



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

MUSIC P2

MARKS: 30

NAME: _____

TIME: 1½ hours

GRADE: _____



This question paper consists of 15 pages and 1 page manuscript paper.

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. It may NOT be removed by the candidate.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Write neatly and legibly.

INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in the 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.
 - The tracks have to be played as follows:
 - WAM candidates: Tracks 1 to 17 and Tracks 34 to 36.
 - JAZZ candidates: Tracks 1 to 11; Tracks 18 to 25 and Tracks 34 to 36.
 - IAM candidates: Tracks 1 to 11 and Tracks 26 to 36.
6. A battery-powered CD player must be available in case of a power failure.

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 stave below.



(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

The musical score is for 'Lieder ohne Worte' by F. Mendelssohn, Op. 62 No. 1. It is in treble clef, 2/4 time, and D major. The tempo is 'Andante espressivo'. The score consists of three staves. The first staff starts with a piano (*pp*) dynamic and includes a box labeled '2.2' around the second measure. The second staff starts with a forte (*f*) dynamic and includes a bracket labeled '2.3' over the last two measures. The third staff starts with a forte (*f*) dynamic and ends with a piano (*p*) dynamic. Dynamics include *pp*, *sf*, *cresc.*, *f*, *dim.*, and *p*. There are also hairpins for crescendo and decrescendo.

2.1 Name the main key of this extract.

_____ (1)

Play **Track 4** ONCE.

2.2 Identify the non-harmonic note at 2.2.

_____ (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. (3)

2.4 On which beat does this extract begin?

_____ (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	(1)
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Play **Track 7** ONCE.

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

_____ (2)

- 2.7 Circle a melodic interval of a diminished fifth on the score. (1)

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

_____ (1)

- 2.9 During which style period was this piece composed?

_____ (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	
Compound duple time	
English horn and bassoon	
Simple quadruple time	
Baroque period	
Classical period	

(3)

3.2 **Play Track 9 TWICE.**

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

(3)

3.3 **Play Track 10 TWICE.**

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

(3)

3.4 **Play Track 11 TWICE.**

COLUMN A	Track 11
Arpeggios in piano part	
Minor tonality	
Major tonality	
Fugue	
Jazz trio	
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?

(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?

(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		
Compositional techniques		

(3)

4.2 **Play Track 16 TWICE.**

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

Character 1: _____**Character 2:** _____ (2)

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

(1)

4.2.3 Name the title of the opera and the composer.

(2)4.3 **Play Track 17 TWICE.**

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

Instrumentation: _____**Genre:** _____**Style period:** _____ (3)**Play Track 17 ONCE again.**

4.3.2 Identify the texture used in this extract.

(1)

4.3.3 Provide this extract with a suitable title.

(1)(16 ÷ 2) **[8]****OR**

QUESTION 5: JAZZ**5.1 Play Track 18 ONCE.**

5.1.1 Name the artist performing in this extract.

_____ (1)

Play Track 19 ONCE.

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

_____ (1)

Play Track 20 TWICE.

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

_____ (2)

5.1.4 Provide this extract with a suitable title.

_____ (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.

_____ (2)

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

_____ (1)

Play Track 22 ONCE again.

- 5.2.4 With which group do you associate this extract?

_____ (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	
Counter melodies	
Monophonic texture	
Melody played in unison	
Adagio	

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

(4)

Play Track 25 TWICE.

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

Artist: _____

Jazz style: _____

(16 ÷ 2)

(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: _____

Instrumentation: _____

Artist/Group: _____ (3)

Play Track 27 ONCE.

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

_____ (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.

_____ (1)

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

_____ (1)

Play Track 29 ONCE again.

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

_____ (1)

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

_____ (1)

6.3 **Play Track 30 TWICE.**

6.3.1 Name the woodwind instrument that features in this extract.

 (1)

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

 (1)**Play Track 31 ONCE.**

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

 (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:

Higher guitar:

 (2)**Play Track 33 ONCE.**

6.3.5 Name the group that performs in this extract.

 (1)
(16 ÷ 2) **[8]****TOTAL SECTION B: 12**

SECTION C: FORM

QUESTION 7 (COMPULSORY)

Minuet KV 94

Mozart

Arr. Elizabeth Tang

Andante

Flute

Clarinet in B \flat

Bassoon

mf

6

Fl.

Cl.

Bsn.

mp

12

Fl.

Cl.

Bsn.

mf

19

Fl.

Cl.

Bsn.

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

Play **Track 34** ONCE again.

7.1 What type of ensemble is used in this work?

(1)

7.2 Identify the form of this work.

(1)

7.3 Indicate the sections of the form mentioned in QUESTION 7.2 using CAPITAL LETTERS 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: _____

Difference: _____

(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.

(1)

TOTAL SECTION C: 8
GRAND TOTAL: 30

ROUGH WORK:

