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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2022

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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FOR OFFICIAL USE ONLY												
MARKS OBTAINED					MODERATED							
QUESTION	MARKER				SM/CM		CM/IM		EM			
	MAX	MARKS	SIGN		MARKS	SIGN	MARKS	SIGN	MARKS	SIGN		
	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 20 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. 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 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. 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 of each question to provide enough information in their answers.
10. Write neatly and legibly.

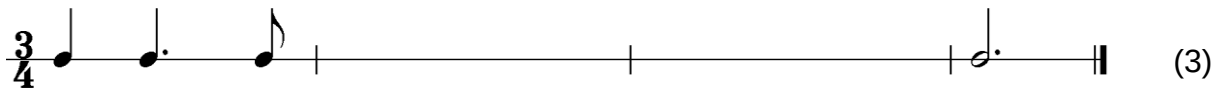
INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. Allow the candidates to read each question first and then play the relevant track.
2. The number of each 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 write 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 18 and Track 39
 - JAZZ candidates: Tracks 1 to 9, Tracks 19 to 27 and Track 39
 - WAM candidates: Tracks 1 to 9 and Tracks 28 to 39
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 the rhythm of the missing notes in bars 2 to 3 below.



Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

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

Doh is F (A) (B)

| d :- | m :r | d :- | :- | s :f | :- | r :- | :-
(½ x 2) (1)

Play Track 2 again.

[4]

QUESTION 2

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

Play Tracks 3 and 4 THREE times in succession.

2.1 Identify the cadences at the end of EACH of these two extracts.

Track 3 – Three times

2.1.1

Perfect	Interrupted	Plagal	Imperfect
---------	-------------	--------	-----------

(1)

Track 4 – Three times

2.1.2

Perfect	Interrupted	Plagal	Imperfect
---------	-------------	--------	-----------

(1)

Play Tracks 5 to 9 TWICE in succession.

2.2 Identify the time signature of this extract.

Track 5 – Twice

Irregular time	$\frac{5}{4}$	Compound triple	$\frac{9}{8}$	Simple triple	$\frac{3}{4}$
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(1)

Track 6 – Twice

2.3 Identify the prominent compositional technique.

Pedal point	Call and response	Imitation	Modulation
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(1)

Track 7 – Twice

2.4 Which term describes the most prominent rhythmic feature in the treble part?

Ostinato	Syncopated	Swing	Polyrhythmic
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(1)

Track 8 – Twice

2.5 Which term describes the vocal performance?

Aria	A cappella	Monophonic	Call and response
------	------------	------------	-------------------

(1)

Track 9 – Twice

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

COLUMN A	ANSWER
Monophonic texture followed by homophonic texture	
Keyboard accompaniment	
Polyphonic texture followed by homophonic texture	
Call and response	
Homophonic texture followed by monophonic texture	
SATB with soloist	

(8 ÷ 2)

(2)
[4]**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)

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

Play Tracks 10 to 18 TWICE in succession.

Track 10 – Twice

- 3.1 Indicate THREE items in COLUMN A that relate to the music in Track 10. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Ululation	
Praise singing	
Male and female soloist	
Melodic percussion	
Percussive sounds	
Overlapping	
Aerophone	
Cyclic chord progression	

(3)

Track 11 – Twice

- 3.2 Indicate THREE items in COLUMN A that relate to the music in Track 11. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Accordion/Concertina	
Male and female singers	
Organ	
Drum and idiophone	
Male singers	
Crepitation and ululation	
Drum and aerophone	
Parallel movement	

(3)

Track 12 – Twice

- 3.3 Indicate THREE items in COLUMN A that relate to the music in Track 12. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Abangoma rhythms	
Ululation	
Call and response	
Homophonic	
Guitar accompaniment	
Simple time	
Compound time	
Kwela	

(3)

Tracks 13 and 14 – Twice in succession

- 3.4 Compare the music in Track 13 and Track 14 according to the given features. Write your answers in the spaces provided.

FEATURES	TRACK 13	TRACK 14
Singers		
Style		
An accompanying instrument		

(6)

Track 15 – Twice

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

3.5.1 Which style of music do you hear in this extract?

Kwela	Mbaqanga	Malombo	Maskanda
-------	----------	---------	----------

(1)

3.5.2 Which compositional technique is used in this extract?

Overlapping	Sequence	Imitation	Call and response
-------------	----------	-----------	-------------------

(1)

3.5.3 Choose the group of instruments you hear.

Soprano saxophone Penny whistle Guitar Shaker	Alto saxophone Flute Guitar Shaker	Soprano saxophone Penny whistle Guitar Snare drum	Alto saxophone Penny whistle Guitar Snare drum
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(1)

Track 16 – Twice

3.5.4 Describe what the soloist does in this extract.

(2)

3.5.5 With which artist do you associate this extract?

(1)

Track 17 – Twice

3.6 3.6.1 Name this mbaqanga song.

(1)

- 3.6.2 Which mbaqanga style features do you hear in this extract? Make a cross (X) in THREE appropriate blocks.

STYLE FEATURES	ANSWER
Hard-driving beat on the drums	
Cyclic chord progression	
Call and response between a male leader and female backing vocals	
Guitar ostinato	
Guitar introduction	
Crepitations	
Organ introduction	

(3)

Track 18 – Twice

- 3.7 3.7.1 Name the style which you associate with this extract.

(1)

- 3.7.2 Motivate your answer to QUESTION 3.7.1.

(2)

(28 ÷ 2)

[14]**OR**

QUESTION 4: JAZZ

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

Play Tracks 19 to 27 TWICE in succession.

Track 19 – Twice

- 4.1 Indicate THREE items in COLUMN A that relate to the music in Track 19. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Dixieland	
Compound triple	
Chord cycle	
Ragtime	
Fast tempo	
Jazz quartet	
Walking bass	
Boogie-woogie	

(3)

Track 20 – Twice

- 4.2 Indicate THREE items in COLUMN A that relate to the music in Track 20. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Vocal percussion	
Syncopated soprano melody	
Solo and SATB	
A cappella	
Polyrhythm	
Sequence	
Keyboard accompaniment	
Monophonic texture	

(3)

Track 21 – Twice

- 4.3 Indicate THREE items in COLUMN A that relate to the music in Track 21. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
2-bar introduction	
8-bar introduction	
Full horn section plays a chordal accompaniment	
String section plays a chordal accompaniment	
Polyphonic texture	
Rhythm section	
Big band	
Bebop	
Orchestra	

(3)

Tracks 22 and 23 – Twice in succession

- 4.4 Compare the music in Track 22 and Track 23 with regard to the given features. Write your answers in the spaces provided.

FEATURES	TRACK 22	TRACK 23
Texture		
Style		
Woodwind instrument(s)		

(6)

Track 24 – Twice

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

4.5.1 Which style of music do you hear in this extract?

Kwela	Mbaqanga	Malombo	Maskanda
-------	----------	---------	----------

(1)

4.5.2 Which compositional technique is used in this extract?

Overlapping	Imitation	Repetition	Call and response
-------------	-----------	------------	-------------------

(1)

4.5.3 Choose the group of instruments you hear.

Saxophone Banjo Guitar Bass guitar Shaker	Flute Saxophone Piano Guitar Drum kit	Saxophone Clarinet Guitar Double bass Snare drum	Saxophone Guitar Banjo Double bass Snare drum
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(1)

Track 25 – Twice

4.5.4 Describe what the soloist does in this track.

(2)

4.5.5 With which artist do you associate this extract?

(1)

Track 26 – Twice

4.6 4.6.1 Name this Cape jazz work.

(1)

- 4.6.2 Which Cape jazz style features do you hear in this extract? Make a cross (X) in THREE appropriate blocks.

STYLE FEATURES	ANSWER
Marabi and mbaqanga influences	
Cyclic chord progression	
Trumpet and trombone melody	
Prominent minor 7 th on the tonic chord	
Tremolo chords	
Solo trumpet improvisation	
Ostinato on snare drum	
Marabi and malombo influences	

(3)

Track 27 – Twice

- 4.7 4.7.1 Name the artist which you associate with this track.

(1)

- 4.7.2 Describe the music in Track 27 with regard to the given features. Write your answers in the spaces provided.

FEATURES	DESCRIPTION
Mood	
Ostinato	

(2)
[14]

(28 ÷ 2)

OR

QUESTION 5: WESTERN ART MUSIC (WAM)

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

Play Tracks 28 to 38 TWICE in succession.

Track 28 – Twice

- 5.1 Indicate THREE items in COLUMN A that relate to the music in Track 28. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Solo voices	
Compound time	
Symphony orchestra	
Snare drum	
Simple time	
Syncopation	
Melody doubled in octaves	
Vivace	

(3)

Track 29 – Twice

- 5.2 Indicate THREE items in COLUMN A that relate to the music in Track 29. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Monophonic texture	
Allegro vivace	
Classical period	
Andante tranquillo	
Harpsichord	
Syncopated rhythms	
Compound time signature	
Woodwinds in pairs	

(3)

Track 30 – Twice

- 5.3 Indicate THREE items in COLUMN A that relate to the opening melody and accompaniment in Track 30. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Cellos play the opening melody.	
The French horns play the repeated chord accompaniment figure.	
The string section plays the repeated chord accompaniment figure.	
The woodwind section also plays the main melody.	
The brass section also plays the main melody.	
The full orchestra plays the syncopated chords.	
Accelerando is at the end of the extract.	

(3)

Track 31 – Twice

- 5.4 Describe the music in Track 31 with regard to the given features. Write your answers in the spaces provided.

FEATURES	DESCRIPTION
Type of orchestra	
Opening chords	

(3)

Track 32 – Twice

- 5.5 Identify the type of scale. Make a cross (X) in the appropriate block.

Harmonic minor	Major scale	Chromatic scale	Descending melodic minor
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(1)

Track 33 – Twice

- 5.6 Identify the texture of the accompaniment. Make a cross (X) in the appropriate block.

Homophonic	Polyphonic	Monophonic
------------	------------	------------

(1)

Track 34 – Twice

- 5.7 Identify the compositional technique. Make a cross (X) in ONE appropriate block.

Inversion	Pedal point	Diminution	Repetition
-----------	-------------	------------	------------

(1)

Track 35 – Three times

- 5.8 5.8.1 Comment on the metre (beat) and tempo of this extract.

(2)

- 5.8.2 With which type of cadence does this extract end?

(1)

- 5.8.3 Which type of instrumental group plays in this extract? Make a cross (X) in the appropriate block.

String quartet	String section	Tutti orchestra	String trio
----------------	----------------	-----------------	-------------

(1)

- 5.8.4 Who is the composer?

(1)

Track 36 – Twice

- 5.9 5.9.1 Identify the texture of the music in the introduction of this extract.

(1)

- 5.9.2 Identify the voice types of the two soloists. Make a cross (X) in the appropriate block.

Baritone and alto	Tenor and soprano	Baritone and soprano	Tenor and alto
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(1)

- 5.9.3 Indicate the correct description of the compositional technique employed by the singers. Make a cross (X) in the appropriate block.

DESCRIPTION	ANSWER
The two singers use ostinato.	
The two singers use augmentation.	
The two singers use a stretto technique.	
The two singers use imitation.	

(1)

- 5.9.4 Describe the mood of the music.

(1)

Play Tracks 37 – Twice

- 5.10 Indicate TWO correct combinations of elements that you hear in this extract. Make a cross (X) in TWO appropriate blocks.

ELEMENTS	ANSWER
Polyphonic texture and major tonality	
Classical orchestra and allegretto	
Major tonality and compound time	
Allegro and minor tonality	
Piccolo and trombone prominent	
Homophonic texture and major tonality	

(2)

Play Tracks 38 – Twice

- 5.11 Indicate TWO correct combinations of elements that you hear in the extract. Make a cross (X) in TWO appropriate blocks.

ELEMENTS	ANSWER
Minor tonality and low voice type	
Minor key, followed by major key	
Coloratura soprano and largo	
Allegro and minor tonality	
Coloratura soprano and classical orchestra	
Homophonic texture, followed by polyphonic texture	

(2)

(28 ÷ 2)

[14]**TOTAL SECTION B: 14**

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

Read and study the questions for ONE minute.

Play Track 39 ONCE to provide an overview.

Listen to the piece below while you study the score.

Violin I

Violin II

Violoncello/
CB

The score for measures 1-4 is in 3/4 time with a key signature of one sharp (F#). Violin I plays a half note F#4 in measure 1, followed by quarter notes G#4, A4, and B4 in measures 2-4. Violin II plays a continuous eighth-note pattern starting on D4. The Violoncello/Contrabasso plays a half note D3 in measure 1, followed by quarter notes E3, F#3, and G3 in measures 2-4.

Vln. I

Vln. II

Vc.

The score for measures 5-8 continues the patterns from the previous system. Violin I plays a half note F#4 in measure 5, followed by quarter notes G#4, A4, and B4 in measures 6-8. Violin II continues the eighth-note pattern. The Violoncello plays a half note D3 in measure 5, followed by quarter notes E3, F#3, and G3 in measures 6-8. The system ends with a double bar line and repeat dots.

Vln. I

Vln. II

Vc.

The score for measures 9-12 shows a change in the Violin I part. It begins with a repeat sign. In measure 9, Violin I plays a half note F#4, followed by eighth notes G#4, A4, and B4. In measure 10, it plays a half note G#4, followed by eighth notes A4, B4, and C5. In measure 11, it plays a half note A4, followed by eighth notes B4, C5, and D5. In measure 12, it plays a half note B4, followed by eighth notes C5, D5, and E5. Violin II continues the eighth-note pattern. The Violoncello plays a half note D3 in measure 9, followed by quarter notes E3, F#3, and G3 in measures 10-12. A bracket labeled 'P' (piano) is placed under the Violoncello part in measures 11 and 12. The system ends with a double bar line and repeat dots.

Vln. I

Vln. II

Vc.

The score for measures 13-16 shows a first and second ending for Violin I. In measure 13, Violin I plays a half note F#4, followed by eighth notes G#4, A4, and B4. In measure 14, it plays a half note G#4, followed by eighth notes A4, B4, and C5. In measure 15, it plays a half note A4, followed by eighth notes B4, C5, and D5. In measure 16, it plays a half note B4, followed by eighth notes C5, D5, and E5. Violin II continues the eighth-note pattern. The Violoncello plays a half note D3 in measure 13, followed by quarter notes E3, F#3, and G3 in measures 14-16. The first ending (1.) for Violin I leads to a double bar line in measure 15. The second ending (2.) for Violin I leads to a double bar line in measure 16. The system ends with a double bar line and repeat dots.

Play Track 39 again.

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

SECTIONS	BAR NUMBERS

(2)

- 6.2 Name the overall form type of this piece.

(1)

- 6.3 Name the key and type of cadence at P in bars 11 to 12.

(2)

- 6.4 Study the Violin II and Cello/CB parts in bars 9 and 10. Name ONE compositional technique, apart from repetition used in EACH instrument part.

Violin II: _____

(1)

Cello/CB: _____

(1)

- 6.5 Identify the type of ensemble that performs this piece. Make a cross (X) in the appropriate block.

Piano trio	String trio	String orchestra	Trio sonata
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(1)

Play Track 39 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

