



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

**MUSIC P2
MARKING GUIDELINE**

MARKS: 30

This marking guideline consists of 14 pages.

MARKING GRID

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

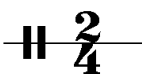
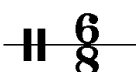
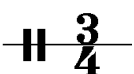
SECTION B: RECOGNITION	TOTAL	MARKER	MODERATOR
QUESTION 3 (COMPULSORY)	4		
AND			
QUESTION 4 (WAM)	8		
OR			
QUESTION 5 (JAZZ)	8		
OR			
QUESTION 6 (IAM)	8		
SUBTOTAL	12		

SECTION C: FORM	TOTAL	MARKER	MODERATOR
QUESTION 7 (COMPULSORY)	8		
SUBTOTAL	8		

GRAND TOTAL	30		
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SECTION A: AURAL**QUESTION 1 (COMPULSORY)**Play **Track 1** TWICE in succession.

- 1.1 Identify the time signature of this extract. Make a cross (X) in the relevant block below.

1.1.1 ☐1.1.2 ☐1.1.3 ☒

(1)

Play **Track 2** THREE times. Wait 30 seconds between each repetition.

- 1.2 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 3 and 4 on the staff below.

**Answer:**

1 mark for each correct note value.

The note values must be written in the correct order.

(9 ÷ 3) (3)
[4]

QUESTION 2 (COMPULSORY)

Play **Track 3** ONCE to provide a general overview.

Listen to the melody from *Lieder ohne worte*, Op. 62 no. 1 by F. Mendelssohn and answer the questions that follow.

Lieder ohne Worte

F. Mendelssohn Op. 62 No. 1

Andante espressivo

2.1 Name the main key of this extract.

Answer: G major

(1)

Play **Track 4** ONCE.

2.2 Identify the non-harmonic note at **2.2**.

Answer: Suspension

(1)

Play **Track 5** THREE times. Wait 30 seconds between each repetition

2.3 Listen from bar 4³ and fill in the missing notation at **2.3** on the score.

Answer:

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Both pitch and rhythm must be correct for $\frac{1}{2}$ mark.

(6 x $\frac{1}{2}$) (3)

2.4 On which beat does this extract begin?

Answer: Third beat

(1)

Play **Track 6** ONCE.

2.5 Which ONE of the following ornaments is used in this extract? Make a cross (X) in the relevant block.

Trill	Appoggiatura	Mordent
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(1)

Play **Track 7** ONCE.

2.6 Name the cadence and chords used at the end of the extract.

Answer: Perfect cadence, $V^7 - I$

Perfect cadence = 1 mark
 $V^7 - I$ = 1 mark

(2)

2.7 Circle a melodic interval of a diminished fifth on the score.

See score for answer (bar 12).

(1)

2.8 Give ONE term that best describes the free use of tempo when performing this piece.

Answer: Rubato

(1)

2.9 During which style period was this piece composed?

Answer: Romantic period

(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 8 TWICE.**

COLUMN A	Track 8
Clarinet and bassoon	X
Compound duple time	
English horn and bassoon	
Simple quadruple time	X
Baroque period	
Classical period	X

(3)

3.2 **Play Track 9 TWICE.**

COLUMN A	Track 9
Idiophone, electrophone and aerophone	
Polyrhythm	
Idiophone, membranophone and aerophone	X
Cross-rhythms	X
Parallel intervals	X
Irregular time	

(3)

3.3 **Play Track 10 TWICE.**

COLUMN A	Track 10
Adagio sostenuto	
Pedal point	X
Constant dynamics	
Poco a poco crescendo	X
Ground bass	
Allegro moderato	X

(3)

3.4 **Play Track 11 TWICE.**

COLUMN A	Track 11
Arpeggios in piano part	X
Minor tonality	X
Major tonality	
Fugue	
Jazz trio	X
Classical chamber music	

(3)


(12 ÷ 3) **[4]**


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


QUESTION 4: WAM

4.1 **Play Track 12 TWICE.**

4.1.1 Which ONE of the following illustrates the correct rhythm of the theme that you hear? Make a cross (X) in the relevant block.

(a) 

(b) 

(c) 

(1)

Play Track 12 ONCE again.

4.1.2 Is the tonality of this extract major or minor?

Answer: Minor

(1)

Play Track 13 TWICE.

4.1.3 What do the first three opening chords have in common with the tonic key of this extract?

Answer:

Each chord is built on the notes of the tonic key (B-D-F#).

(1)

Play Tracks 14 and 15 TWICE in succession.

4.1.4 Compare the theme in **Tracks 14** and **15** with regards to articulation and compositional techniques used. Mention ONE difference in articulation, ONE difference in compositional techniques and ONE similarity in compositional techniques.

	TRACK 14	TRACK 15
Articulation	Legato	Detached/Staccato
Compositional techniques	Repetition and sequences	Imitation and sequences

Legato and detached = 1 mark
 Repetition and imitation = 1 mark
 Sequences = 1 mark

(3)

4.2 **Play Track 16 TWICE.**

4.2.1 Identify the characters and voice types singing in this extract.

Character 1: Papageno – Baritone**Character 2: Papagena – Soprano**

Characters = ½ mark each Voice types = ½ mark each

(2)

4.2.2 To which subgenre of opera music does this extract belongs to?

Answer: Duet

(1)

4.2.3 Name the title of the opera and the composer.

Answer: The Magic Flute (1 mark)**W.A. Mozart (1 mark)**

(2)

4.3 **Play Track 17 TWICE.**

4.3.1 Describe this work with regards to instrumentation, genre and style period.

Instrumentation: Standard Classical symphony orchestra**Genre: Symphony****Style period: Classical period**

Instrumentation = 1 mark Genre = 1 mark Style period = 1 mark

(3)

Play Track 17 ONCE again.

4.3.2 Identify the texture used in this extract.

Answer: Homophonic texture

(1)

4.3.3 Provide this extract with a suitable title.

Answer:**Awakening of happy feelings on getting out into the country**

(1)

(16 ÷ 2) **[8]****OR**

QUESTION 5: JAZZ5.1 **Play Track 18 ONCE.**

5.1.1 Name the artist performing in this extract.

Answer: Miriam Makeba

(1)

Play Track 19 ONCE.

5.1.2 Identify the chordophone instrument playing at the beginning of this extract.

Answer: Double bass

(1)

Play Track 20 TWICE.

5.1.3 Comment on the use of harmonic chord progression used in this work.

Answer:**Cyclical/repeated chord progression (1 mark)****Chord progression: I – IV – I – V (1 mark)**

(2)

5.1.4 Provide this extract with a suitable title.

Answer: Wimbowwee

(1)

5.2 **Play Track 21 TWICE.**

5.2.1 Choose the correct combo of instruments used in this extract. Make a cross (X) in the relevant block.

Trumpet Piano Trombone Double bass Alto saxophone Drum kit	Trumpet Piano Euphonium Double bass Tenor saxophone Drum kit	Trumpet Piano Trombone Cello Alto saxophone Drum kit
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(1)

Play Track 22 TWICE.

5.2.2 Name TWO rhythmical devices used on the percussion instrument.

Answer:**Swing rhythms on hi-hats****Off-beats on the kick and snare drum****1 mark for each rhythmical device.**

(2)

- 5.2.3 Give ONE term for the melodic material created on the solo instruments.

Answer: Improvisation

(1)

Play Track 22 ONCE again.

- 5.2.4 With which group do you associate this extract?

Answer: The Jazz Epistles

(1)

- 5.3 **Play Tracks 23 and 24 TWICE in succession.**

- 5.3.1 Listen to **Tracks 23** and **24** and choose TWO correct features that correspond with each extract that you hear. Make a cross (X) next to TWO features.

TRACK 23	
Pedal point	X
Counter melodies	
Monophonic texture	
Melody played in unison	X
Adagio	

TRACK 24	
Simple melodies	
Polyphonic texture	X
Andante	
Straight quaver rhythms	
Walking bass line	X

(4)

Play Track 25 TWICE.

- 5.3.2 With which artist and jazz style do you associate this track?

Artist: Gideon Nxumalo

Jazz style: New Jazz

Artist = 1 mark
Jazz style = 1 mark

(2)

(16 ÷ 2) **[8]**

OR

QUESTION 6: IAM6.1 **Play Track 26 TWICE.**

- 6.1.1 Describe the music with regards to genre, instrumentation and artist/group.

Genre: Isicathamiya
Instrumentation: A capella male voices
Artist/Group: Ladysmith Black Mambazo

Genre = 1 mark
 Instrumentation = 1 mark
 Artist/Group = 1 mark

(3)

Play Track 27 ONCE.

- 6.1.2 Identify TWO vocal techniques used as ornamentation in this extract.

Answer: Glissando and bended/scooped notes

1 mark for each technique.

(2)

Play Track 28 ONCE.

- 6.1.3 Which typical characteristic of African music features predominantly between the voices? Make a cross (X) in the appropriate block.

Ostinato	Polyphonic texture	Call and answer
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(1)

6.2 **Play Track 29 ONCE.**

- 6.2.1 Name the South African style associated with this extract.

Answer: Maskandi

(1)

- 6.2.2 With which African tribe do you associate this music?

Answer: AmaZulu

(1)

Play Track 29 ONCE again.

- 6.2.3 Give a term for the instrumental introduction used in this style of music.

Answer: Izihlabo

(1)

- 6.2.4 Name ONE other South African style in which the concertina features predominantly.

Answer: Boeremusiek (1)

6.3 **Play Track 30 TWICE.**

- 6.3.1 Name the woodwind instrument that features in this extract.

Answer: Saxophone (1)

- 6.3.2 Which other typical African instrument does the instrument mentioned in QUESTION 6.3.1 imitate?

Answer: The voice (1)

Play Track 31 ONCE.

- 6.3.3 Name ONE characteristic of Marabi music that is heard in this extract.

Answer: Simple repeated chord progressions (1)

Play Track 32 TWICE.

- 6.3.4 Comment on the use of rhythms in the two accompanying guitar parts (lower guitar and higher guitar).

Lower guitar: provides harmonic rhythm
Higher guitar: plays syncopated polyrhythms

1 mark for each guitar part. (2)

Play Track 33 ONCE.

- 6.3.5 Name the group that performs this extract.

Answer: Makgona tsohle Band (1)

(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7 (COMPULSORY)

Minuet KV 94

Mozart

Arr. Elizabeth Tang

A Andante

Flute

Clarinet in B \flat

Bassoon

mf

B

Fl.

Cl.

Bsn.

mp

A'

Fl.

Cl.

Bsn.

mf

6

12

19

Play **Track 34** ONCE to provide an overview.

Play **Track 34** ONCE again.

7.1 What type of ensemble is used in this work?

Answer: Trio (1)

7.2 Identify the form of this work.

Answer: Ternary form / ABA' (1)

7.3 Indicate the sections of the form mentioned in QUESTION 7.2 using CAPITAL LETTERS on the score.

Answer on the score. (3)

Play **Track 35** TWICE.

7.4 Listen to the thematic material used in bars 0³ – 4². Mention ONE similarity and ONE difference in the use of the thematic material.

Similarity: • The theme/melody sounds the same in all three instruments.

OR

• The thematic material uses the same rhythms and intervals/pitches.

Difference: The theme in each instrument is imitated in a different range/octave.

Similarity = 1 mark
Difference = 1 mark

(2)

Play **Track 36** TWICE.

7.5 Listen to bars 16³ – 24 and name the key and cadence used at the end of the extract.

Answer: D major, Perfect cadence

Key = ½ mark
Cadence = ½ mark

(1)

TOTAL SECTION C: 8
GRAND TOTAL: 30