



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

**MUSIC P2
MEMORANDUM**

MARKS: 30

This memorandum consists of 14 pages.

SECTION A: AURAL

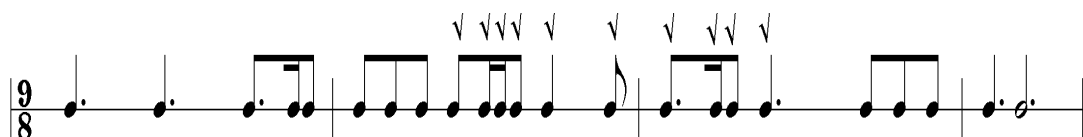
QUESTION 1 (COMPULSORY)

TRACK 1 (to be played FOUR times). Wait for ONE minute between each repetition.

- 1.1 Listen to the rhythmic pattern and fill in the missing note values at bar 2 and 3 on the music score.



Answer:



1 mark for each tick ($\sqrt{}$) = $10 \div 5 = 2$ (2)

QUESTION 2 (COMPULSORY)

TRACK 2 (to be played ONCE to give a general overview)

Gnosienne 3

Lent

Erik Satie

2.1 **Play Track 2 ONCE.**

Fill in the correct time signature on the score.

Answer: See score

(1)

2.2 **Play Track 2 FOUR TIMES. Pause ONE minute between each repetition.**

Fill in the missing notation at (a) in bars 8 and 9.

Answer: See music score

1 mark per tick (✓) $6 \div 2 = 3$ marks
(Both rhythm and pitch must be correct)

(3)

2.3 **Play Track 2 ONCE.**

Identify the intervals according to distance and type at (b) in bar 1 and (c) in bar 14.

Answer: (b): minor 3rd

(c): minor 6th (2)

2.4 **Play Track 2 ONCE.**

Name the key, chord and inversion/position that you hear at (d) and (e), e.g. F: I6 or F/A.

Answer: (d): Am: V⁵₃ or Am: E

(e): Am: iv⁵₃ or Am: d (2)
[8]

Answer:

First system of music (measures 1-4). The treble clef has a 4/4 time signature. The bass clef has a 4/6 time signature. A box labeled (b) highlights the first measure of the treble staff. The bass staff has a 4/6 time signature and a 6/8 time signature. The key signature has one sharp (F#).

Second system of music (measures 5-9). The treble clef has a 4/4 time signature. The bass clef has a 4/6 time signature. A box labeled (d) highlights the last measure of the bass staff. A bracket labeled (a) is above the treble staff in measures 8-9. The key signature has one sharp (F#).

Third system of music (measures 10-14). The treble clef has a 4/4 time signature. The bass clef has a 4/6 time signature. A box labeled (c) highlights the last measure of the treble staff. A box labeled (e) highlights the first measure of the bass staff. The key signature has one sharp (F#).

TOTAL SECTION A: 10

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

Identify features of this music by choosing the correct terms. Make a cross (X) in the correct boxes.

3.1 Track 3 (to be played TWICE)

Idiophones	X
Monophonic Texture	
Irregular Rhythms	X
Membranophones	
Polyphonic Texture	X
Regular Rhythms	

(3)

3.2 Track 4 (to be played TWICE)

Melody played by high strings	X
Moderato	
Strings and woodwinds	
Andante	X
Melody played by low strings	
Strings only	X

(3)

3.3 Track 5 (to be played TWICE)

Polyphony	
Presto	X
Romantic Period	X
Moderato	
Homophony	X
Baroque Period	

(3)

3.4 Track 6 (to be played TWICE)

Synthesizer enhances sound	X
African Popular Music	X
Marimba and Drum Introduction	X
Strings enhances sound	
Afro Jazz	
Keyboard and Drum introduction	

(3)

(12 ÷ 3)

[4]

ANSWER QUESTION 4 OR QUESTION 5 OR QUESTION 6.**QUESTION 4: WESTERN ART MUSIC (WAM)****4.1 Track 7 (to be played ONCE)**

4.1.1 Identify the composer and work.

Answer: Mendelssohn, *Hebrides Overture (Fingal's Cave)* (2)

4.1.2 What genre is this music an example of?

Answer: Symphonic Poem (Concert Overture may also be accepted as an answer.) (1)

Track 7 (to be played ONCE)

4.1.3 What compositional technique features prominently in this music?

Answer: Repetition (1)

Track 7 (to be played TWICE)

4.1.4 Describe this work with regard to key, tempo and instrumentation.

Answer: Key: Minor key (1 mark)

Tempo: Allegro moderato (or any other suitable term) (1 mark)

Instrumentation: Bassoon, viola and cello playing the main melodic material above the rest of the orchestra. (2 marks) (4)

4.2 Track 8 (to be played ONCE)

4.2.1 Identify the composer and work.

Answer: Mozart, *The Magic Flute* (2)

4.2.2 With which style period and genre would you associate this extract?

Answer: Classical, Opera (2)

4.3 **Track 9 (to be played TWICE)**

Identify the terms that you would associate with this extract. Make a cross (X) in the appropriate blocks.

Allegro	X
Alto	
Der Holle Rache	X
Papagena	
Queen of the Night	X
Die Strahlen Der Sonne	
Coloratura Soprano	X
Andante	

(4)
(16 ÷ 2) **[8]**

OR

QUESTION 5: JAZZ5.1 **Track 10 (to be played ONCE)**

5.1.1 Identify this work.

Answer: Lakutshon'ilanga (1)

5.1.2 Identify the artist/singer that can be heard in this extract.

Answer: Miriam Makeba (1)

Track 10 (to be played TWICE)

5.1.3 Describe this music with regard to style, voice, rhythm and instrumentation.

Style: Jazz (1 mark)

Voice: Female/mezzo soprano (1 mark)

Rhythm: Steady 4/4 time (1 mark)

**Instrumentation: Acoustic guitar with jazz band (1 mark)
(Any other suitable answer will be accepted.)** (4)

5.2 **Track 11 (to be played ONCE)**

5.2.1 Identify the artist and work.

Answer: Dolly Rathebe, Meadowlands (2)**Track 11 (to be played TWICE)**

5.2.2 Describe the bass-line of this music.

Answer: Made up of a 4-bar pattern that is repeated throughout. (2)

5.2.3 Identify TWO instruments that make up the rhythm section that plays this music.

Answer: Piano, drums, double bass. (Any TWO) (2)5.3 **Track 12 (to be played TWICE)**

Identify the terms that you would associate with this extract. Make a cross (X) in the appropriate blocks.

Saxophone melody	X
Hugh Masekela	
Piano lead	X
Trumpet melody	
Abdullah Ibrahim	X
Organ lead	
Cape Jazz	X
Afro Jazz	

(4)
(16 ÷ 2) **[8]****OR**

QUESTION 6: INDIGENOUS AFRICAN MUSIC (IAM)**6.1 Track 13 (to be played ONCE)**

6.1.1 Identify the group and title of this song.

Answer: Ladysmith Black Mambazo, *Homeless* (2)

Track 13 (to be played TWICE)

6.1.2 Identify THREE characteristics of this music. (3)

Answer: A cappella singing, All male group, Harmonious blend of voices.

6.1.3 Identify the style of this music.

Answer: Isicathamiya (1)

6.1.4 From which singing style did this type of music originate? Make a cross (X) in the appropriate block.

Kwela	Mbube X	Marabi	(1)
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6.2 Track 14 (to be played ONCE)

6.2.1 Identify the style of this music.

Answer: Maskandi (1)

Track 14 (to be played TWICE)

6.2.2 Give THREE reasons for your answer in QUESTION 6.2.1. (3)

Answer:

- Instrumental flourish (“izihlabo”) sets the tone at the beginning of the song
- Prominent instrument is the guitar
- Rapidly spoken sections of Zulu praise poetry, called “izibongo”.
- Other influences such as pop is also evident

(Any THREE)

6.2.3 With which artist would you associate this style?

Answer: iHashi elimhlophe (1)

6.3

Track 15 (to be played TWICE)

Identify the terms that you would associate with this extract. Make a cross (X) in the appropriate blocks.

Main instrument is guitar	X
Verse and Chorus	
Marabi	
Female backing vocals	X
<i>A cappella</i> singing	
Cyclic Structure	X
Mbaqanga	X

(4)

(16 ÷ 2)

[8]**TOTAL SECTION B: 12**

SECTION C: FORM

QUESTION 7 (COMPULSORY)

Read and study the questions for ONE minute.

Play Track 16 ONCE to provide an overview.

Lullaby of Birdland

Moderato, With a Rock

Music by George Shearing
Words by George David Weiss

LUL - LA - BY OF BIRD LAND that's what I _____

al - ways hear _____ when you sigh _____

Nev - er in my word land could there be ways _____ to re - veal _____

(A) _____ in a phrase, _____ How I feel! _____

Have you ev - er heard two tur - tle doves _____

bill and coo _____ when they love? _____

That's the kind of mag - ic mu - sic we make _____ with our lips _____

(B) _____ when we kiss. _____

17

And there's a weep - y old wil - - low; _____

19

He real - ly knows how to cry! _____ That's how I'd cry on my pil -

22

- low _____ if you should tell me fare - well _____

24

_____ and good - bye! _____ LUL - LA - BY OF BIRD - LAND,

26

whis - per low, _____ Kiss me sweet _____ and we'll go _____

29

fly - in' high in bird - land, High in the sky _____ up a bove _____

31

_____ all be - cause _____ we're in love! _____

7.1 **Play Track 16 ONCE again.**

Give an analysis of the form of this song by completing the table below.
Indicate the main sections (for example A, B, etc.), bar numbers and keys.

SECTION	BAR NUMBERS	KEYS
A ✓	1–8 ✓	E minor ✓
A ✓	9–16 ✓	E minor ✓
B ✓	17–24 ✓	G major ✓
A ✓	25–32 ✓	E minor ✓

(12 ÷ 3) (4)

7.2 Name the form of this piece, for example Binary.

Answer: AABA or 32-bar form (1)**Play Track 16 ONCE again.**7.3 What compositional technique is used at **(A)**, bars 6–8?**Answer: Sequence** (1)7.4 Name the key and cadence at **(B)**, bars 15–16.

Answer: G major, ✓ Perfect cadence ✓
1 mark for each tick (✓) = 2 ÷ 2 = (1)

7.5 **Play Track 16 ONCE again.**

Identify what type of rhythm is used by the vocalist as well as the band in this song.

Answer: Swing/Jazz (1)

TOTAL SECTION C: 8
GRAND TOTAL: 30