



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**MUSC.2**

**MUSIC P2**

**FEBRUARY/MARCH 2011**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**MARKS: 30**

**TIME: 1½ hours**

This question paper consists of 13 pages and 1 sheet of manuscript paper.

## AFTERNOON SESSION



**INSTRUCTIONS AND INFORMATION**

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

**INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT**

1. The instructions for the music teacher appear in frames.
2. Each musical extract (track) must be played the number of times indicated in 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 announced clearly 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.

**MARKING GRID**

| <b>QUESTION</b>     | <b>TOTAL MARKS</b> | <b>MARKER</b> | <b>MODERATOR</b> |
|---------------------|--------------------|---------------|------------------|
| <b>SECTION A</b>    |                    |               |                  |
| 1                   | 2                  |               |                  |
| 2                   | 6                  |               |                  |
|                     |                    |               |                  |
| <b>SUBTOTAL</b>     | <b>8</b>           |               |                  |
|                     |                    |               |                  |
| <b>SECTION B</b>    |                    |               |                  |
| 3                   | 8                  |               |                  |
| 4                   | 4                  |               |                  |
|                     |                    |               |                  |
| <b>SUBTOTAL</b>     | <b>12</b>          |               |                  |
|                     |                    |               |                  |
| <b>SECTION C</b>    |                    |               |                  |
| 5                   | 10                 |               |                  |
|                     |                    |               |                  |
| <b>SUBTOTAL</b>     | <b>10</b>          |               |                  |
|                     |                    |               |                  |
| <b>GRAND TOTAL:</b> | <b>30</b>          |               |                  |



**QUESTION 2: DICTATION, CADENCES, CHORDS AND INTERVALS**

Track 3 will be played ONCE.

Read and study the questions for ONE minute.

## The Entertainer

Scott Joplin

2.1 Track 3 will be played again.

Complete the missing notes at (b), (c) and (e) on the music score above. (3)

2.2 Track 3 will be played again.

Name the interval formed between the marked notes at (a) (for example perfect fifth).

\_\_\_\_\_ (1)

2.3 Track 3 will be played again.

Name the cadences formed at (d) and (f).

(d) \_\_\_\_\_

(f) \_\_\_\_\_

(2)  
[6]

**TOTAL SECTION A: 8**

Please turn over



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

Read and study the question for ONE minute.

3.1 Track 4 will be played THREE times.

Listen to the music from *Ingoma*. Answer the questions below.

3.1.1 At the beginning of Track 4 you hear the leader call out to the rest of the ensemble. How many times does he call, and how many times do they answer him?

\_\_\_\_\_

(1)

3.1.2 Are the drums played with drum sticks or hands?

\_\_\_\_\_

(1)

3.2 Track 5 will be played THREE times.

Listen to *Music for Timbila*. Answer the questions below.

3.2.1 In this music the dancers play fast and repeated notes on rattles/shakers. Does the repetition of the notes ever stop?

\_\_\_\_\_

(1)

3.2.2 Which TWO of the instruments below can also be heard? Make a cross (X) in the appropriate blocks.

|          |  |
|----------|--|
| Bells    |  |
| Whistles |  |

|           |  |
|-----------|--|
| Xylophone |  |
| Ghongs    |  |

(2)

3.3 Tracks 6 and 7 will be played THREE times in succession.

Listen to *Song with Sanza* and *Whispered Song*.

Compare the two works and make a cross (X) in the appropriate blocks.

|   | Track 6<br><i>Song with Sanza</i> | Track 7<br><i>Whispered Song</i> |
|---|-----------------------------------|----------------------------------|
| The singer uses a hoarse, breathy tone, and some phrases are ended by descending sighs. |                                   |                                  |
| The pattern of the rhythm sticks are irregular.   |                                   |                                  |
| A stringed instrument is used.  |                                   |                                  |

(3)  
[8]

**QUESTION 4: RECOGNITION**

Tracks 8 to 20 will be played in succession while candidates read through the questions.

Answer FOUR of the following questions. Some questions consist of two subdivisions and must be regarded as a unit.

Tracks 8 to 20 will be played a second time, also in succession.

Answer the questions of your choice.

DO NOT answer more than FOUR questions. Note that only the FIRST FOUR answered questions will be marked.

4.1 **Track 8**

4.1.1 From which style period has this extract been taken?

\_\_\_\_\_ (1)

4.1.2 Give ONE reason to substantiate your answer.

\_\_\_\_\_ (1)

4.2 **Track 9**

4.2.1 Write down the name of the artist singing in this extract.

\_\_\_\_\_ (1)

4.2.2 With which musical style do you associate this extract?

\_\_\_\_\_ (1)

4.3 **Track 10**

4.3.1 Identify the genre of this extract.

\_\_\_\_\_ (1)

4.3.2 Which instrument below does NOT play in this performance? Make a cross (X) in the appropriate block.

|        |       |
|--------|-------|
| Violin | Cello |
| Flute  | Viola |

(1)

4.4 **Track 11**

- 4.4.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

|                    |           |
|--------------------|-----------|
| South African jazz | Glam rock |
| Heavy metal        | R&B       |

(1)

- 4.4.2 With which artist do you associate this extract?

---

(1)

4.5 **Track 12**

- 4.5.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

|             |           |
|-------------|-----------|
| British pop | Glam rock |
| Heavy metal | R&B       |

(1)

- 4.5.2 With which artist(s) do you associate this extract?

---

(1)

4.6 **Track 13**

- 4.6.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

|                |        |
|----------------|--------|
| Girl/Boy bands | Kwaito |
| Heavy metal    | R&B    |

(1)

- 4.6.2 With which artist(s) do you associate this extract?

---

(1)

4.7 **Track 14**

- 4.7.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

|             |        |
|-------------|--------|
| British pop | Kwaito |
| Heavy metal | R&B    |

(1)

- 4.7.2 With which artist(s) do you associate this extract?

---

(1)



4.8 **Track 15**

- 4.8.1 What is the musical style of this extract? Make a cross (X) in the appropriate block.

|             |        |
|-------------|--------|
| British pop | Kwaito |
| Heavy metal | R&B    |

(1)

- 4.8.2 With which artist(s) do you associate this extract?

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(1)

4.9 **Track 16**

- 4.9.1 With which ONE of the following South African composers do you associate this extract? Make a cross (X) in the appropriate block.

|            |         |          |
|------------|---------|----------|
| Lucky Dube | Mandoza | SJ Khosa |
|------------|---------|----------|

(1)

- 4.9.2 Give ONE reason to substantiate your answer.

---

(1)

4.10 **Track 17**

- 4.10.1 With which ONE of the following South African composers do you associate this extract? Make a cross (X) in the appropriate block.

|         |                   |               |
|---------|-------------------|---------------|
| Mandoza | Mzilikazi Khumalo | Steve Hofmeyr |
|---------|-------------------|---------------|

(1)

- 4.10.2 Give ONE reason to substantiate your answer.

---

(1)

4.11 **Track 18**

- 4.11.1 What is the musical style of this extract?

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(1)

- 4.11.2 Give ONE reason to substantiate your answer.

---

(1)

4.12 **Track 19**

4.12.1 Identify the genre of this extract.

---

 (1)

4.12.2 Which type of voice do you hear? Make a cross (X) in the appropriate block.

|           |       |          |
|-----------|-------|----------|
| Contralto | Tenor | Baritone |
|-----------|-------|----------|

 (1)4.13 **Track 20**

4.13.1 Identify the genre of this extract.

---

 (1)

4.13.2 Name the composer of this extract.

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 (1)  
(8 ÷ 2) **[4]****TOTAL SECTION B: 12**

**SECTION C: FORM****QUESTION 5**

Track 21 will be played ONCE.

Study the solo instrument part while you are listening to the musical extract.

## LEAVING SCHOOL BLUES

*(for those history makers)*

*Melancholy but not too sad = 60*Niel van der Watt  
9 - 15 September 1996

Introduction/Inleiding

The musical score is written for a solo instrument in 4/4 time, key of B-flat major (three flats). It consists of 47 measures across ten staves. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics range from piano (p) to fortissimo (f). Performance instructions include 'cresc.' (crescendo), 'rit.' (ritardando), and 'A tempo'. The score is marked with measure numbers 7, 12, 18, 23, 29, 34, 39, 43, and 47.

7 *mp*

12 *p mp mp*

18 *mf mp* rit. *A tempo* *mf*

23 *f mf f f mp*

29 *mf cresc.*

34 *f mp mp*

39 *mf p mf*

43 *mp dim.*

47 *mf mp mf*



5.1 Track 21 will be played again.

Name the TWO instruments playing in this performance.

\_\_\_\_\_ (1)

5.2 Identify the style period of this work.

\_\_\_\_\_ (1)

5.3 Track 21 will be played again.

This work is in ternary form. Which ONE of the following schematic representations matches the form of this work? Make a cross (X) in the appropriate block.

Introduction A B C Coda ☐

Introduction A B A Coda ☐

A B A B Coda ☐

(1)

5.4 Complete the table below.

| Section      | Bar numbers          | Key                  |
|--------------|----------------------|----------------------|
| Introduction | 1 – 5                | A <sup>b</sup> major |
| A            |                      |                      |
| B            |                      | E <sup>b</sup> major |
|              | 38 – 47 <sup>1</sup> | A <sup>b</sup> major |
|              | 47 <sup>1</sup> – 51 |                      |

(6 ÷ 2) (3)

5.5 Track 21 will be played again.

Name TWO differences between bars 6 – 7 and 38 – 39.

\_\_\_\_\_  
\_\_\_\_\_ (2)

- 5.6 Identify the non-harmonic note B-natural in bar 6 (for example suspension, et cetera).

\_\_\_\_\_ (1)

- 5.7 Name the key and cadence in bars 28 – 29.

\_\_\_\_\_ (1)

**TOTAL SECTION C: 10**  
**GRAND TOTAL: 30**

Handwriting practice lines consisting of 15 sets of four horizontal lines each, providing a guide for letter height and placement.