 4 = 4 marks*

(12 ÷ 3) **[4]**

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

**QUESTION 4: WAM**

Listen to the extracts and answer the questions that follow.

- 4.1 Identify the genre of this extract. Make a cross (X) in the appropriate block.

|                  |          |                                                                                    |      |
|------------------|----------|------------------------------------------------------------------------------------|------|
| Concert overture | Symphony |  | Aria |
|------------------|----------|------------------------------------------------------------------------------------|------|

**1 mark**

(1)

- 4.2 Name the character who sings in this extract.

**Answer:** Tamino

**1 mark**

(1)

- 4.3 Name the voice type in this extract.

**Answer:** Tenor/Lyric tenor

**1 mark**

(1)

- 4.4 How does the composer express emotion through music in this aria? State THREE ways.

**Answer:**

- Dynamics: soft dynamic level/*sfp* or forte at climax points/crescendos
- Melody: expressive melodic line/interval of an ascending major 6<sup>th</sup>
- Melody: expressive use of appoggiaturas with two-note sighing motifs/melismas
- Melody: expressive descending melodic line
- Melody: ornamentation heightens the emotion in the music
- Orchestra sparse: a backdrop for melody, then 'answers' motifs in melody intensifying the emotion
- Harmony: use of diminished chord to stress text
- Tempo: slow tempo - expression of love
- Articulation: use of legato in the strings and voice creates atmosphere of love and awe

**Any THREE correct answers = 3 marks**

(3)

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

**Answer:**

| COLUMN A                            | ANSWERS |
|-------------------------------------|---------|
| Orchestral fortissimo               | X       |
| Viola solo                          |         |
| Tuba                                |         |
| Tremolo in the timpani              | X       |
| Affettuoso                          |         |
| Melody played by the brass          |         |
| Sforzando                           | X       |
| Romantic orchestra                  |         |
| Allegro                             | X       |
| Piccolo                             |         |
| Arpeggiated figures in high strings | X       |

Any FOUR correct answers = 4 marks

(4)

- 4.6 Name the composer of this extract.

**Answer:** Beethoven

1 mark

(1)

- 4.7 Identify the style period.

**Answer:** Romantic period

1 mark

(1)

- 4.8 Motivate your answer to QUESTION 4.7.

**Answer:**

- Wide range of dynamics for dramatic effect
- Big crescendos and decrescendos
- Use of marcato, accented notes and con forza for dramatic effect
- Mixture of thin and thick textures/homophonic and polyphonic texture
- Full, rich orchestration
- Pre-knowledge:
  - Concert overture as Romantic genre
  - or
  - Mendelssohn as Romantic composer
  - or
  - *Hebrides Overture/Fingal's Cave* as Romantic composition

Any TWO correct answers = 2 marks (Pre-knowledge = 1 mark only)

(2)

- 4.9 Give the title of the composition from which this extract was taken and describe the mood of this section.

**Answer:**

Title: *Hebrides Overture/Fingal's Cave*

Mood: Powerful/Dramatic/Intense/Agitated/Excited

Title = 1 mark; Mood = 1 mark

(2)

(16 ÷ 2)

[8]

**TOTAL SECTION B: 12**

**OR**

**QUESTION 5: JAZZ**

Listen to the extracts and answer the questions that follow.

5.1 Identify the style of South African jazz.

**Answer:** Cape jazz 1 mark

(1)

5.2 Motivate your answer to QUESTION 5.1.

**Answer:**

- A blend of African, ghoema and swing elements
- Parallel progression of parts
- Folk-like melody
- Mainly homophonic
- Typical instruments: saxophone, guitar, percussion
- Saxophone nasal-like sound quality with a vibrato to end the phrases
- Pre-knowledge:
  - Robbie Jansen as Cape jazz composer
  - or
  - *Robbie Bop* as Cape jazz composition

*Any TWO correct answers = 2 marks (Pre-knowledge = 1 mark only)*

(2)

5.3 Select the correct combination of instruments in the rhythm section in this extract. Make a cross (X) in the appropriate block.

|                |             |                |
|----------------|-------------|----------------|
| Acoustic piano | Keyboard    | Electric organ |
| Drum kit       | Drum kit    | Drum kit       |
| Bass guitar    | Bass guitar | Bass guitar    |
| Guitar         | Guitar      | Guitar         |

1 mark

(1)

5.4 Is this extract in a major or minor key?

**Answer:** Major 1 mark

(1)

5.5 Name the chordophone that provides the kwela rhythm.

**Answer:** Guitar 1 mark

(1)

5.6 Describe the texture with ONE word.

**Answer:** Homophonic 1 mark

(1)

5.7 Give TWO reasons why this is kwela music.

**Answer:**

- Prominent melodic instrument is penny whistle
- Township jive rhythm
- Skiffle-like beat
- Cyclic chord structure

*Any TWO correct answers = 2 marks  
(Correct notation of rhythm is acceptable)*

(2)

5.8 With which artist, other than Spokes Mashiyane, do you associate this style?

**Answer:** Lemmy Mabaso/Elias Lerole/Kwela Tebza 1 mark (1)

5.9 Identify the band/artist that you associate with this music.

**Answer:** Manhattan Brothers/Miriam Makeba/Mafikizolo 1 mark (1)

5.10 With which jazz style do you associate this music?

**Answer:** Marabi 1 mark (1)

5.11 What is the role of the aerophone in this extract?

**Answer:** Counter-melodic fills/response (to call) 1 mark (1)

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

**Answer:**

| COLUMN A               | ANSWERS |
|------------------------|---------|
| Minor key              |         |
| Cyclic chord structure | X       |
| Homophonic texture     | X       |
| A cappella             |         |
| Repetitive dance tune  | X       |
| Boogie bass line       |         |
| Close vocal harmony    | X       |
| Monophonic texture     |         |

Any THREE correct answers = 3 marks

(16 ÷ 2) (3)  
**[8]**

**TOTAL SECTION B: 12**

**OR**

**QUESTION 6: IAM**

Listen to the extracts and answer the questions that follow.

6.1 Identify the style that you hear. Make a cross (X) in the appropriate block.

|          |          |         |              |
|----------|----------|---------|--------------|
| Mbaqanga | Maskanda | Malombo | Isicathamiya |
|----------|----------|---------|--------------|

**Answer:** Malombo

**1 mark**

(1)

6.2 Motivate your answer to QUESTION 6.1.

**Answer:**

- Percussion instruments derived from baPedi and vhaVenda cultures
- African rhythms provided by the drums
- Guitar accompaniment provides accented, rhythmic riffs
- Africanised scat singing
- Pre-knowledge:
  - Philip Tabane as a malombo composer
  - or
  - *Ngwana oya lela* as malombo composition

*Any TWO correct answers = 2 marks (Pre-knowledge = 1 mark only)*

(2)

6.3 Select the correct combination of instruments in the rhythm section in this extract. Make a cross (X) in the appropriate block.

|                                                                                                                                                 |                                                          |                                                                |
|-------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|----------------------------------------------------------------|
| <del>           African drums<br/>           Drum kit<br/>           Bass guitar<br/>           Guitar<br/>           Idiophones         </del> | Drum kit<br>Tabla<br>Bass guitar<br>Guitar<br>Idiophones | African drums<br>Drum kit<br>Bass guitar<br>Guitar<br>Keyboard |
|-------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------|----------------------------------------------------------------|

**1 mark**

(1)

6.4 Describe what the singer does in this extract.

**Answer:** Praise poetry/go reta/izibongo

**1 mark**

(1)

6.5 Identify the artist in this extract.

**Answer:** Sello Galane

**1 mark**

(1)

6.6 With which style do you associate the music in QUESTION 6.5?

**Answer:** Free kiba

**1 mark**

(1)

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

**Answer:**

| COLUMN A                     | ANSWERS |
|------------------------------|---------|
| IsiXhosa rhythms and harmony |         |
| Call and response            | X       |
| Syncopated accents           | X       |
| Overtone singing             |         |
| Female backing vocals        | X       |
| Minor key                    |         |
| Cyclic chord progression     | X       |

*Any THREE correct answers = 3 marks* (3)

- 6.8 Give the musical term for the introduction at the beginning of this extract.

**Answer:** Izihlabo *1 mark* (1)

- 6.9 Write down TWO features of the music referred to in QUESTION 6.8.

**Answer:**

- Plucked acoustic guitar (ukupika)
- Melodic motives consist of short bursts
- It sounds like an 'improvised sound check' to check the tuning
- Uses free rhythm and metre

*Any TWO correct answers = 2 marks* (2)

- 6.10 Give ONE reason why this is maskanda music.

**Answer:**

- A vocal/singing style that is specific to maskanda
- Use of concertina
- Ukuvamba technique: strumming chords percussively
- Zulu indlamu rhythm played on the drum

*ONE correct answer = 1 mark* (1)

- 6.11 Describe the role of the male backing vocalists in this extract.

**Answer:** They provide the 'response' to the female singers' 'call'

*ONE correct answer = 1 mark* (1)

- 6.12 Name the vocal technique that you hear in the background of this extract.

**Answer:** Ululation *1 mark* (1)

(16 ÷ 2) **[8]**

**TOTAL SECTION B: 12**

**SECTION C: FORM****QUESTION 7**

Read and study the questions for ONE minute

Listen to the piece below while you study the score.

**Allegro**

Fernando Sor

5

9

13

17

21

25

30

7.4

X

7.1 Name the form type of this piece.

**Answer:** ABA/Ternary 1 mark

(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.

**Answer:**

| SECTION          | BAR NUMBERS                               |
|------------------|-------------------------------------------|
| A <sup>1</sup> ½ | 1–8 or 0 <sup>2</sup> –8 <sup>2</sup> ½   |
| B ½              | 9–16 or 8 <sup>2</sup> –16 <sup>1</sup> ½ |
| A <sup>2</sup> ½ | 16 <sup>2</sup> –24 <sup>1</sup> ½        |
| Coda ½           | 24 <sup>1</sup> –34 ½                     |

½ mark for each correct section = 2 marks

½ mark for correct bar numbers of each section = 2 marks

OR

**Answer:**

| SECTION          | BAR NUMBERS                               |
|------------------|-------------------------------------------|
| A <sup>1</sup> ½ | 1–8 or 0 <sup>2</sup> –8 <sup>2</sup> ½   |
| B ½              | 9–16 or 8 <sup>2</sup> –16 <sup>1</sup> ½ |
| A <sup>2</sup> ✓ | 16 <sup>2</sup> –34 ✓                     |

½ mark each for correct Section A<sup>1</sup> and B = 1 mark

½ mark each for correct bar numbers of Section A<sup>1</sup> and B = 1 mark

1 mark for Section A<sup>2</sup> if no coda indicated

1 mark for correct bar numbers of Section A<sup>2</sup> if no coda indicated

(4)

7.3 Compare the melody in bar 1 with the melody indicated on the score at X in bar 5. Which compositional technique has been used in bar 5?

**Answer:** Melodic variation/ornamentation/varied repetition 1 mark

(1)

7.4 Name the key and cadence in bars 15 and 16 at 7.4.

**Answer:**

- A major
- Perfect cadence

TWO correct answers = 2 marks

(2)

**[8]**

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