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# basic education

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

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**MUSIC P2**

**NOVEMBER 2023**

**MARKS: 30**

**TIME: 1½ hours**

**CENTRE NUMBER:**

|  |  |  |  |  |  |  |  |
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**EXAMINATION NUMBER:**

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| FOR OFFICIAL USE ONLY |        |       |      |  |           |      |       |      |       |      |  |  |
|-----------------------|--------|-------|------|--|-----------|------|-------|------|-------|------|--|--|
| MARKS OBTAINED        |        |       |      |  | MODERATED |      |       |      |       |      |  |  |
| QUESTION              | MARKER |       |      |  | SM/CM     |      | CM/IM |      | EM    |      |  |  |
|                       | MAX    | MARKS | SIGN |  | MARKS     | SIGN | MARKS | SIGN | MARKS | SIGN |  |  |
|                       | 10     | 1     |      |  | 10        | 1    | 10    | 1    | 10    | 1    |  |  |
| 1                     | 4      |       |      |  |           |      |       |      |       |      |  |  |
| 2                     | 4      |       |      |  |           |      |       |      |       |      |  |  |
| 3/4/5                 | 14     |       |      |  |           |      |       |      |       |      |  |  |
| 6                     | 8      |       |      |  |           |      |       |      |       |      |  |  |
| TOTAL                 | 30     |       |      |  |           |      |       |      |       |      |  |  |

**This question paper consists of 20 pages and 1 sheet of manuscript paper.**

**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 Analysis                 | (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.

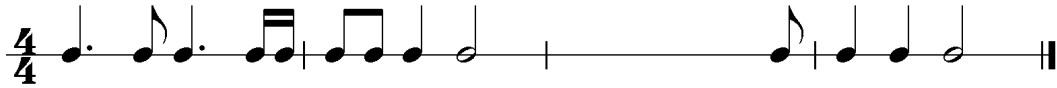
**INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT**

1. For each question, allow candidates to first read through the question and then play the relevant track.
2. The number of the track will be announced clearly each time before the music starts.
3. Each music extract (track) must be played the number of times specified in each frame.
4. Allow adequate time between tracks to give candidates time to think and write their answers before playing the next track.
5. If a school offers more than one stream (Indigenous African Music (IAM), Jazz or Western Art Music (WAM)), the following guidelines must be followed:
  - Each stream must do the examination in a separate venue.
  - Each venue must be equipped with suitable sound equipment.
  - Each venue must have its own CD with music extracts.
  - An invigilator must be present in each venue.
6. The tracks have to be played as follows:
  - IAM candidates: Tracks 1 to 23 and Track 49
  - JAZZ candidates: Tracks 1 to 10, Tracks 24 to 35 and Track 49
  - WAM candidates: Tracks 1 to 10 and Tracks 36 to 49
7. A battery-powered CD player must be available in case of a power failure.

**SECTION A: AURAL (COMPULSORY)****QUESTION 1**

Play Track 1 TWICE in succession.

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

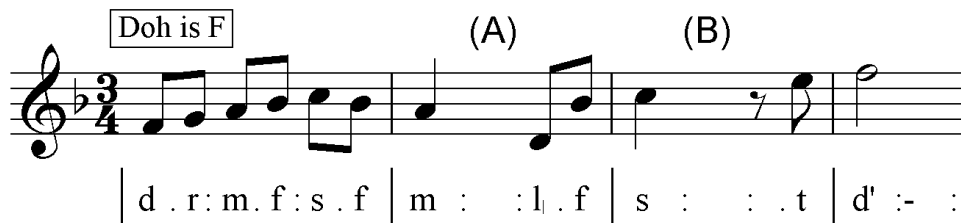


(2)

Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

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



(1)

Play Track 2 again.

Play Track 3 THREE times in succession.

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

(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.

Play Track 4 THREE times in succession.

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

Play Track 5 THREE times in succession.

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

Play Track 6 TWICE in succession.

2.2 Which ONE of the following describes the metre?

|                |            |             |                |
|----------------|------------|-------------|----------------|
| Irregular time | Duple time | Triple time | Quadruple time |
|----------------|------------|-------------|----------------|

(1)

Play Track 7 TWICE in succession.

2.3 Which term best describes the melody line?

|            |            |              |          |
|------------|------------|--------------|----------|
| Descending | Sequential | Broken chord | Stepwise |
|------------|------------|--------------|----------|

(1)

Play Track 8 TWICE in succession.

2.4 Identify the prominent compositional technique.

|          |           |           |             |
|----------|-----------|-----------|-------------|
| Ostinato | Imitation | Inversion | Pedal point |
|----------|-----------|-----------|-------------|

(1)

Play Track 9 TWICE in succession.

2.5 Identify the best description of this vocal piece.

|        |     |            |            |
|--------|-----|------------|------------|
| Atonal | TTB | A cappella | Polyphonic |
|--------|-----|------------|------------|

(1)

Play Track 10 TWICE in succession.

- 2.6 Indicate TWO items in 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      |        |
| Repeated rhythm motive            |        |
| I–V–IV–V                          |        |
| I–V–ii–IV–V                       |        |
| Solo male voice with delay effect |        |
| Melody on the synthesiser         |        |

(8 ÷ 2)

(2)  
[4]**TOTAL SECTION A: 8**

**SECTION B: RECOGNITION OF MUSIC CONCEPTS**

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

**QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)**

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

|                                    |
|------------------------------------|
| Play Track 11 TWICE in succession. |
|------------------------------------|

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

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

(3)

|                                    |
|------------------------------------|
| Play Track 12 TWICE in succession. |
|------------------------------------|

- 3.2 Indicate THREE items in 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 |        |
| Call and response                            |        |
| Simple duple time                            |        |
| Four-part singing                            |        |
| Vocal bass part is doubled on bass guitar    |        |
| Compound time                                |        |
| Polyphonic texture in backing vocals         |        |

(3)

Play Track 13 TWICE in succession.

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

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(4)

Play Track 14 TWICE.

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

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(1)

Play Track 15 TWICE.

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

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(1)

Play Track 16 TWICE in succession.

3.6 3.6.1 Indicate THREE items in 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  |          |
| Instrumental interludes              |          |
| Two-part singing                     |          |
| Four-part singing                    |          |
| Stepwise melody                      |          |
| Forte and piano dynamics employed    |          |
| Ululation                            |          |
| Djembe is part of the rhythm section |          |
| Syncopated rhythm                    |          |

(3)

Play Track 17 TWICE.

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

(1)

Play Track 18 TWICE in succession.

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

(1)

Play Track 19 TWICE in succession.

3.7.2 Name TWO vocal techniques heard in this extract.

(2)

Play Track 20 TWICE in succession.

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

(4)

Play Track 21 TWICE in succession.

3.9 3.9.1 Name the title of this piece of music.

(1)

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

| STATEMENTS                           | ANSWER |
|--------------------------------------|--------|
| (a) Rhythms played on vhaVenda drums |        |
| (b) Acoustic guitar riff             |        |

(1)

(1)

Play Track 22 TWICE in succession.

3.10 Identify the chord cycle used in this extract.

|          |          |          |
|----------|----------|----------|
| I-IV-V-V | IV-V-I-I | I-I-V-IV |
|----------|----------|----------|

(1)

Play Track 23 TWICE in succession.

3.11 Describe the music that you hear in this extract.

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(1)

(28 ÷ 2)

[14]

**TOTAL SECTION B: 14**

**OR**

**QUESTION 4: JAZZ**

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

Play Track 24 TWICE in succession.

- 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 motive on toms                       |        |
| Bass ostinato throughout                  |        |
| Fast and lively with a swing dance rhythm |        |
| Clarinet improvisation                    |        |
| Subdued horn section                      |        |
| Arranged music for big band               |        |
| Irregular time in a swing beat            |        |
| Fast tempo with a bebop beat              |        |

(3)

Play Track 25 TWICE in succession.

- 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                       |        |
| Glissando                              |        |
| Main melody on woodwind                |        |
| Saxophone soloist                      |        |
| Clarinet plays melodic fills/fragments |        |
| Triple time                            |        |
| Counter-melody played by trombone      |        |

(3)

Play Track 26 THREE times in succession.

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

Introduction:

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Melody:

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(4)

Play Track 27 TWICE.

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

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(1)

Play Track 28 TWICE.

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

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(1)

Play Tracks 29 and 30 TWICE in succession.

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

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

(4)

Play Track 31 TWICE in succession.

- 4.7 Describe the accompaniment in this extract.

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(2)

Play Track 32 TWICE in succession.

- 4.8 Choose an appropriate mode for this music extract.

|        |        |          |        |
|--------|--------|----------|--------|
| Ionian | Dorian | Phrygian | Lydian |
|--------|--------|----------|--------|

(1)

Play Track 33 TWICE in succession.

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

(4)

Play Track 34 TWICE in succession.

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

(1)

- 4.10.2 Identify the chord cycle used in this extract.

|          |          |          |
|----------|----------|----------|
| I-IV-V-V | I-I-IV-V | I-I-V-IV |
|----------|----------|----------|

(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.

| STATEMENTS                                                                       | ANSWER |
|----------------------------------------------------------------------------------|--------|
| (a) A modern instrumental electric sound with traditional influences             |        |
| (b) Fusion of marabi, kwela and township jive with main melody played by trumpet |        |

(1)

(1)

Play Track 35 TWICE in succession.

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

(1)

(28 ÷ 2)

**[14]****TOTAL SECTION B:****14**

OR

**QUESTION 5: WESTERN ART MUSIC (WAM)**

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

Play Track 36 TWICE in succession.

- 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 |        |
| Agitato                     |        |
| Broken chord accompaniment  |        |
| Polyphonic texture          |        |
| Quadruple time              |        |
| Dissonant chords            |        |
| Classical period            |        |
| Rubato                      |        |

(3)

Play Track 37 TWICE in succession.

- 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             |        |
| Ascending chromatic scales |        |
| Melodic imitation          |        |
| String orchestra           |        |
| Legato motives             |        |
| Whole-tone scale           |        |
| Staccato melodic fragments |        |

(3)

Play Track 38 THREE times in succession.

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

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(4)

Play Tracks 39 and 40 TWICE in succession.

- 5.4 Complete the following table:

| FEATURES                 | TRACK 39 | TRACK 40 |
|--------------------------|----------|----------|
| Voice type               |          |          |
| Italian tempo indication |          |          |

(2)

Play Track 41 and 42 TWICE in succession.

- 5.5 Describe the melodies in the following TWO extracts:

Track 41: 

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(2)

Track 42: 

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(2)

Play Track 43 TWICE in succession.

5.6 Identify the cadence at the end of this extract.

(1)

Play Track 44 TWICE in succession.

5.7 Choose an appropriate character indication for this music extract.

|         |         |            |          |
|---------|---------|------------|----------|
| Giocoso | Lebhaft | Sotto voce | Risoluto |
|---------|---------|------------|----------|

(1)

Play Track 45 TWICE in succession.

5.8 Identify the prominent compositional technique heard in this extract.

|          |                 |           |               |
|----------|-----------------|-----------|---------------|
| Sequence | Contrary motion | Imitation | Ornamentation |
|----------|-----------------|-----------|---------------|

(1)

Play Track 46 TWICE in succession.

5.9 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 |
|-----------------------------------------------|--------|
| Chromatic descending and ascending movements  |        |
| Clarinet plays final ascending solo           |        |
| Fortissimo tutti chords                       |        |
| Codetta                                       |        |
| Glissando in the strings                      |        |
| Ritardando                                    |        |
| Clarinets play the main theme pianissimo      |        |
| Syncopated cello and bass line cadence figure |        |
| Fanfare in the trumpets                       |        |

(4)

Play Track 47 THREE times in succession.

5.10 5.10.1 What is the descriptive title of this movement?

(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.

| STATEMENTS |                                                       | ANSWER |
|------------|-------------------------------------------------------|--------|
| (a)        | Imitation between flute and strings                   |        |
| (b)        | Staccato quaver triplets played by the higher strings |        |

(1)

(1)

5.10.3 Choose the correct use of dynamics in this extract.

|            |                        |            |                          |
|------------|------------------------|------------|--------------------------|
| Pianissimo | Piano with a crescendo | Fortissimo | Forte with a decrescendo |
|------------|------------------------|------------|--------------------------|

(1)

Play Track 48 TWICE in succession.

5.11 Describe the music that you hear in this extract.

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(1)

(28 ÷ 2)

**[14]**

**TOTAL SECTION B: 14**



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

Read and study the questions for ONE minute.

Play Track 49 ONCE to provide an overview.

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 |
|----------|-------------|
|          |             |

- 6.2 Name the overall form type of this piece.

- 6.3 Name the key and type of cadence at (M) in bars 15<sup>3</sup>–16.

Key:

Cadence:

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

- 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 |
|---------------|-----------|------------------|-----------------------|

Play Track 49 for a final overview.

|                  |    |
|------------------|----|
| TOTAL SECTION C: | 8  |
| GRAND TOTAL:     | 30 |

Music/P2

NSC

DBE/November 2023

