



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2010

MEMORANDUM

MARKS: 30

This memorandum consists of 14 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections.
2. Answer ALL the questions.
3. Candidates must write their answers on the examination 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.
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

1. The instructions for the person operating the sound equipment appear in frames and a smaller font.
2. Each musical extract (tract) 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 always be clearly announced each time before it is played.
4. CD players must be equipped with batteries to ensure that the sound examples can be played during a power failure.

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 eight-bar extract from *The Gallop* from the *William Tell Overture* by Gioacchino Rossini (1792 – 1868) which will be played three times.

- 1.1 While listening, compare EACH of the following music examples with the sound track. Make a cross (X) in the block next to the music example that corresponds with the music you hear.

1.1.1  ☐

1.1.2  ☒

1.1.3  ☐

(1)

- 1.2 Give a suitable Italian tempo indication for this extract.

Answer: Allegretto or any other suitable term.

(1)
[2]

QUESTION 2: DICTATION AND CADENCES

- Track 2 (to be played four times) and Track 3 (to be played three times)
- Wait ± 3 minutes for candidates to read and study the questions.
- Give candidates adequate time between the repeats of the music extracts to complete the answers.

Study the questions below. (You have 3 minutes.)

Play Track 2 four times.

- 2.1 Listen to the excerpt while looking at the notation below. Fill in the missing notes in bars 2 and 3 by adding the correct pitch and rhythm. Tonic solfa may be used.

Die Forelle (1817) by Franz Schubert

In ei-nem Bäch-lein hel-le da schoss in fro- her- Eil'

Answer:

Doh is C | s | d' . d' : m' . m' | d' : s

In ei-nem Bäch-lein hel-le da schoss in fro- her- Eil'

(4)

- 2.2 Listen to the following excerpt while following the notation of the two music examples below.

Play Track 3 three times.

- 2.2.1 Make a cross (X) in the block next to the music example that corresponds with the music that you hear.

Music example 1

Piano Quintet (Trout/Forelle) by R Schubert

Music example 2

Piano Quintet (Trout/Forelle) by R Schubert

(1)

- 2.2.2 Identify the cadence with which the excerpt ends.

Answer: Perfect cadence

(1)

[6]

TOTAL SECTION A: 8

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

- Wait 3 minutes while candidates read and study the questions.
- Play Tracks 4 and 5 once.
- Give candidates adequate time to complete the answers.
- Play Tracks 4 and 5 again.

Listen to the two versions of *Summertime*. The first version is the original version composed by George Gershwin. It will be followed by another version featuring Miles Davis (a famous jazz trumpeter) recorded in 1958.

Compare the differences between Track 4 and Track 5 according to the musical features in the first column in the table below.

Musical features	Track 4 Original version	Track 5 Miles Davis version
Tempo	Swaying tempo and slower	faster
Harmony and pitch	<ul style="list-style-type: none"> • Harmony based on tonic and dominant mostly • Basic Harmony or Harmonic pattern 	<ul style="list-style-type: none"> • Different key • Features more harmonies than the two swaying chords in the original version • Uses more complicated and colourful harmonies than the original
Instrumentation	Large orchestra with soprano voice	<ul style="list-style-type: none"> • Trumpet with jazz band • Without vocals
Treatment of the melody	<ul style="list-style-type: none"> • Repeat original tune 	<ul style="list-style-type: none"> • Improvises around the melody

(4)

QUESTION 4

- Give the candidates at least 3 minutes to read the instructions below.
- Play Tracks 6 to 18 (every track to be played once only).
- Wait \pm 2 minutes after every track.
- Announce the number of the track before playing it.

INSTRUCTIONS TO CANDIDATES

- Listen to Tracks 6 to 18.
- Select any FOUR tracks while listening.
- Indicate your FOUR choices by making a cross (X) on the track numbers.
- Answer the questions based on the FOUR tracks that you have selected.

ONE MARK PER CORRECT ANSWER

4.1

Track 6

4.1.1 Identify the style of the music.

Answer: South African Popular music

4.1.2 Name the artist performing in this extract.

Answer: Lucky Dube

(2)

4.2

Track 7

4.2.1 For what type of ensemble is this music composed?

Answer: String quartet

4.2.2 Name a possible composer of this excerpt.

Answer: Mozart, or any other Classical composer

(2)

4.3

Track 8

4.3.1 Make a cross (X) over the name of the South African artist with whom you associate this music.

Miriam Makeba	Steve Hofmeyer
Lucky Dube	Louis Mhlanga

- 4.3.2 The voice is accompanied by a repeated pattern called ... (Make a cross (X) over the correct answer.)

polyphony	ostinato	Alberti-bass	broken chords
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(2)

4.4 **Track 9**

- 4.4.1 Identify the style of the work.

Answer: Ragtime

- 4.4.2 Name the composer of this work.

Answer: Scott Joplin

(2)

4.5 **Track 10**

- 4.5.1 Listen to Johann Strauss's *The Radetzky March*.

Name the instrument(s) that mainly play the following melody.



Answer: Violins/strings, flute

- 4.5.2 Name the instrument(s) that you hear when the following melody starts:



Answer: Any one of the following: flute, piccolo, clarinet, woodwind, strings

(2)

4.6

Track 11

4.6.1 Identify the style of this music.

Answer: R&B

4.6.2 Name the artist/singer/person performing in this extract.

Answer: Michael Jackson (2)4.7

Track 12

4.7.1 With which style of music do you associate this music?

Answer: Kwela

4.7.2 Encircle the instrument that plays an important role in this work.

guitar	penny whistle	recorder	flute
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 (2)4.8

Track 13

4.8.1 Identify the style period in which this work was composed.

Answer: Baroque

4.8.2 Name a composer representative of this style.

Answer: Bach/Handel or any other Baroque composer (2)4.9

Track 14

4.9.1 Identify the style of this music.

Answer: Glam Rock

4.9.2 Name the group/artist performing in this extract.

Answer: David Bowie (2)4.10

Track 15

4.10.1 Name the style/genre of this music.

Answer: Moppie Song/Cape Malay music/Kaapse Klopse

4.10.2 Which instrument features prominently in the introduction?

Answer: Banjo (2)

4.11 **Track 16**

4.11.1 Identify the style of this music.

Answer: Brit Pop (Second British invasion)

4.11.2 Name the group performing in this extract.

Answer: Oasis (2)4.12 **Track 17**

4.12.1 This is the opening of the second movement from a four-movement work. What type of work is this?

Answer: Symphony

4.12.2 Describe the texture of the two opening bars.

Answer: monophonic/instruments playing the same melody (2)4.13 **Track 18**

4.13.1 Identify the title of this music.

Answer: All I ask of you

4.13.2 With which work do you associate this extract?

Answer: Phantom of the Opera (2)
[8]**TOTAL SECTION B: 12**

SECTION C: FORM**QUESTION 5**

Track 19 (to be played three times)

Read through the questions and listen to *Who is Sylvia?* by F Schubert. (The notation of the piano introduction and accompaniment is omitted.)

Listen to Track 19 for the first time and follow the German text.

Listen to Track 19 for the second time and follow the English text.

GERMAN TEXT	ENGLISH TEXT (The original language of the text, which also works with Schubert's setting.)
<p>Was ist Silvia, saget an, Daß sie die weite Flur preist? Schön und zart seh ich sie nahn, Auf Himmelsgunst und Spur weist, Daß ihr alles untertan.</p>	<p>Who is Silvia? What is she, That all our swains commend her? Holy, fair, and wise is she; The heaven such grace did lend her, That she might admirèd be.</p>
<p>Ist sie schön und gut dazu? Reiz labt wie milde Kindheit; Ihrem Aug' eilt Amor zu, Dort heilt er seine Blindheit Und verweilt in süßer Ruh.</p>	<p>Is she kind as she is fair? For beauty lives with kindness. Love doth to her eyes repair, To help him of his blindness, And, being helped, inhabits there.</p>
<p>Darum Silvia, tön, o Sang, Der holden Silvia Ehren; Jeden Reiz besiegt sie lang, Den Erde kann gewähren: Kränze ihr und Saitenklang.</p>	<p>Then to Silvia let us sing, That Silvia is excelling; She excels each mortal thing Upon the dull earth dwelling: To her let us garlands bring.</p>

Listen to Track 19 for the third time and follow the score below. Listen carefully to the piano accompaniment which is omitted in the skeleton score below.

Who is Sylvia?

F Schubert

- 5.1 Listen to the piano introduction of this song. The notation is omitted in the given skeleton score. How many bars does this introduction consist of?

Answer: Four bars

(1)

- 5.2 In which period was the work composed? Make a cross (X) over the correct answer.

Romantic period	Baroque period	Impressionistic period
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(1)

- 5.3 What is the form of this work? Make a cross (X) over the correct answer.

through-composed form	ternary form	strophic form
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(1)

- 5.4 Give a schematic presentation of the form of this work.

Answer:

Introduction A A A Ending

Allocation of marks

Introduction✓

A A A ✓

Ending✓

OR any other interpretation e.g. Intro A link A link A ending

(3)

5.5 What compositional technique do you hear at (a)?

diminution	sequence	(1)
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5.6 Which compositional technique is used at (b)?

embellishment	repetition	(1)
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5.7 What compositional technique do you hear at (c)?

sequence	melodic repetition	inversion	augmentation	(1)
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5.8 What would the key of this work be if transposed a minor 3rd lower for alto voice?

Answer: F[#] major (1)

TOTAL SECTION C: 10

GRAND TOTAL: 30