



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL SENIOR
CERTIFICATE**

GRADE 12

MUSIC P2

NOVEMBER 2009

MEMORANDUM

MARKS: 30

This memorandum consists of 15 pages.

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

- | |
|--|
| <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		

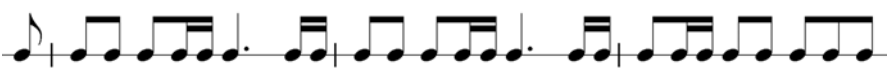
SECTION A**AURAL****QUESTION 1: RHYTHM**


Track 1 (to be played three times)

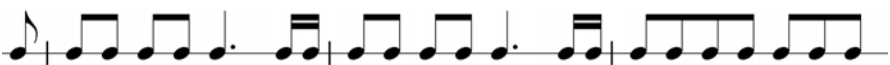
Listen to the first three bars of *La Primavera* from *The Four Seasons* by A Vivaldi.

1.1 Name the time signature: $\frac{4}{4}$ (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 11 measures. The first measure is a whole note chord of G4, A4, Bb4, A4, G4. The second measure is a whole note chord of G4, A4, Bb4, A4, G4. The third measure is a whole note chord of G4, A4, Bb4, A4, G4. The fourth measure is a whole note chord of G4, A4, Bb4, A4, G4. The fifth measure is a whole note chord of G4, A4, Bb4, A4, G4. The sixth measure is a whole note chord of G4, A4, Bb4, A4, G4. The seventh measure is a whole note chord of G4, A4, Bb4, A4, G4. The eighth measure is a whole note chord of G4, A4, Bb4, A4, G4. The ninth measure is a whole note chord of G4, A4, Bb4, A4, G4. The tenth measure is a whole note chord of G4, A4, Bb4, A4, G4. The eleventh measure is a whole note chord of G4, A4, Bb4, A4, G4. The score includes various musical notations such as treble clef, key signature, time signature, and dynamic markings like '3' and '7'. There are also labels (a), (b), and (c) indicating specific parts of the score for questions.

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

See music example below.

- 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:

See music example below. (2)

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

See music example below. (1)
[6]

Answer:

I'VE GOT THE BLUES

Lazy Blues

John Laporta

3

3

6

(a)

(b)

10

(c)

Mark allocation

- 2.1 2 marks for correct pitches: G,F,G,F
1 mark for correct rhythm: (dotted X2, or in triplet values)
- 2.2 1 mark for D^b note
1 mark for minor 3rd
- 2.3 1 mark for any of the following answers:
V-1
F-B^b
Perfect cadence

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			X
Starts with brass instruments: a loud fanfare		X	
Opens with staccato woodwind chords and string melody	X		
Musical features			
Prominent violin melody with staccato woodwind chords	X		
Clarinet plays a legato melody; also features solo trumpet			X
No strings or woodwind in the first 30 seconds		X	
Mood			
A bright, confident mood	X		
An angry, forthright mood		X	
A mysterious mood			X
Key			
Minor key		X	
Not in any key (atonal)			X
Major key	X		

(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 numbering 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: Baroque (1)

4.1.2 Give **ONE** reason to substantiate your answer.

Answer: Basso continuo, imitation, bass line with moving parts above it, contrapuntal, or any other correct answer. (1)

4.2 **Track 7**

4.2.1 To which popular musical style does this music belong?

Answer: Euro Pop (1)

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

Answer: ABBA (1)

4.3 **Track 8**

4.3.1 To which genre does this extract belong?

Answer: Character piece (1)

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

Answer: Chopin

Any other Romantic composer = half mark

(1)

4.4 **Track 9**

Identify TWO idiophones that you hear.

Answer: Xylophone/Marimba and rattle/shaker

(2)

4.5 **Track 10**

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

Answer: Ladysmith Black Mambazo

(1)

4.5.2 To which genre does this extract belong?

Answer: South African Popular Music

(1)

4.6 **Track 11**

Which ONE of the following outlines 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? Encircle the correct answer.

Answer: Tala

(1)

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

Answer: Raga

(1)

4.8 **Track 13**

4.8.1 To which genre does this extract belong?

Answer: Musical Theatre (1)

4.8.2 Name the work from which this extract is taken.

Answer: My Fair Lady (1)

4.9 **Track 14**

4.9.1 Identify the genre of this work.

Answer: Concerto (1)

4.9.2 Which instrument plays the solo part?

Answer: Clarinet (1)

4.10 **Track 15**

4.10.1 During which century was this work composed?

Answer: 20th century (1)

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

Answer: Polyrhythms, atonal, etc. Any correct answer will be accepted. (1)

4.11 **Track 16**

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

Answer: Moppies and ghomma songs. (1)

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

Answer: Cape Minstrels/Cape Malay/('Kaapse Klopse') (1)

4.12 **Track 17**

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

Answer: Bebop (1)

4.12.2 Which instrument is playing the improvised solo?

Answer: Alto saxophone (1)

4.13 **Track 18**

4.13.1 With which genre do you associate this extract?

Answer: South African jazz/or only jazz (1)

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

Answer: Saxophone (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

pp

21

25

29

32

36

40

44

48

51

55

59

63

67

71

75

79

83

Tempo Primo

(tutti)

p

Detailed description: This is a musical score for a single melodic line, likely for a violin or flute. The score consists of 12 staves of music, numbered 36 to 83. The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several triplet markings (indicated by a '3' over a bracket) in measures 48, 51, 55, 59, and 63. A double bar line with a repeat sign appears in measure 48. In measure 63, the tempo changes to 'Tempo Primo' and the instruction '(tutti)' is written below the staff. The score ends with a double bar line in measure 83, preceded by a piano (*p*) dynamic marking.

5.1 Answer the following questions:

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

Answer: C minor (1)

5.1.2 From which style period has this extract been taken?

Answer: Romantic (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?

Answer: A A1 A2 A3 A4 Coda (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: Binary form (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:	Section	Bar numbers	Key
	C	1 – 4	A minor
	A	1 – 8	C minor
	$\frac{1}{2}$ mark	$\frac{1}{2}$ mark	$\frac{1}{2}$ mark
	B	9 – 16	C minor
	$\frac{1}{2}$ mark	$\frac{1}{2}$ mark	$\frac{1}{2}$ mark

(3)

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

5.1.6 In which bar does variation 1 begin?

Answer: Bar 17 (1)

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

Answer: Pitch (octave higher) = 1 mark
Articulation (played more fluently) = 1 mark (2)

5.1.8 Which contrasts do you hear in variation 2?

Answer: Faster, ff and pp, crescendos etc. (any correct answer will be accepted) (1)

5.1.9 In which bar does variation 3 start?

Answer: Bar 49 (1)

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

Answer: Any three of the following:

Change of key, rhythm (triplets), dynamics etc. Any correct answer will be accepted. (3)

5.1.11 What happens in bars 64 to 80¹?

Answer: Variation 4/original tempo (1)

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

Answer: (accented) passing note (1)

Play Track 21 when the candidates are ready.
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5.1.13 Listen to bars 80³ to 82². Which of the following instruments do you hear? Circle your answer.

Answer: Brass (1)

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

Answer: Woodwind (1)

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

Answer: Coda (1)

(20 ÷ 2) **[10]**

TOTAL SECTION C: 10

GRAND TOTAL: 30