



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2017**

**MUSIC P2**

**MARKS: 30**

**NAME:** \_\_\_\_\_

**TIME: 1½ hours**

**GRADE:** \_\_\_\_\_



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This question paper consists of 17 pages and a 1-page manuscript paper.

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**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.

**MARKING GRID**

<b>SECTION A: AURAL</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 1 (COMPULSORY)	4		
QUESTION 2 (COMPULSORY)	6		
<b>SUBTOTAL</b>	<b>10</b>		

<b>SECTION B: RECOGNITION</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 3 (COMPULSORY)	4		
<b>AND</b>			
QUESTION 4 (WAM)	8		
<b>OR</b>			
QUESTION 5 (JAZZ)	8		
<b>OR</b>			
QUESTION 6 (IAM)	8		
<b>SUBTOTAL</b>	<b>12</b>		

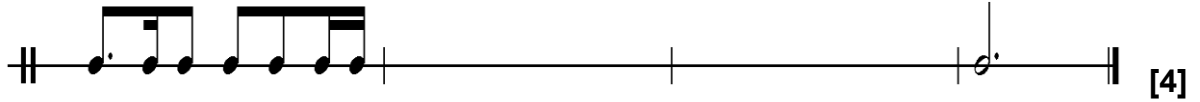
<b>SECTION C: FORM</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 7 (COMPULSORY)	8		
<b>SUBTOTAL</b>	<b>8</b>		

<b>GRAND TOTAL</b>	<b>30</b>		
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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.



## 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**.

(1)

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

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

(3)

Play **Track 5** TWICE.

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

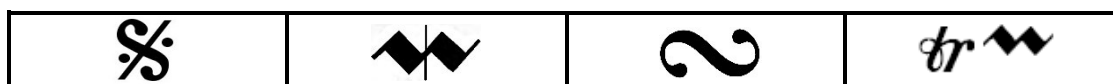
(2)

Play **Track 6** ONCE.

2.4 What is the main key of this extract?

(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.

(3)

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

(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	
Allegretto	
Jazz elements	
Homophonic texture	
Vivace	

(3)

3.2 **Play Track 8 TWICE.**

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

(3)

3.3 **Play Track 9 TWICE.**

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

(3)

3.4 **Play Track 10 TWICE.**

COLUMN A	Track 10
Polymetre	
Terrace dynamics	
Ladysmith Black Mambazo	
A capella	
Parallel intervals	
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.

**Character:** \_\_\_\_\_

**Voice type:** \_\_\_\_\_ (2)

4.1.2 Provide this extract with a suitable title.

\_\_\_\_\_ (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?

\_\_\_\_\_ (1)

4.2 **Play Track 12 TWICE.**

4.2.1 Name the composer and genre associated with this extract.

**Composer:** \_\_\_\_\_

**Genre:** \_\_\_\_\_ (2)

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

\_\_\_\_\_ (1)

**Play Track 13 TWICE.**

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

\_\_\_\_\_  
\_\_\_\_\_ (2)

4.2.4 Which natural phenomenon is portrayed in this extract?

\_\_\_\_\_ (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.

\_\_\_\_\_ (1)

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

6	3	5	4
8	4	4	4

(1)

**Play Track 14 ONCE more.**

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

\_\_\_\_\_  
 \_\_\_\_\_  
 \_\_\_\_\_

(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.

\_\_\_\_\_ (1)

5.1.2 With which group do you associate this extract?

\_\_\_\_\_ (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.

\_\_\_\_\_ (2)

**Play Track 16 TWICE again.**

5.2.2 Identify the South African jazz style.

\_\_\_\_\_ (1)

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

 \_\_\_\_\_  
 \_\_\_\_\_ (2)
5.3 **Play Track 17 TWICE.**

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

**Chordophone:** \_\_\_\_\_**Aerophone:** \_\_\_\_\_ (2)

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

\_\_\_\_\_ (2)

5.4 **Play Track 18 TWICE.**

5.4.1 Name the female group performing this extract.

\_\_\_\_\_ (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?

\_\_\_\_\_  
\_\_\_\_\_  
(16 ÷ 2) (2) **[8]**

**OR**

**QUESTION 6: IAM**6.1 **Play Track 19 TWICE.**

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

\_\_\_\_\_ (1)

6.1.2 Name the artist performing this extract.

\_\_\_\_\_ (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	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.

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.

\_\_\_\_\_ (1)

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

\_\_\_\_\_ (1)

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

\_\_\_\_\_ (2)

6.3 **Play Track 21 ONCE.**

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

**Style:** \_\_\_\_\_**Group:** \_\_\_\_\_ (2)

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

\_\_\_\_\_ (1)

**Play Track 21 ONCE again.**

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

\_\_\_\_\_ (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.

<b>COLUMN A</b>	<b>Track 22</b>
Membranophone and chordophone	
Performed by girls	
Drinking song	
Umngqokolo	
Post-initiation song	
Ndlamu dance	
Ululation	
Membranophone and idiophone	

(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?

\_\_\_\_\_ (1)

7.2 Identify and name the form of this piece.

\_\_\_\_\_ (1)

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

\_\_\_\_\_ (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?

\_\_\_\_\_ (1)

7.6 Say whether the following statement is TRUE or FALSE.

There is no change in the tonality of this piece.

**Answer:** \_\_\_\_\_ (1)

Play **Track 23** ONCE more.

**TOTAL SECTION C: 8**

**GRAND TOTAL: 30**

**ROUGH WORK:**







