



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSC.2

MUSIC P2

NOVEMBER 2009

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 30

TIME: 1½ hours

This question paper consists of 14 pages and 1 page with manuscript paper.

AFTERNOON SESSION



INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Answer ALL the questions.
3. Candidates must write their answers on this question paper.
4. This examination will be written while candidates are listening to a CD.
5. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove it from the paper.
6. The music teacher of the centre must conduct the examination in the presence of the invigilator.

INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

- | |
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| <ol style="list-style-type: none">1. The instructions for the person operating the sound equipment appear in frames.2. Each musical extract (track) must be played the number of times specified on the question paper. Allow adequate time between repeated tracks to allow candidates to write their answers before playing the next track.3. The number of the track must be clearly announced each time before it is played.4. CD players must be equipped with batteries to ensure that sound examples can be played during a power failure. |
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MARKING GRID

QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	2		
2	6		
SUBTOTAL	8		
SECTION B			
3	4		
4	8		
SUBTOTAL	12		
SECTION C			
5	10		
SUBTOTAL	10		
GRAND TOTAL:	30		



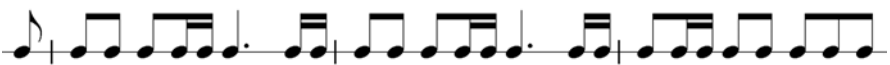
SECTION A**AURAL****QUESTION 1: RHYTHM**

Track 1 (to be played three times)

Listen to the first three bars of *La Primavera* from *The Four Seasons* by A Vivaldi.

1.1 Name the time signature: _____ (1)

1.2 Make a cross (X) in the block next to the rhythmic pattern that corresponds with the music you hear.

1.2.1  ☐

1.2.2  ☐

1.2.3  ☐

(1)
[2]

QUESTION 2: DICTATION, CADENCES, CHORDS AND INTERVALS

Track 2 (to be played six times)
Wait ± 3 minutes for candidates to read the questions.

Candidates read and study the questions for 3 minutes.

Listen to the music extract below and answer the questions that follow.

I'VE GOT THE BLUES

John Laporta

Lazy Blues

The musical score for 'Lazy Blues' is written in treble clef, 3/4 time, and B-flat major. It consists of four staves. The first staff begins with a repeat sign. The second staff contains a triplet of eighth notes. The third staff has a bracketed section labeled (a) and a boxed section labeled (b). The fourth staff has a bracketed section labeled (c) and a triplet of eighth notes.

2.1 Complete the missing notes at (a) on the above music score. (3)

2.2 Notate the missing note at (b) on the score and then name the interval formed between the B^b in the block and the missing note that would appear in the block:

Answer (Interval): _____ (2)

2.3 Identify the cantential progression at (c) (bars 10 and 11).

Answer: _____ (1)
[6]

TOTAL SECTION A: 8



SECTION B**QUESTION 3: RECOGNITION OF MUSIC CONCEPTS**

Tracks 3, 4 and 5 (to be played three times)
Give candidates enough time to complete the question.

Listen to the following three extracts:

Track 3: Felix Mendelssohn (1809 – 1847), *Symphony no. 4*, 1st movement

Track 4: Pyotr Il'yich Tchaikovsky (1840 – 1893), *Symphony no. 4*, 1st movement

Track 5: Witold Lutoslawski (1913 – ?), *Symphony no. 4*, 1st movement

Make a cross (X) next to the statement below that describes each symphony the best.

	Track 3 Mendelssohn	Track 4 Tchaikovsky	Track 5 Lutoslawski
The beginning			
Starts very quietly, mainly with bowed stringed instruments			
Starts with brass instruments: a loud fanfare			
Opens with staccato woodwind chords and string melody			
Musical features			
Prominent violin melody with staccato woodwind chords			
Clarinet plays a legato melody; also features solo trumpet			
No strings or woodwind in the first 30 seconds			
Mood			
A bright, confident mood			
An angry, forthright mood			
A mysterious mood			
Key			
Minor key			
Not in any key (atonal)			
Major key			

(12 ÷ 3)

[4]

QUESTION 4

Tracks 6 – 18 (to be played once)

- Wait ± 3 minutes for the candidates to read through the questions below.
- Wait ± 2 minutes after each track.
- Announce the number of the track before playing.

INSTRUCTIONS TO CANDIDATES

- Listen to tracks 6 to 18 and answer any **FOUR** of the questions based on the extracts.
- Clearly indicate your **FOUR** choices by circling the number of the question of your choice, for example 8.1, 8.2, et cetera.
- While listening to the music, you may tick off the questions that you can do. Then complete your final answers.
- Do **NOT** answer more than **FOUR** questions. Note that only the first four choices will be marked.

ONE MARK PER CORRECT ANSWER**Tracks 6 – 18** (each track will be played only **ONCE**)4.1 **Track 6**

4.1.1 From which style period has this extract been taken?

Answer: _____ (1)4.1.2 Give **ONE** reason to substantiate your answer.**Answer:** _____
_____ (1)4.2 **Track 7**

4.2.1 To which popular musical style does this music belong?

Answer: _____ (1)

4.2.2 With which band/group do you associate the music? Circle the name of the band/group of your choice.

Westlife	Spice Girls	ABBA
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(1)


4.3 **Track 8**

4.3.1 To which genre does this extract belong?

Answer: _____ (1)

4.3.2 Give the name of a possible composer of this extract.

Answer: _____ (1)4.4 **Track 9**

Identify TWO idiophones that you hear.

Answer: _____ (2)4.5 **Track 10**

4.5.1 With which artist(s) do you associate this music? Circle the correct answer.

Mzilikazi Khumalo	Ladysmith Black Mambazo	Lucky Dube	(1)
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4.5.2 To which genre does this extract belong?

Answer: _____ (1)4.6 **Track 11**

Which ONE of the following outlays best summarises the structure of this track? Make a cross (X) in the block next to your choice.

4.6.1 Intro; chorus; verse; chorus; verse; instrumental ending ☐4.6.2 Intro; verse; chorus; verse; chorus; bridge; chorus altered; instrumental; ending ☐ (2)

4.7 **Track 12**

- 4.7.1 What do we call the cycles in which Indian art music is structured? Circle the correct answer.

Polyphony	Tala
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 (1)

- 4.7.2 Which of the following scales are used in this work? Circle the correct answer.

Pentatonic	Blues	Raga
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 (1)4.8 **Track 13**

- 4.8.1 To which genre does this extract belong?

Answer: _____ (1)

- 4.8.2 Name the work from which this extract is taken.

Answer: _____ (1)

4.9 **Track 14**

- 4.9.1 Identify the genre of this work.

Answer: _____ (1)

- 4.9.2 Which instrument plays the solo part?

Answer: _____ (1)

4.10 **Track 15**

- 4.10.1 During which century was this work composed?

Answer: _____ (1)

- 4.10.2 Give a reason for your answer by giving ONE style characteristic you hear.

Answer: _____ (1)



4.11 **Track 16**

- 4.11.1 Which South African traditional music do you hear in this extract?
Encircle your answer.

Kwaito	Music used for social occasions	Moppies and ghomma songs
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(1)

- 4.11.2 With which event/group do you associate this music?

Answer: _____ (1)

4.12 **Track 17**

- 4.12.1 To which genre does this extract belong? Circle your answer.

Ragtime	Blues	Bebop	African jazz
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(1)

- 4.12.2 Which instrument is playing the improvised solo?

Answer: _____ (1)

4.13 **Track 18**

- 4.13.1 With which genre do you associate this extract?

Answer: _____ (1)

- 4.13.2 Name the woodwind instrument that plays an important role in this extract.

Answer: _____ (1)
[8]

TOTAL SECTION B: 12



SECTION C: FORM**QUESTION 5**

Wait 3 minutes for candidates to read the questions.

Play Track 19 for the first time.

Read through the questions. Then listen to *Prelude to L'Arlesienne* by Bizet (Track 19) for the first time while following the music score below. Then answer the questions.

Prelude to L'Arlesienne

Bizet (1838 - 1875)

Allegro deciso

5

9

13

16

21

25

29

32

pp

36

40

44

48

51

55

59

63

67

71

75

79

83

Tempo Primo

(tutti)

(tutti)

p

5.1 Answer the following questions:

5.1.1 Identify the key in which this work begins and ends.

Answer: _____ (1)

5.1.2 From which style period has this extract been taken?

Answer: _____ (1)

5.1.3 According to Roy Bennet (*Form and Design*) this work is in variation form. Which ONE of the following schematic presentations represents this form?

A A1 A2 A3	A A1 A2 A3 A4 Coda	A A1 A2 A3 A4	
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(1)

Play Track 20 when the candidates are ready.

5.1.4 Listen to bars 1 to 16 and identify the form of the theme.

Answer: _____ (1)

5.1.5 Give a reason for your answer to QUESTION 5.1.4 by giving a clear analysis in the table below.

Example:	<table border="1" style="width: 100%; border-collapse: collapse;"> <tr> <th style="padding: 5px;">Section</th> <th style="padding: 5px;">Bar numbers</th> <th style="padding: 5px;">Key</th> </tr> <tr> <td style="text-align: center; padding: 5px;">C</td> <td style="text-align: center; padding: 5px;">1 – 4</td> <td style="text-align: center; padding: 5px;">A minor</td> </tr> <tr> <td style="height: 20px;"></td> <td></td> <td></td> </tr> <tr> <td style="height: 20px;"></td> <td></td> <td></td> </tr> <tr> <td style="height: 20px;"></td> <td></td> <td></td> </tr> </table>	Section	Bar numbers	Key	C	1 – 4	A minor										
Section	Bar numbers	Key															
C	1 – 4	A minor															

(3)

Play Track 19 for the second time when the candidates are ready.

5.1.6 In which bar does variation 1 begin?

Answer: _____ (1)

5.1.7 Which immediate contrasts do you notice between the presentation of the theme and the music of variation 1?

Answer: _____ (2)

5.1.8 Which contrasts do you hear in variation 2?

Answer: _____ (1)



5.1.9 In which bar does variation 3 start?

Answer: _____ (1)

5.1.10 Several changes are made to the theme in the third variation. List THREE changes.

1. _____
2. _____
3. _____ (3)

5.1.11 What happens in bars 64 to 80¹?

Answer: _____ (1)

5.1.12 Identify the non-harmonic note F in bar 3 (for example suspension, appoggiatura, et cetera).

Answer: _____ (1)

Play Track 21 when the candidates are ready.

5.1.13 Listen to bars 80³ to 82². Which of the following instruments do you hear? Circle your answer.

Brass instruments	Woodwind instruments
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 (1)

5.1.14 Listen to bars 82³ to 85. Which of the following instruments do you hear? Circle your answer.

Brass instruments	Woodwind instruments
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 (1)

5.1.15 Which ONE of the following musical terms describes bars 80 to 88? Circle your answer.

Coda	Codetta	Bridge	Cadenza
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 (1)
(20 ÷ 2) [10]

TOTAL SECTION C: 10

GRAND TOTAL: 30



Handwriting practice lines consisting of 12 sets of four horizontal lines each, providing a guide for letter height and placement.