



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

NOVEMBER 2023

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 21 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A:	Aural	(8)
SECTION B:	Recognition of Music Concepts	(14)
SECTION C:	Form	(8)
2. QUESTION 1, QUESTION 2 and QUESTION 6 are COMPULSORY.
3. In addition, also answer QUESTION 3 (Indigenous African Music (IAM)) **OR** QUESTION 4 (Jazz) **OR** QUESTION 5 (Western Art Music (WAM)).
4. Write ALL your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
5. This examination will be done while candidates are listening to a CD.
6. The music teacher of the centre must conduct the examination in the presence of the invigilator.
7. The last page of this question paper is manuscript paper intended for rough work. Candidates must NOT remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Candidates must take note of the mark allocation of each question to provide enough information in their answers.
10. Write neatly and legibly.

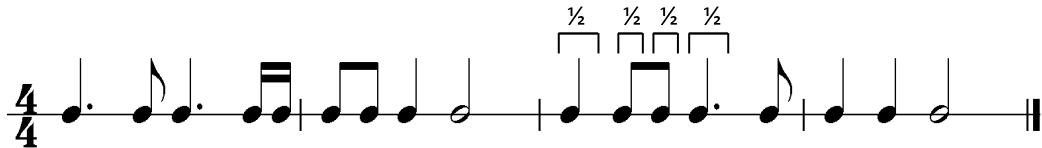
Note to the marker: Candidates must be credited for any correct answers not given in these marking guidelines.

SECTION A: AURAL

QUESTION 1

Track 1

1.1 Notate the rhythm of the missing notes in bar 3 below.

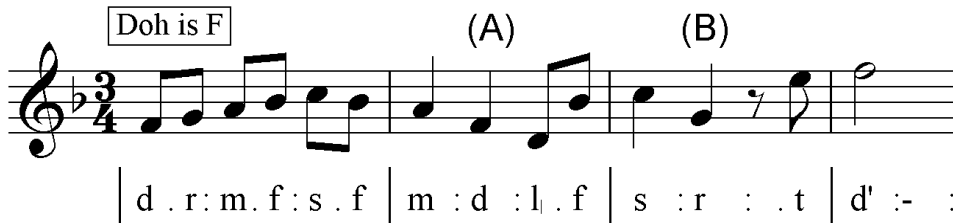


1/2 mark x 4 as indicated

(2)

Track 2

1.2 Notate the missing notes at (A) and (B).



Pitch and rhythm must be correct: 1/2 mark x 2

(1)

Track 3

1.3 Indicate the correct version of the extract that you hear by making a cross (X) in the appropriate block.



ONE mark

(1)

[4]

QUESTION 2

Answer the following questions by making a cross (X) in the appropriate block.

2.1 Identify the cadences at the end of each of the following TWO extracts.

Track 4

2.1.1 Perfect cadence

1 mark

(1)

Track 5

2.1.2 Imperfect cadence

1 mark

(1)

Track 6

2.2 Which ONE of the following describes the metre?

Irregular time	Duple time	Triple time	Quadruple time
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1 mark

(1)

Track 7

2.3 Which term best describes the melody line?

Descending	Sequential	Broken chord	Stepwise
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1 mark

(1)

Track 8

2.4 Identify the prominent compositional technique.

Ostinato	Imitation	Inversion	Pedal point
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1 mark

(1)

Track 9

2.5 Identify the best description of this vocal piece.

Atonal	TTB	A cappella	Polyphonic
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1 mark

(1)

Track 10

- 2.6 Indicate TWO items from COLUMN A that relate to the music in Track 10.
Make a cross (X) in TWO appropriate blocks.

COLUMN A	ANSWER
Sustained chords on keyboard	X
Repeated rhythm motive	X
I–V–IV–V	
I–V–ii–IV–V	X
Solo male voice with delay effect	X
Melody on the synthesizer	

2 x 1

(2)

(8 ÷ 2)

[4]**TOTAL SECTION A: 8**

SECTION B: RECOGNITION OF MUSIC CONCEPTS

**Answer QUESTION 3 (IAM)
OR QUESTION 4 (JAZZ)
OR QUESTION 5 (WAM).**

Note to marker: if a candidate selected more items than requested, only the first answers must be marked.

QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)

Listen to the following tracks and answer the questions that follow.

Track 11

- 3.1 Indicate THREE items from COLUMN A that relate to the music in Track 11. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Leg rattles	X
Call and response	
Cross rhythms	X
A change of pulse/beat	X
Parallel harmony	
Body percussion	X
Membranophones	
Homophony	

3 x 1

(3)

Track 12

- 3.2 Indicate THREE items from COLUMN A that relate to the music in Track 12. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
A cappella	
Backing vocals singing in parallel intervals	X
Call and response	X
Simple duple time	X
Four-part singing	
Vocal bass part is doubled on bass guitar	X
Compound time	
Polyphonic texture in the backing vocals	

3 x 1

(3)

Track 13

3.3 Describe the features of the music heard in this extract.

- An introduction
- Played by accordion
- Melody is heard in octaves
- Pentatonic melody
- Repeated chords at the end of the introduction
- Freedom of metre at the start
- Metre changes to a strict two beats in a bar
- The entry of the voice signals the end of the introduction/extract

Any *FOUR*

(4)

Track 14

3.4 Which scale forms the basis for the melody in this extract?

Answer: Pentatonic

1 mark

(1)

Track 15

3.5 Describe the rhythmic features of the accompaniment in this extract.

- Shuffle/Skiffle rhythm played by guitar and drum kit
- Bass plays on the beat/walking bass

1 mark

(1)

Tracks 16

- 3.6 3.6.1 Indicate THREE items from COLUMN A that relate to the music in Track 16. Make a cross (X) in THREE appropriate blocks.

COLUMN A	TRACK 16
Percussion through stomping of feet	X
Instrumental interludes	
Two-part singing	
Four-part singing	X
Stepwise melody	
Forte and piano dynamics employed	X
Ululation	
Djembe is part of the rhythm section	
Syncopated rhythm	X

3 marks

(3)

Track 17

- 3.6.2 Identify the time signature of the music in this extract.

Answer: C OR $\frac{4}{4}$ OR C OR $\frac{2}{2}$

1 mark

(1)

Track 18

- 3.7 3.7.1 Describe the role of the leader in the introduction.

- Establishes the key of the song for the group
- Establishes the tempo
- Gives the call
- Indicates to the group when to start singing

Any ONE

(1)

Track 19

- 3.7.2 Name TWO vocal techniques heard in this extract.

- Vocal scooping
- Crepitation

2 marks

(2)

Track 20

- 3.8 Choose FOUR statements in COLUMN A that best describe the music that you hear. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
Walking bass in quavers	X
Own rhythm patterns on drum kit, piano and bass guitar	
Penny whistle melodic fills/fragments	X
Mbaqanga music	
Crepitation by the male singer	
Kwela influences	X
Saxophone introduces new melodic material	X
Mixed vocal ensemble	
Cyclic chordal structure	X

4 x 1

(4)

Track 21

- 3.9 3.9.1 Name the title of this piece of music.

Answer: *Phamba Madiba*

1 mark

(1)

- 3.9.2 Indicate whether the following statements describing the extract are TRUE or FALSE. Write down only 'true' or 'false' next to (a) and (b) below.

(a) TRUE

(b) FALSE

2 marks

(2)

Track 22

- 3.10 Identify the chord cycle used in this extract.

I-IV-V-V	IV-V-I-I	I-I-V-IV
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1 mark

(1)

Track 23

3.11 Describe the music that you hear in this extract.

- Male voices sing in close harmonies in introduction
- Parallel harmony
- Initial syncopated motive repeated three times
- Male solo voice with accompanying short vocal motives
- Upbeat feel
- Modern isicathamiya with instrumental accompaniment

Any ONE

 (1)

(28 ÷ 2) [14]

TOTAL SECTION B: 14

OR

Note to marker: if a candidate selected more items than requested, only the first answers must be marked.

QUESTION 4: JAZZ

Listen to the following tracks and answer the questions that follow.

Track 24

- 4.1 Indicate THREE items in COLUMN A that relate to the music in Track 24.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Drum motif on toms	X
Bass ostinato throughout	
Fast and lively with a swing-dance rhythm	X
Clarinet improvisation	X
Subdued horn section	
Arranged music for big band	X
Irregular time in a swing beat	
Fast tempo with a bebop beat	

3 x 1

(3)

Track 25

- 4.2 Indicate THREE items in COLUMN A that relate to the music in Track 25.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Ragtime	
New Orleans jazz	X
Glissando	X
Main melody on woodwind	
Saxophone soloist	
Clarinet plays melodic fills/fragments	X
Triple time	
Counter-melody played by trombone	X

3 x 1

(3)

Track 26

4.3 Describe the introduction as well as the treatment of the melody in this extract.

Introduction

- Instrumental introduction (piano, drum kit/snare drum and double bass)
- Moderate tempo/Moderato
- An eight-bar phrase introduction
- Soft dynamics
- Four-chord pattern repeated four times
- Drum kit/snare drum uses a brush stroke accompaniment
- Piano plays syncopated chords before first and third beat
- Double bass doubles up with the piano rhythm

Melody

- Female vocalist/Alto voice/jazz vocalist
- Syncopated rhythm/melody starts on second beat
- Mostly stepwise movement, but jumps of sixths and octave present
- Starts on the dominant note
- Nuances in the vocal timbre to support the emotive content of the song

*Any FOUR
At least ONE per item*

(4)

Track 27

4.4 What is the tonality of the music heard in this extract?

Answer: Minor/dissonant/chords built with fourths

1 mark

(1)

Track 28

4.5 Describe the rhythmic features of the accompaniment in this extract.

Answer:

- Shuffle/Skiffle rhythm on guitar and drum kit
- Bass plays on the beat/walking bass

1 mark

(1)

Track 29 and 30

- 4.6 Indicate TWO items from COLUMN A that relate to the music features in tracks 29 and 30. Make a cross (X) in TWO appropriate blocks for each track.

COLUMN A	TRACK 29	TRACK 30
Melodic compass of a seventh	X	
Ballad-like style with a husky quality		X
Speech-like, vocal chant quality	X	
Lyrical soprano		
Regular 4-bar melodic phrase		X
Sequences used in melody		X
Glissando on the last note of each phrase	X	
Repetition of two phrases		

2 x 2**(4)****Track 31**

- 4.7 Describe the accompaniment in this extract.

Answer:

- Electric guitar prominent
- Broken chord introduction/ guitar comping/ plucked strings
- Starts on dominant chord
- Sparse accompaniment by guitar
- Guitar melodic and chordal fills heard within the vocal phrases
- Bass guitar plays half-time/cut-time feel (two pulses per bar)

Any TWO**(2)****Track 32**

- 4.8 Choose an appropriate mode for this music extract.

Ionian	Dorian	Phrygian	Lydian
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1 mark**(1)**

Track 33

- 4.9 Choose FOUR descriptions in COLUMN A that best describe the music that you hear. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
African township-jazz	X
Driving energetic riff in bass drum	
Own rhythm patterns on piano and trombone	X
Symphonic jazz	
Ragtime and blues influences	
Bugle-like calls in the trumpets	X
Sharp chordal accents by saxophones	X
Alternating four-chord cycle	
Dialogue arrangement between brass and woodwinds	X

4 x 1

(4)

Track 34

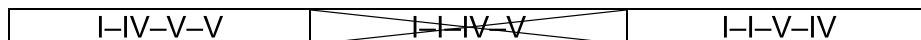
- 4.10 4.10.1 Name the title of this piece of music.

Answer: *Umjomela*

1 mark

(1)

- 4.10.2 Identify the chord cycle used in this extract.



1 mark

(1)

- 4.10.3 Indicate whether the following statements describing the extract are TRUE or FALSE. Write down only 'true' or 'false' next to (a) and (b) below.

(a) TRUE

(b) FALSE

2 marks

(2)

Track 35

4.11 Identify ONE prominent aspect of the rhythm of the accompaniment.

- Repetitive rhythmic motives
- Marabi-like style
- Steady beat on snare drum
- Syncopation

Any ONE

 (1)(28 ÷ 2) **[14]****TOTAL SECTION B: 14****OR**

Note to marker: if a candidate selected more items than requested, only the first answers must be marked.

QUESTION 5: WESTERN ART MUSIC (WAM)

Listen to the following tracks and answer the questions that follow.

Track 36

- 5.1 Indicate THREE items in COLUMN A that relate to the music in Track 36. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Cantabile and legato melody	X
Agitato	
Broken chord accompaniment	X
Polyphonic texture	
Quadruple time	
Dissonant chords	X
Classical period	
Rubato	X

3 x 1

(3)

Track 37

- 5.2 Indicate THREE items in COLUMN A that relate to the music in Track 37. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Impressionism	
String quartet	X
Ascending chromatic scales	X
Melodic imitation	X
String orchestra	
Legato motives	X
Whole-tone scale	
Staccato melodic fragments	

3 x 1

(3)

Track 38

5.3 Describe how the composer developed the musical material of the first TWO phrases in the repeat.

Answer:

General features

- Soprano and alto voices sing the first half of each phrase
- Sung in unison an octave apart
- The second half of each phrase is in four-part harmony (first cadence: imperfect and second cadence: perfect)
- Four-part harmony of female voices
- Cadence passage of the second phrase is expanded before resolution in the perfect cadence

Any FOUR

(4)

Track 39 and 40

5.4 Complete the following table.

Answer:

FEATURE	TRACK 39	TRACK 40
Voice type	Bass	Coloratura soprano
Italian tempo indication	Adagio/Larghetto	Allegro/Agitato

ONE correct fact per block x ½

(2)

Track 41 and 42

5.5 Describe the melodies in the following TWO extracts.

TRACK 41

- A cantabile melody in *bel canto* style
- Combination of broken chords and stepwise movement
- Upward leaps and appoggiaturas enhance emotional depth
- Pondering and thoughtful character
- Compass of a tenth
- Melismas add to legato cantabile style

Any TWO

TRACK 42

- A light folk-like melody
- Straightforward, singable style
- Mostly stepwise movement
- Lively, playful character emphasised by short staccato notes
- Compass of a ninth
- Short melismas (slurs) add to playful character

Any TWO

2 x 2

(4)

Track 43

5.6 Identify the cadence at the end of this extract.

Answer: Imperfect cadence

1 mark

(1)

Track 44

5.7 Choose an appropriate character indication for this music extract.

Giocoso	Lebhaft	Sotto voce	Risolut
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1 mark

(1)

Track 45

5.8 Identify the prominent compositional technique heard in this extract.

Sequence	Contrary motion	Imitation	Ornamentation
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1 mark

(1)

Track 46

5.9 Choose FOUR statements in COLUMN A that best describe the music that you hear. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
Chromatic descending and ascending movement	X
Clarinet plays final ascending solo	
Fortissimo tutti chords	X
Codetta	
Glissando in the strings	
Ritardando	X
Clarinets play the main theme pianissimo	X
Syncopated cello and bass line cadence figure	
Fanfare in the trumpets	X

4 x 1

(4)

Track 47

5.10 5.10.1 What is the descriptive title of this movement?

Answer: *The Storm***1 mark****(1)**

5.10.2 Indicate whether the following statements describing the extract are TRUE or FALSE. Write down only 'true' or 'false' next to (a) and (b) below.

(a) TRUE

(b) FALSE

2 marks**(2)**

5.10.3 Choose the correct use of dynamics in this extract.

Pianissimo	Piano with a crescendo	Fortissimo	Forte with a decrescendo
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1 mark**(1)****Track 48**

5.11 Describe the music that you hear in this extract.

- The final bars of the fourth movement of Beethoven's *Pastoral Symphony*.
- Starts with a piano (*p*) chorale-like section with a descending melodic line with a sweet/dolce-like character
- Accompaniment is by the lower strings playing a pianissimo tremolo figure
- This chorale-like section and accompaniment figure is then repeated
- The ending is a rising scale passage on a solo flute accompanied by a sustained chord in the orchestra
- Flute passage links to the fifth movement which then starts immediately without a break

Any ONE**(1)****(28 ÷ 2)****[14]****TOTAL SECTION B: 14**

SECTION C: FORM ANALYSIS (COMPULSORY)**QUESTION 6**

Read and study the questions for ONE minute.

Track 49

Listen to the piece below while you study the score.



- 6.1 Give a schematic layout of the form. Create rows in the table below and indicate EACH section with its corresponding bar numbers.

SECTIONS	BAR NUMBERS
A $\frac{1}{2}$	1–8 $\frac{1}{2}$
B $\frac{1}{2}$	9 –16 $\frac{1}{2}$
A $\frac{1}{2}$	1–8 $\frac{1}{2}$

6 x $\frac{1}{2}$ (3)

- 6.2 Name the overall form type of this piece.

Answer: Ternary/ABA

1 mark (1)

- 6.3 Name the key and type of cadence at (M) in bars 15³-16.

Answer:

Key: A minor

Cadence: Imperfect

Key = 1 mark
Cadence = 1 mark (2)

- 6.4 Study the score in bars 9-12. Name the compositional technique.

Answer: (Motive and) sequence; imitation

1 mark (1)

- 6.5 Indicate the term that best describes the character of this piece. Make a cross (X) in the appropriate block.

Andante molto	Larghetto	Allegro con moto	Allegretto tranquillo
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1 mark (1)

TOTAL SECTION C: 8
GRAND TOTAL: 30