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GRADE 12

MUSIC P2 NOVEMBER 2024 MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 19 pages.



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

SECTION A: AURAL (COMPULSORY)

QUESTION 1

Track 1

1.1 Notate and complete the rhythm of the missing notes in bars 1 and 3.

Answer:

1/2 mark x 6 as indicated (3)

Track 2

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

Answer:

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

[4]



QUESTION 2

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

Track 3

2.1.1 **Answer:** Perfect cadence 1 mark (1)

Track 4

2.1.2 **Answer:** Interrupted cadence 1 mark (1)

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

2.2 Identify the prominent compositional techniques in the following TWO extracts.

Track 5

2.2.1

Pedal point	Diminution	Retrograde	Repetition
-------------	------------	------------	-----------------------

1 mark (1)

Track 6

2.2.2

Imitation	Diminution	Inversion	Augmentation
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1 mark (1)

Track 7

2.3 Which ONE of the following describes the rhythm of the melody?

Syncopated	Irregular	Dotted	Swing
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1 mark (1)



Track 8

2.4 Identify the chord progression in this extract.



1 mark (1)

Track 9

2.5 Describe the type of melody.



1 mark (1)

Track 10

2.6 Indicate ONE description from COLUMN A that relates to the music in Track 10. Make a cross (X) in the appropriate block.

COLUMN A	ANSWER
Polyphonic, major tonality, and misterioso	
Parallel movement, andante and only treble clef	
Wide range, parallel movement and misterioso	X
Misterioso, polyphonic and andante	
Homophonic, secco and andante	

1 mark (1)

(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)

3.1 Listen to the following tracks. Indicate THREE items from COLUMN A that relate to the music in Tracks 11–13. Make a cross (X) in the appropriate blocks for EACH track.

Track 11

3.1.1

COLUMN A	ANSWER
Melody in unison	
Two-part choral accompaniment	X
Overlapping of solo voices	X
Crepitation employed	
Ugubhu accompaniment	
Leg rattles	X
SATB	
Syncopated rhythms	X

3 x 1

(3)

Track 12

3.1.2

COLUMN A	ANSWER
Clapping in compound duple metre	X
Ululation	X
Overtone singing	
Aerophone and idiophones	X
Irregular time	
Aerophone and chordophone	
Cyclic four-chord progression	
Repetition	X

3 x 1

(3)



Track 13

3.1.3	COLUMN A	ANSWER
	Bass voices introduction	X
	Major tonality	X
	Isicathamiya	
	Ascending melodic sequences	
	A cappella	X
	Improvisation	
	SATB	X
	Praise poetry	

3 x 1

(3)

Track 14

3.2 Replace the underlined words to make EACH statement TRUE in relation to the music that you hear. Write ONLY the correct word or term as your answer.

3.2.1 Isihlabo is played in a lively tempo in quadruple metre.

Answer: Irregular/free (ad lib)

1 mark

(1)

3.2.2 The solo melody is based on the whole-tone scale.

Answer: Pentatonic

1 mark

(1)

3.2.3 A steel-stringed guitar is played using ukuvamba.

Answer: Ukupika/Picking style

1 mark

(1)

3 x 1 = 3

Track 15

3.3 Describe the features of izibongo as heard in this extract.

Answer:

- It starts with crepitation
- Spoken in a fast tempo
- It has a repeated accompaniment
- It uses poetic imagery and describes an incident that happened in the singer's neighbourhood when they were treated badly
- He thanks God that things are now back to normal
- He incorporates clan names/izibongo/iziduko/izithakazelo/direto in his praise poetry

Any TWO

(2)



Track 16

3.4 Answer the following questions regarding this extract:

3.4.1 Which item do you hear in this extract? Make a cross (X) in the appropriate block.

Vocal scooping	Vocal crepitation	Vocal ululation	Onomatopoeia
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1 mark

(1)

3.4.2 How does the music convey the meaning of the text?

Answer:

- The vocal scooping on 'left alone' imitates a cry because he is lamenting the fact that Unomathemba left him
- The slow tempo reflects the plaintive mood of the music
- Unomathemba's name is repeated over and over in a descending motive symbolising hurt as he longs for her

Any TWO

(2)

Track 17

3.5 Answer the following questions regarding this extract:

3.5.1 Name ONE group/artist that you associate with this extract.

Answer: Philip Tabane/Malombo

1 mark

(1)

3.5.2 Indicate FOUR items from COLUMN A that relate to the music in Track 17. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
African rhythms provided by the bongo and malombo drums	X
Reciting a poem	
Imitation between voice and plucked guitar melody	X
Lyrical and lilting flute melodies	
Vocal scattling	X
Legato guitar melodies	
Lyrics sung in Tshivenda	
Uses ululation to add excitement	
Western instruments	X
Syncopated rhythms	X

Any FOUR correct answers

(4)



Track 18

3.6 Identify the title and style of this song.

Answer:

Title: *Melodi Yalla*

Style: Mbaqanga

2 x 1**(2)****Track 19**

3.7 Explain the structure of this extract.

Answer:

- Starts with an initial call by a male voice and response by a female group a cappella
- The words change in the second call from 'Melodi' to 'Phalafala'
- The second call is followed by a crepitation and instrumental response
- The initial call and response is repeated without accompaniment
- The call and response is then repeated with accompaniment
- The words 'Melodi' and 'Phalafala' are used interchangeably in the call
- The word 'kere' is added for emphasis

Any FOUR correct answers**(4)****(28 ÷ 2)****[14]****TOTAL SECTION B:****14****OR**

QUESTION 4: JAZZ

4.1 Listen to the following tracks. Indicate THREE items from COLUMN A that relate to the music in Tracks 20-22.

Track 20

4.1.1

COLUMN A	ANSWER
Big band arrangement	X
Syncopated rhythms and homophonic texture	X
Slow tempo in triple metre	
Thelonious Monk swing combo	
Sequence in horn section	X
Chord stabs strictly on the beat	
Cyclic four-chord progression	
Piano and bass ending	X

(3)

Track 21

4.1.2

COLUMN A	ANSWER
Clarinets play counterpoint against the trombone	X
Upbeat tempo in triple metre	
Blues	
Initial melody begins on the second beat	X
Dixieland and straight rhythm	
Upbeat tempo in quadruple metre	X
Syncopated rhythms and polyphonic texture	X
Bass guitar and drum kit	

(3)



Track 22

4.1.3

COLUMN A	ANSWER
Repeated motives in unison	X
Main melody played on trumpet	
Introduction ends with a perfect cadence	
Melody on clarinet	X
Introduction includes a continuous walking bass	
Introduction ends with an imperfect cadence	X
Kwela style influences	
Guitar and double bass accompany the melody	X

3 x 1

(3)

Track 23

4.2 Replace the underlined words to make EACH statement TRUE in relation to the music that you hear. Write ONLY the correct word or term as your answer.

4.2.1 It is played at a moderate tempo, in compound metre, with a cyclic chord progression.

Answer: Simple

1 mark

(1)

4.2.2 Harmony is based on the blues scale.

Answer: Major

1 mark

(1)

4.2.3 The melody is first played by saxophones.

Answer: Piano

1 mark

(1)

3 x 1 = 3



Track 24

4.3 4.3.1 Name the style featured in this extract.

Answer: Kwela

1 mark

(1)

4.3.2 Describe TWO rhythmic features of this music style.

Answer:

- It has the typical kwela rhythm /



- Skiffle-like/Shuffle-like rhythm
- Syncopation
- Repetitive rhythmic patterns

Any TWO

(2)

Track 25

4.4 Answer the following questions regarding this extract:

4.4.1 Which vocalist do you associate with this song?

Answer: Miriam Makeba

1 mark

(1)

4.4.2 Which item do you hear in this extract? Make a cross (X) in the appropriate block.

Vocal vibrato	Vocal crepitation	Vocal humming	Vocal scatting
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1 mark

(1)

4.4.3 Identify ONE other vocal feature that you hear that is specific to this artist.

Answer:

- Alto/Mezzo soprano
- Smoky, husky timbre
- Smooth, rich and warm voice quality

Any ONE

(1)



Track 26

- 4.5 Choose TWO items from COLUMN A that relate to the music in Track 26. Make a cross (X) in TWO appropriate blocks.

COLUMN A	ANSWER
Marabi, kwela and African avant-garde influences	
Cyclic chord progression and parallel movement	X
Influences of Louis Armstrong are evident	
Mbaqanga and kwela influences	X
Free improvisation, independent of chords	
Single-layered instrumental arrangements	
Call and response between higher and lower brass	X

Any TWO correct answers

(2)

- 4.6 Describe the rhythm in this extract.

Answer:

- Forward-driving rhythm by drum kit and bass guitar in regular beats
- Repetitive syncopated rhythmic patterns played by trombones
- Melody is syncopated
- Open hi-hat plays on the beat

Any TWO correct answers

(2)

Track 27

- 4.7 Identify the title and style of this song.

Answer:

Title: Umjomela

Style: Mbaqanga

2 x 1

(2)



Track 28

4.8 Describe the following elements that you hear in this extract:

Answer:**Melody**

- Lead guitar plays the melody after the introduction
- Saxophone adds another melodic line on the second 8-bar cycle
- Melody has a narrow range

Harmony

- Use of primary chords I – I – IV– V
- Harmonic cycles in 4-bar patterns

Rhythm

- Syncopated rhythms employed by all instruments

Timbre

- Lead guitar, plectrum bass guitar, rhythm guitar, saxophone, snare drum
- Call and response between lead guitar and bass guitar, later between saxophone and bass guitar

*FOUR correct answers
(ONE fact per element)*

(4)

(28 ÷ 2)

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

QUESTION 5: WESTERN ART MUSIC (WAM)

5.1 Listen to the following tracks. Indicate THREE items from COLUMN A that relate to the music in Tracks 29-31.

Track 29

5.1.1

COLUMN A	ANSWER
Piano and double bass introduction	
Compound duple metre in a minor key	X
Andante agitato	X
Lyrical melody with vague cadences	X
Block harmonies in piano with ostinato bass	
Arpeggiated accompaniment for solo piccolo	X
Presto agitato	
Tonic pedal point in the accompaniment	X

3 x 1

(3)

Track 30

5.1.2

COLUMN A	ANSWER
Rubato in ornamented melody	X
Arpeggiated accompaniment	X
Extract ends with a perfect cadence	
Ritardando	X
Moderate tempo in a minor key	X
Polyphonic texture	
Presto agitato in a minor key	
Lilting triplets	

3 x 1

(3)



Track 31

5.1.3

COLUMN A	ANSWER
Dissonant harmony	
Compound duple metre	
Polyphony	X
Minor chords in the introduction	X
SATB	X
Organ accompaniment	
Monophonic texture	
Fugal style after the introduction	X

3 x 1

(3)

Track 32

5.2 Replace the underlined words to make EACH statement TRUE in relation to the music that you hear. Write ONLY the correct word or term as your answer.

5.2.1 The orchestral introduction is played by woodwinds in quadruple metre.

Answer: Strings

1 mark

(1)

5.2.2 The compass of the vocal melody is a perfect fifth.

Answer: Octave

1 mark

(1)

5.2.3 This aria is in G minor.

Answer: Major

1 mark

(1)

3 x 1 = 3

Track 33

5.3 5.3.1 Give the appropriate dates for the style period that you associate with this extract.

Answer: Approximately 1810–1900

1 mark

(1)



- 5.3.2 Indicate FOUR items from COLUMN A that relate to the music in Track 33. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
String section provides a forceful timbre	
Wide dynamic range	X
Standard orchestration	X
Tutti	X
Timpani do not play a prominent role	
Lyrical and lilting melodies	
Wind instruments play a primary role	X
Minuet and trio	
Trombones added to create a powerful sound	
Fanfare on trumpets	X

Any FOUR correct answers

(4)

Track 34

- 5.4 Identify the following features you hear in this extract:

Answer:

Voice types

- Soprano
- Baritone

Time signature

- Simple quadruple metre/ 4/4

Harmonic style

- Tonal (Classical) harmony/Mainly primary chords

4 x 1

(4)

Track 35

- 5.5 Which instruments play the Alberti bass in this extract?

Answer:

Lower strings/cellos and violas

(1)



Track 36

5.6 Identify the title and composer of the movement from which this extract is taken.

Answer:

- Title:**
- *Gewitter Sturm/Thunderstorm/Storm*
 - *Symphony No. 6 in F major Op. 68 - Fourth movement*
- Composer:**
- Beethoven

<i>Title = 1 mark</i> <i>Composer = 1 mark</i>

(2)

Track 37

5.7 Describe FOUR prominent features in the woodwind and brass sections that you hear in this extract.

Answer:

- French horns start with a sustained note
- Clarinets play three-note motives at the start of the extract
- Flutes imitate violins
- Long sustained notes in unison, ascending chromatically, are played by whole wind section
- Brass instruments on off-beats
- Repeated chords in dotted rhythm played by brass and woodwinds
- Piccolo soars above the tutti orchestra
- The added trombones provide a forceful and dark timbre

<i>Any FOUR facts</i>

(4)

(28 ÷ 2)

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

SECTION C: FORM ANALYSIS (COMPULSORY)

QUESTION 6

Track 38

Answer:

A Moderato

5

B 9 (X)

13 (Y) poco rall.

A 17 A tempo (S)

21 rit.



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

Answer:

SECTIONS	BAR NUMBERS
A $\frac{1}{2}$	Bar 1 – 8 $\frac{1}{2}$
B $\frac{1}{2}$	Bar 9 – 16 $\frac{1}{2}$
A $\frac{1}{2}$	Bar 17 – 24 $\frac{1}{2}$

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

- 6.2 Name the form.

Answer: Ternary/ABA

1 mark (1)

Track 39

- 6.3 Name the compositional techniques used in:

6.3.1 Bars 9 to 12 at (X)

Answer: Repetition

1 mark (1)

6.3.2 Bar 13 at (Y)

Answer: Sequence

1 mark (1)

Track 40

- 6.4 Name the key and cadence at (S) in bars 19 to 20.

Answer:

Key: D major

Cadence: Imperfect cadence

2 x 1 (2)

Track 41

TOTAL SECTION C: 8

GRAND TOTAL: 30

