



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**MUSIC P2
EXEMPLAR 2008**

EXAMINATION NUMBER/NAME:

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MARKS: 33

TIME: 1½ hours

This question paper consists of 15 pages and 1 rough work sheet.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. Answer ALL the questions.
3. This examination will be written while candidates listen to a CD.
4. The CD must be played by the music teacher at the centre in the presence of the invigilator.
5. Each musical extract (track) must be played the number of times specified on the examination paper. Allow adequate time between repeated tracks and wait until all candidates have finished writing, before playing the next track.
6. Candidates must write the answers to the questions on the examination paper.
7. The music teacher of the centre must open the CD at least three days prior to the examination, in the presence of the invigilator. The CD will then be tried onto the CD player that will be used during the examination, in order to check that it is functioning properly. Ensure that the sound quality and acoustics are acceptable.
8. The last page of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

SECTION A: MUSIC COMPREHENSION AND AURAL

QUESTION 1

TRACK 1 (to be played TWICE)

You will hear ONE extract which will be played TWICE. This example will start with a one-bar introduction. Place a tick in the box above the rhythmic pattern with a swing feel.

1.1

QUESTION 3

TRACK 3 (to be played THREE TIMES)

Read the instructions on the next page. Listen to TRACK 3, follow the score and answer the questions on the next page.

Minuet & Trio, from Piano Sonata in C, Hob.XVI/7

J Haydn

Menuet

a b

5 c d

9 X

13 Y

Trio

17

21

25

28

31

34 Menuet da Capo

3.1.1 Complete the melody in bars 14 and 15 on the score by using the correct rhythms and musical notation. (2)

3.1.2 Is the work in compound or simple time? _____ (1)

3.1.3 Name the compositional techniques used in [a and b] and [c and d].

_____ (2)

3.1.4 Name the bars in which a sequence in the trio occurs.
_____ (1)

3.1.5 Compare X and Y and answer the questions below.
(a) Which of the following compositional techniques are used?
Underline the correct answer.
transposition sequence repetition (1)

(b) Which interval difference is there between X and Y?
Underline the correct interval.
major 6th perfect 5th diminished 4th (1)

3.1.6 How does the key and the rhythm of the menuet contrast with the trio?

_____ (4)

3.1.7 Name the cadence in bar 4. _____ (1)

3.1.8 Name the key and cadence with which the trio ends.
_____ (2)

3.1.9 In which bar do you hear an imperfect cadential second inversion (six-four) progression?
_____ (1)
[16]

QUESTION 4

Listen to the extracts (tracks) from *Voiles* by Debussy and follow the instructions.

4.1 TRACK 4 (to be played TWICE)

What type of scale is the following melody based on? Underline the correct answer.

chromatic major blues minor pentatonic whole-tone (1)

4.2 In which style is the music? Underline the correct answer.

Classical Impressionism Baroque (1)

4.3 TRACK 5 (to be played TWICE)

Describe the mood of the work by naming the emotions that you experience when you listen to the music.

(2)
[4]

QUESTION 5

TRACK 6 (to be played TWICE)

Listen to the extract from the gat section of *Rāg Pīlo*, and follow the instructions.

5.1 Identify the style of the music. _____ (1)

5.2 Which solo string instrument does the work start with? Underline the correct answer.

sitar tāla guitar (1)

5.3 Which instrument plays the basic rhythmic pattern? Underline the correct answer.

guitar timpani tabla (1)
[3]

QUESTION 6

TRACK 7 (to be played TWICE)

Listen to the extract from *Lost Your Head Blues* (1926) and follow the instructions.

Lost Your Head Blues

Instrumental response

The musical score is presented in three systems, each on a single staff in G-flat major (one flat). The first system (measures 1-4) includes a triplet of eighth notes in the first measure and an instrumental response in the fourth measure. The second system (measures 5-8) also features a triplet in the first measure and an instrumental response in the eighth measure. The third system (measures 9-12) includes a triplet in the first measure and an instrumental response in the twelfth measure. Lyrics are placed below the notes, and chord progressions (I, IV, V7) are indicated below the lyrics.

I'm going to leave ba - by ain't going to say good-bye___ I'm

Chord progression I
IV
V7

5 going to leave ba - by, ain't going to say good- bye___ But

I I
IV IV
V7 V7

9 I'll write you and tell you the rea - son why___ Instrumental response

I I
IV IV
V7 V7

- 6.1 Encircle the correct harmonic pattern (chords) on the score. (5)
 - 6.2 Name the form and performance style. _____ (1)
 - 6.3 Which ONE of the following instruments plays the instrumental response?
Underline the correct answer. (1)
- clarinet cornet flute

6.4 How does the singer use her voice?

(2)

6.5 Name a blues singer known to you. _____ (1)

6.6 Which one of the following terms do you associate with the G^b-note in bars 5, 6, 9 and 10? Underline the correct term.

modulation blue note raised third

(1)

[11]

QUESTION 7

TRACKS 8 – 22 (every track will be played ONCE)

Candidates must choose any TEN of the following tracks (tracks 8 – 22). Clearly indicate which ten of the tracks you intend to answer. Also clearly indicate which tracks you do NOT intend to answer.

Listen to the music extracts and tick the block next to the term of your choice.

ONE MARK PER CORRECT ANSWER = 10 MARKS

7.1 **Track 8** Ragtime Jazz (1)

7.2 **Track 9** Ragtime Jazz (1)

7.3 **Track 10** Musical theatre Opera (1)

7.4 **Track 11** South African art music South African traditional music (1)

7.5 **Track 12** Glam rock/David Bowie African jazz (1)

7.6 **Track 13** Glam rock /David Bowie R&B pop (1)

- | | | | | | |
|------|--------------------------|--|--------------------------|------------------------------------|-----|
| 7.7 | <input type="checkbox"/> | Track 14
Symphony | <input type="checkbox"/> | Concerto | (1) |
| 7.8 | <input type="checkbox"/> | Track 15
South African popular music | <input type="checkbox"/> | South African
traditional music | (1) |
| 7.9 | <input type="checkbox"/> | Track 16
Character piece | <input type="checkbox"/> | Symphonic poem | (1) |
| 7.10 | <input type="checkbox"/> | Track 17
Romantic art song | <input type="checkbox"/> | Choral music | (1) |
| 7.11 | <input type="checkbox"/> | Track 18
Heavy metal | <input type="checkbox"/> | Brit Pop | (1) |
| 7.12 | <input type="checkbox"/> | Track 19
Westlife | <input type="checkbox"/> | Heavy metal | (1) |
| 7.13 | <input type="checkbox"/> | Track 20
Baroque period | <input type="checkbox"/> | Classical period | (1) |
| 7.14 | <input type="checkbox"/> | Track 21
Violin concerto | <input type="checkbox"/> | Horn concerto | (1) |
| 7.15 | <input type="checkbox"/> | Track 22
African music | <input type="checkbox"/> | Indian music | (1) |

[10]**TOTAL SECTION A (46 ÷ 2): 23**

SECTION B: FORM

QUESTION 8

TRACK 23 (to be played ONCE)

Read through the questions and listen to *Scherzo and Trio* from the 'Spring' Sonata by Beethoven. Then answer the questions.

Scherzo from 'Spring' Sonata

Allegro molto

L von Beethoven

La prima parte senza ripetizione

Violin

Piano

5

9

13

Musical score for measures 13-16. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time. Measures 13-16 show a melodic line in the treble staff with eighth notes and rests, and a piano accompaniment in the grand staff with chords and eighth notes.

17

Musical score for measures 17-20. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time. Measures 17-20 show a melodic line in the treble staff with eighth notes and rests, and a piano accompaniment in the grand staff with chords and eighth notes. Dynamics include *p* and *cresc.*

21

Musical score for measures 21-24. The system consists of three staves: a single treble clef staff at the top, and a grand staff (treble and bass clefs) below. The music is in 3/4 time. Measures 21-24 show a melodic line in the treble staff with eighth notes and rests, and a piano accompaniment in the grand staff with chords and eighth notes. Dynamics include *p*. A first ending bracket labeled '1.' spans measures 23 and 24.

25

2. Fine

29 **TRIO**

cresc.

33

f

37

p

41

cresc.

1.

D.C.

8.1 Where applicable, underline the correct answer.

8.1.1 During which period was this work composed?

Romantic Baroque Classical (1)

8.1.2 Beethoven directs that the first part of the scherzo should be played without repeat. Why do you think this is the case?

_____ (2)

8.1.3 In which form is the scherzo section?

_____ (1)

- 8.1.4 In which form is the trio section?
_____ (1)
- 8.1.5 State TWO ways in which the scherzo contrasts with the trio.

_____ (2)
- 8.1.6 In which key is the music in bars 29 – 36? How is it related to the main key?
 - D major F major C major
 - dominant major relative minor subdominant major (2)
- 8.1.7 Name the key and the cadence in bar 16.
_____ (2)
- 8.1.8 What is the left-hand part (bass clef) in bars 29 – 36 called?
_____ (1)
- 8.1.9 Name another composer who lived during the same time as Beethoven.
_____ (1)
- 8.1.10 Scherzo means a 'joke'. What, do you think, does Beethoven intend to be the joke in this piece?
_____ (1)
- 8.1.11 Where does a B^b major scale occur?
_____ (1)
- 8.1.12 What does the tempo indication *allegro molto* mean?
_____ (1)

- 8.1.13 The encircled B-natural in bar 40 is a ...
chromatic note diatonic note (1)
- 8.1.14 What does the sign ♯ mean?
_____ (1)
- 8.1.15 Is the texture of the scherzo section homophonic or polyphonic?
_____ (1)
- 8.1.16 Name the key and the cadence in bars 43 – 44.
_____ (1)
[20]
- TOTAL SECTION B (20 ÷ 2): 10**
- GRAND TOTAL: 33**

ROUGH WORK SHEET

The page contains ten sets of five horizontal lines each, arranged vertically. These lines are intended for writing musical notation or other content. Each set of lines is separated by a small gap from the next set.