



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2013

MUSIC P2

MARKS: 33

NAME: _____

TIME: 1½ hours

GRADE: _____



This question paper consists of 12 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections: namely SECTION A, SECTION B and SECTION.
2. This examination will be written while candidates listen to a CD.
3. The CD must be played by the music teacher at the centre in the presence of the invigilator.
4. Each musical extract (track) must be played the number of times specified on the question paper.
5. Candidates must write their answers on the question paper.
6. The music teacher must open the CD at least FIVE days prior to the examination, in the presence of the invigilator. The CD will then be tried onto the CD player that will be used during the examination, in order to check that it is functioning properly. The music teacher must also ensure that the sound quality and acoustics are acceptable.
7. The last page of the question paper is manuscript paper intended for rough work. It may be removed by the candidate.

SECTION A: AURAL**QUESTION 1: RHYTHM AND MELODY****TRACK 1 (to be played THREE TIMES.)**

The bars numbered A, B, C and D in the musical excerpt below are in the incorrect order. Listen to the music and put them in the order that corresponds with the music that you hear. Write down the correct order of the bars by writing down the letter name of the relevant bar. The music starts with the up-beat as written in the fragment.



Answer: _____

(4 x ½) [2]

QUESTION 2: DICTATION, CADENCES AND COMPOSITIONAL TECHNIQUES**TRACK 2** (to be played **FOUR** times)

Wait 2 – 3 minutes every time after it has been played to give adequate time to complete the answer.

The Brolga Blues

Moderate swing tempo

Ian Dorricott

The musical score for 'The Brolga Blues' is written in 4/4 time with a key signature of one flat (Bb). It consists of seven systems of piano (right hand) and bass (left hand) staves. The score includes various musical notations such as triplets, accidentals, and dynamic markings. Specific sections are labeled with letters in parentheses: (a) at measure 4, (b) at measure 10, (c) at measure 16, (d) at measure 19, and (e) at measure 23. The score ends with a double bar line at measure 24.

2.1 Fill in the missing notation at (a), bar 4. (3)

2.2 Figure the chord at (b), e.g. I6.

Answer: _____ (1)

2.3 Name the rhythmic device used in the left hand at (c), bar 16.

Answer: _____ (1)

2.4 Name the compositional technique used at (d), bars 20 – 22.

Answer: _____ (1)

2.5 Name the key and cadence at (e), bars 23 – 24.

Answer: _____ (2)

[8]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS AND GENRE**QUESTION 3: TRACK 3** (to be played **TWICE**.)

3.1 Identify the FOUR instruments that you hear in this extract.

1. _____

2. _____

3. _____

4. _____

(4)

3.2 **TRACK 4** (to be played **TWICE**.)

Identify FOUR characteristics from the list below which best describes the musical extract. Indicate your answers by making a cross (X) in the relevant blocks.

Large chorus	
Small orchestra	
Pounding timpani	
Repeating orchestral accompaniment	
Small range of dynamics	
Cheerful character	
Haunting character	

(4)

3.3 **TRACK 5** (to be played **TWICE**.)

Identify FOUR characteristics from the list below which best describes the musical extract. Indicate your answers by making a cross (X) in the relevant blocks.

Kettle drums	
Polyrhythms	
Simple Rhythms	
Djembe Drums	
Cowbell	
Cymbals	
Shakers	

(4)

3.4 **TRACK 6** (to be played **TWICE**.)

Identify the TWO sections of the orchestra that feature in this extract. Indicate your answers by making a cross (X) in the relevant blocks.

Strings	
Percussion	
Brass	
Woodwinds	

(2)

(14 ÷ 2)

[7]

QUESTION 4

Answer THREE questions from QUESTIONS 4.1 to 4.6. Indicate which questions you have chosen by circling the appropriate number.

TRACK 7 (to be played **ONCE**.)

4.1 4.1.1 With which style would you associate this music?

Answer: _____ (1)

4.1.2 The piano, drums and bass make up which section of the band associated with this style of music?

Answer: _____ (1)

TRACK 8 (to be played **ONCE**.)

4.2 4.2.1 To which style period does this music belong?

Answer: _____ (1)

4.2.2 With which genre would you associate this music?

Answer: _____ (1)

TRACK 9 (to be played **ONCE**.)

4.3 4.3.1 Choose TWO musical terms that you associate with this extract. Make a (X) in the appropriate blocks.

Whole-tone scale		Raga		Djembe Drum	
Sitar		Pentatonic		Xylophone	

 (2)**TRACK 10** (to be played **ONCE**.)

4.4 4.4.1 With which genre would you associate this music?

Answer: _____ (1)

4.4.2 Name any artist or musician associated with this genre.

Answer: _____ (1)

TRACK 11 (to be played **ONCE.**)

4.5 4.5.1 What genre does this music belong to?

Answer: _____ (1)

4.5.2 Give a definition of your answer in QUESTION 4.5.1.

Answer: _____ (1)

TRACK 12 (to be played **ONCE.**)

4.6 4.6.1 The instruments heard in this extract can be classified as:

Membranophones		Chordophones		Idiophones	
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 (1)

4.6.2 Name ONE instrument associated with your answer in QUESTION 4.6.1.

Answer: _____ (1)
[6]

TOTAL SECTION B: 13

SECTION C: FORM

QUESTION 5: TRACK 13 (to be played **ONCE**.)

Listen to the *Gavotte* by Prokofiev and answer the questions.

Gavotte
Symphony No. 1 in D Opus 25

Non troppo Allegro

Prokofiev (1891 - 1953)

The musical score for the Gavotte by Prokofiev, Symphony No. 1 in D, Opus 25, is presented in a single staff with a key signature of two sharps (D major) and a 4/4 time signature. The tempo is marked "Non troppo Allegro". The score consists of 36 measures, with measure numbers 5, 10, 15, 21, 27, 31, and 36 indicated at the start of their respective lines. The dynamics are marked as follows: *f* (forte) at measures 1, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36; *mf* (mezzo-forte) at measures 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36; *p* (piano) at measures 1, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36; *ff* (fortissimo) at measures 1, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36; and *pp* (pianissimo) at measures 1, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, and 36. The score includes various musical notations such as slurs, trills, and dynamic markings.

5.1 What is the form of this work?

Answer: _____ (1)

5.2 Give an analysis of the form by completing the table below. Use letter names and bar numbers to indicate each section.

SECTION	BARS	MAIN KEYS

(9 ÷ 3) (3)

TRACK 13 (to be played **ONCE**.)

5.2 5.2.1 Describe the instrumentation used in this piece by referring to the different sections. You may also refer to bar numbers.

Answer: _____

 _____ (3)

TRACK 13 (to be played **ONCE**.)

5.2.2 Explain THREE differences between the melody at the beginning and when it returns again in bar 28.

Answer: _____

 _____ (3)

TRACK 13 (to be played **ONCE**.)

5.2.3 Name TWO differences between the melody from bars 12 – 19 and bars 20 – 28.

Answer: _____
 _____ (2)

5.3 What is the term used for the plucking technique used by the string instruments in some parts?

Answer: _____ (1)

5.4 Which scale is formed by the notes in bars 3 – 4?

Answer: _____ (1)

5.5 Describe the piece with regard to tonality, texture and style characteristics.

Answer:

Tonality: _____

_____ (2)

Texture: _____

_____ (2)

Style characteristics: _____

_____ (2)

[20]

TOTAL SECTION C (20 ÷ 2): 10

GRAND TOTAL: 33

ROUGH WORK