



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2009

MEMORANDUM

MARKS: 33

This memorandum consists of 11 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of **THREE** sections:

SECTION A:	Aural concepts	(8)
SECTION B:	Recognition of music concepts	(15)
SECTION C:	Form	(10)
2. Candidates must write their answers on the question paper.
3. Answer **ALL** the questions.
4. This examination will be written while candidates listen to a CD.
5. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove it.
6. The music teacher of the centre must conduct the examination in the presence of an invigilator.

INSTRUCTIONS TO THE MUSIC TEACHER/INVIGILATOR

- The music teacher must test the CD at least **one week** before the examination in the presence of the chief invigilator. The CD must be tested on the CD player that will be used during the examination.
- Use a suitable room. Ensure that the sound quality and acoustics are acceptable. Both the music teacher and the chief invigilator must sign that they have opened and checked the CD.
- CD players must be equipped with batteries to ensure that sound examples can be played during a power failure.
- 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.

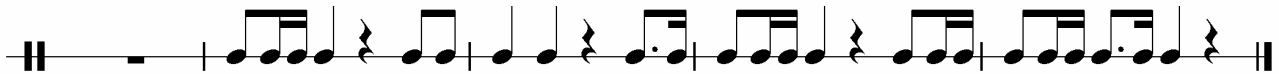
SECTION A: AURAL**QUESTION 1: RHYTHM****Track 1 (to be played THREE times)**

- 1.1 Listen to the extract from *The Rhythm Bible* by Dan Fox, which will be played three times. Compare the rhythmic pattern of each of the following two rhythms with the sound track. Tick the box next to the music example that corresponds with the music you hear.

1.1.1

☐

Introduction



1.1.2

☒

Introduction



(2)

DICTATION AND CADENCES**Track 2 (to be played FIVE times)**

- Play the sound track twice without a pause.
- Pause for 2 minutes then play it for the third time.
- Pause for 2 minutes then play it for the fourth time.
- Pause for 2 minutes then play it for the fifth time.

1.2 Read through the questions below and follow the instructions.

1.2.1 Listen to Minuet 1 from *Music for the Royal Fireworks* by Handel (track 2) which will be played twice.

1.2.2 Listen to track 2 for the third and fourth time.

- 1.2.3
- Write the missing notation of the upper melody that you hear in bars 6 and 13 on the music stave below. The pitches of the first notes in these bars are given on the score.
 - The key is D major.
 - Solfa notation will be accepted.

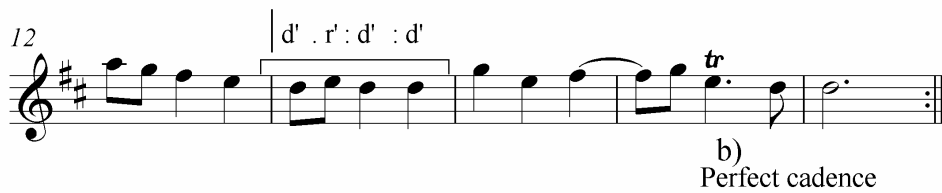
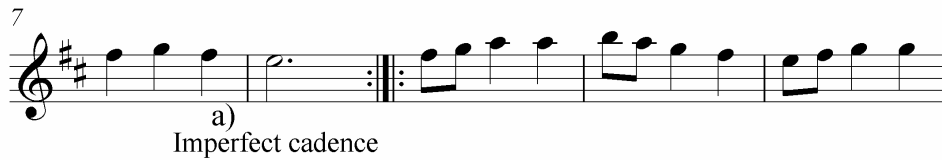
(4)

1.3 Listen to the sound track for the fifth time. Name the cadences marked (a) and (b) in the spaces below the music example.

Cadence: (a) _____

Cadence: (b) _____

(2)

Answer:

(Candidates preferring the solfa, must indicate the solfa rhythmic notation.)

Dictation marks allocated as follows:

- 1 mark for rhythm per bar
- 1 mark for pitch per bar

TOTAL SECTION A: 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 2**

Read the instructions and listen to *Bata* (Nigeria). Then answer the questions below.

Track 3 (to be played THREE times)

- Play the track once.
- Pause for 2 minutes and play it for a second time.
- Pause for 2 minutes and play it for the third time.

- 2.1 Which instrument(s) is/are accompanying the singing? **Drums** (1)
- 2.2 Choose any FOUR of the following characteristics which are applicable to the work:

Clear use of harmony	
Call and response	√
One singer	
More than one singer	√
Repetitive	√
Homophonic	
Symphonic sounds	
Sense of pulse	√
Without sense of pulse	
Solo male voice	

(4)
[5]

QUESTION 3

Give the candidates at least 2 minutes to properly read through the instructions below.

Tracks 4 – 18 (every track to be played **ONCE** only)

- They may be played directly after one another.
- Announce the track every time.

INSTRUCTIONS

- Listen to tracks 4 to 18 and answer any **TEN** of the **fifteen** extracts.
- Clearly indicate your **TEN** choices by circling the number of the question of your choice, e.g. 3.1, 3.2, etc.
- While listening to the music, you may tick off questions that you can do, then circle your final answers.
- Circle **ONLY ten** answers. Take note that only the first ten encircled answers (e.g. 3.1, 3.3, etc.) will be marked.

ONE MARK PER CORRECT ANSWER

3.1	Track 4					
		Chamber music			Orchestral work	(1)
3.2	Track 5					
		Ragtime style			Progressive jazz style	(1)
3.3	Track 6					
		Romantic Symphony			Classical Symphony	(1)
3.4	Track 7					
		Kwaito			Pop music	(1)
3.5	Track 8					
		Musical Theatre			Opera	(1)
3.6	Track 9					
		Art song			Musical Theatre	(1)
3.7	Track 10					
		Kwaito			South African Art Music	(1)
3.8	Track 11					
		Reggae			South African Jazz	(1)
3.9	Track 12					
		Impressionism			Neo-Classicism	(1)

3.10	Track 13					
		Bebop			Swing	(1)
3.11	Track 14					
		Polyphony			Homophony	(1)
3.12	Track 15					
		Hard Rock			Brit Pop	(1)
3.13	Track 16					
		Study for oboe			Study for clarinet	(1)
3.14	Track 17					
		Ella Fitzgerald (swing)			Billie Holiday (blues)	(1)
3.15	Track 18					
		Art song			Opera	(1)
						[10]
TOTAL SECTION B:						15

SECTION C: FORM**QUESTION 4****Track 19 (to be played at least three times)**

Read through the questions and listen to *Trällerliedchen* by Robert Schumann, then follow the instructions below.

Humming Song

from Album for the Young, Op 68

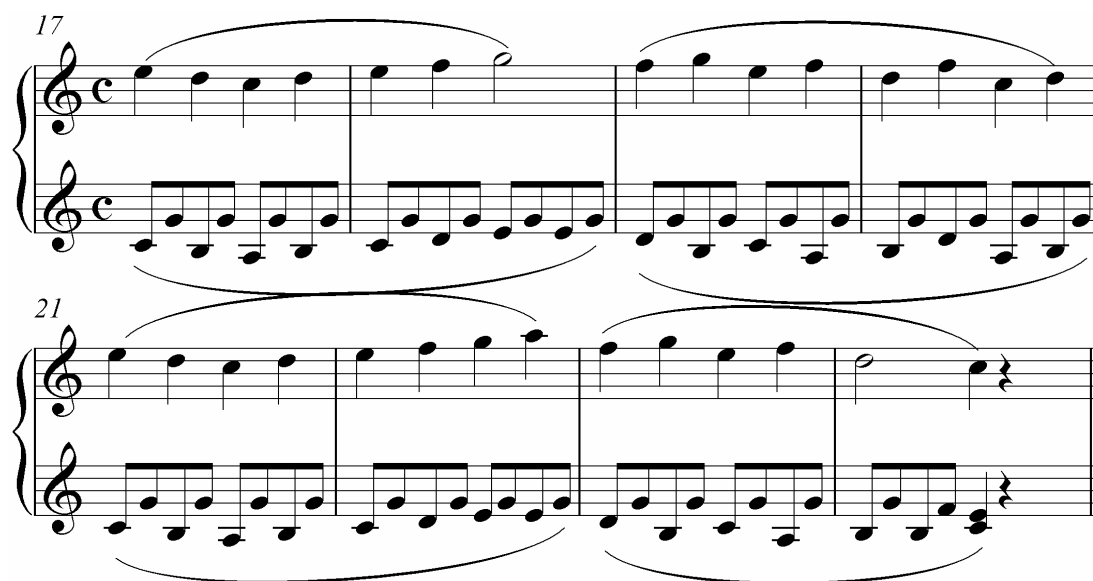
Robert Schumann (1810 - 1856)

5

9

13

5.3.4



4.1 Tick or encircle the correct answers ...

4.1.1 The main key of the work is ...

G major

☐

C major

☐

A minor

☐

(1)

4.1.2 This work is in

rondo form

☐

sonata form

☐

ternary form

☐

(1)

4.1.3 Which of the following schematic presentations represent the form of this work?

A B A

A B A C A

A B A C A Coda

(1)

4.1.4 The work was composed in the ...

Romantic period

Baroque period

Classical period

(1)

4.2 Briefly describe the compositional technique implied by the repeated G-note in the left-hand part from bars 1 to 8.

Answer:

Pedal point on the dominant note of the main key (C major)

- Pedal point = 1 mark
- Dominant note = 1 mark

(2)

4.3 Compare the differences between bars 1 to 8 and bars 9 to 16.

Refer to the following:

4.3.1 Key

4.3.2 Melody

4.3.3 Compositional technique

4.3.4 Cadences

Answer:

	Bars 1 to 8	Bars 9 to 16
4.3.1	C major	G major
4.3.2	Melody in the right-hand part, with counter melody (interval of a compound 3 rd) in the left-hand part (or any other correct answer)	Melody in left-hand part, with counter melody (interval of a compound 3 rd) in the right-hand part (or any other correct answer)
4.3.3	Pedal point used on dominant note of C major	Pedal point used on dominant and tonic note of G major
4.3.4	Perfect cadence – C major	Perfect cadence – G major

(4)

TOTAL SECTION C: 10

GRAND TOTAL: 33