



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P2**

**NOVEMBER 2022**

**MARKING GUIDELINES**

**MARKS: 30**

**These marking guidelines consist of 19 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 Analysis	(8)
2. QUESTION 1, QUESTION 2 and QUESTION 6 are COMPULSORY.
3. 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 may 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 the marking guidelines.*

**SECTION A: AURAL (COMPULSORY)**

**QUESTION 1**

1.1 Notate the rhythm of the missing notes in bars 2 to 3 below.

*1/2 mark x 6 as indicated* (3)

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

*Pitch and rhythm must be correct: 1/2 mark x 2* (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 these two extracts.

2.1.1 

<del>Perfect</del>	Interrupted	Plagal	Imperfect
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1 mark (1)

2.1.2 

Perfect	Interrupted	<del>Plagal</del>	Imperfect
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1 mark (1)

2.2 Identify the time signature of this extract.

Irregular time	<del><math>\frac{5}{4}</math></del>	Compound triple	<del><math>\frac{9}{8}</math></del>	<del>Simple triple</del>	<del><math>\frac{3}{4}</math></del>
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1 mark (1)

2.3 Identify the prominent compositional technique.

<del>Pedal point</del>	Call and response	Imitation	Modulation
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1 mark (1)

2.4 Which term describes the most prominent rhythmic feature in the treble part?

Ostinato	<del>Syncopated</del>	Swing	Polyrhythmic
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1 mark (1)

2.5 Which term describes the vocal performance?

Aria	<del>A cappella</del>	Monophonic	Call and response
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1 mark (1)

- 2.6 Indicate TWO items in COLUMN A that relate to the music in Track 9. Make a cross (X) in TWO appropriate blocks.

<b>COLUMN A</b>	<b>ANSWER</b>
Monophonic texture followed by homophonic texture	<b>X</b>
Keyboard accompaniment	
Polyphonic texture followed by homophonic texture	
Call and response	<b>X</b>
Homophonic texture followed by monophonic texture	
SATB with soloist	<b>X</b>

$2 \times 1$  (2)

$(8 \div 2)$  [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.

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

COLUMN A	ANSWER
Ululation	
Praise singing	
Male and female soloist	X
Melodic percussion	
Percussive sounds	X
Overlapping	X
Aerophone	
Cyclic chord progression	X

3 x 1

(3)

- 3.2 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
Accordion/Concertina	X
Male and female singers	
Organ	
Drum and idiophone	X
Male singers	X
Crepitation and ululation	
Drum and aerophone	
Parallel movement	X

3 x 1

(3)

3.3 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
Abangoma rhythms	
Ululation	X
Call and response	X
Homophonic	X
Guitar accompaniment	
Simple time	X
Compound time	
Kwela	

3 x 1 (3)

3.4 Compare the music in Track 13 and Track 14 according to the given features. Write your answers in the spaces provided.

FEATURES	TRACK 13	TRACK 14
<b>Singers</b>	Male solo voice/ Khuzani/Tenor	SATB/mixed choir and female soloist
<b>Style</b>	Maskanda	African choral style (Isitibili)
<b>An accompanying instrument</b>	Guitar/bass/synthesizer/ melodic percussion instrument/accordion/ drum kit	Drum

ONE correct fact per block x 6 (6)

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

3.5.1 Which style of music do you hear in this extract?

<del>Kwela</del>	Mbaqanga	Malombo	Maskanda
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1 mark (1)

3.5.2 Which compositional technique is used in this extract?

Overlapping	Sequence	<del>Imitation</del>	Call and response
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1 mark (1)

3.5.3 Choose the group of instruments you hear.

Soprano saxophone Penny whistle Guitar Shaker	Alto saxophone Flute Guitar Shaker	Soprano saxophone Penny whistle Guitar Snare drum	<del>Alto saxophone Penny whistle Guitar Snare drum</del>
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1 mark

(1)

3.5.4 Describe what the soloist does in this extract.

**Answer:**

- Improvises on the original melody by changing some aspects to create a new melody
- Introduces new rhythms in order to develop the original melody
- Uses embellishments, e.g. trills to expand the melody

Any TWO  
 'Improvisation' only = ½ mark

(2)

3.5.5 With which artist do you associate this extract?

**Answer:** Spokes Mashiyane/Lemmy Mabaso

1 mark

(1)

3.6 3.6.1 Name this mbaqanga song.

**Answer:** *Wamuhle*

1 mark

(1)

3.6.2 Which mbaqanga style features do you hear in this extract? Make a cross (X) in THREE appropriate blocks.

STYLE FEATURES	ANSWER
Hard-driving beat on the drums	X
Cyclic chord progression	X
Call and response between a male leader and female backing vocals	
Guitar ostinato	X
Guitar introduction	
Crepitations	
Organ introduction	X

3 x 1

(3)



3.7 3.7.1 Name the style which you associate with this extract.

**Answer:** Isicathamiya

**1 mark**

(1)

3.7.2 Motivate your answer to QUESTION 3.7.1.

**Answer:**

- Male singers/TTBB
- Hymn-like singing with clapping
- Crepitations
- Call and response
- A cappella

**Any TWO**

(2)

(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.

- 4.1 Indicate THREE items in COLUMN A that relate to the music in Track 19. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Dixieland	
Compound triple	
Chord cycle	<b>X</b>
Ragtime	
Fast tempo	<b>X</b>
Jazz quartet	
Walking bass	<b>X</b>
Boogie-woogie	<b>X</b>

3 x 1

(3)

- 4.2 Indicate THREE items in COLUMN A that relate to the music in Track 20. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Vocal percussion	
Syncopated soprano melody	<b>X</b>
Solo and SATB	<b>X</b>
A cappella	<b>X</b>
Polyrhythm	
Sequence	<b>X</b>
Keyboard accompaniment	
Monophonic texture	

3 x 1

(3)

4.3 Indicate THREE items in COLUMN A that relate to the music in Track 21. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
2-bar introduction	
8-bar introduction	X
Full horn section plays a chordal accompaniment	X
String section plays a chordal accompaniment	
Polyphonic texture	
Rhythm section	X
Big band	X
Bebop	
Orchestra	

3 x 1

(3)

4.4 Compare the music in Track 22 and Track 23 with regard to the given features. Write your answers in the spaces provided.

FEATURES	TRACK 22	TRACK 23
<b>Texture</b>	<ul style="list-style-type: none"> <li>Introduction: Homophonic (clarinet melody with rhythm section accompaniment)</li> <li>Verse 1: Vocal block chords with rhythm section accompaniment plus clarinet counter melody</li> </ul>	<ul style="list-style-type: none"> <li>Homophonic (chordal with identical rhythm in parts)</li> </ul>
<b>Style</b>	<ul style="list-style-type: none"> <li>Marabi</li> </ul>	<ul style="list-style-type: none"> <li>Bop/Avant-garde/ New jazz</li> </ul>
<b>Woodwind instrument(s)</b>	<ul style="list-style-type: none"> <li>Clarinet</li> </ul>	<ul style="list-style-type: none"> <li>Saxophone</li> </ul>

Any ONE correct fact per block x 6

(6)

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

4.5.1 Which style of music do you hear in this extract?

<del>Kwela</del>	Mbaqanga	Malombo	Maskanda
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1 mark

(1)

4.5.2 Which compositional technique is used in this extract?

Overlapping	Imitation	<del>Repetition</del>	Call and response
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1 mark

(1)

4.5.3 Choose the group of instruments you hear.

Saxophone Banjo Guitar Bass guitar Shaker	Flute Saxophone Piano Guitar Drum kit	Saxophone Clarinet Guitar Double bass Snare drum	<del>Saxophone Guitar Banjo Double bass Snare drum</del>
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1 mark

(1)

4.5.4 Describe what the soloist does in this track.

**Answer:**

- Improvises on the original melody by changing some aspects to create a new melody
- Introduces new rhythms in order to develop the original melody
- Uses embellishments, e.g. trills to expand the melody

Any TWO

(2)

4.5.5 With which artist do you associate this extract?

**Answer:** Spokes Mashiyane

1 mark

(1)

4.6 4.6.1 Name this Cape jazz work.

**Answer:** *Mannenberg*

1 mark

(1)

4.6.2 Which Cape jazz style features do you hear in this extract? Make a cross (X) in THREE appropriate blocks.

STYLE FEATURES	ANSWER
Marabi and mbaqanga influences	X
Cyclic chord progression	X
Trumpet and trombone melody	
Prominent minor 7 <sup>th</sup> on the tonic chord	X
Tremolo chords	
Solo trumpet improvisation	
Ostinato on snare drum	X
Marabi and malombo influences	

4 x 1

(4)

4.7 4.7.1 Name the artist which you associate with this track.

**Answer:** Zim Ngqawana

**1 mark**

**(1)**

4.7.2 Describe the music in Track 27 with regard to the given features. Write your answers in the spaces provided.

FEATURES	DESCRIPTION
<b>Mood</b>	Trance-like, meditative, pensive mood
<b>Ostinato</b>	The piano presents an ostinato figure (melodic and rhythmic)

**2 x 1**

**(2)**

**(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.

- 5.1 Indicate THREE items in COLUMN A that relate to the music in Track 28. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Solo voices	
Compound time	X
Symphony orchestra	
Snare drum	X
Simple time	
Syncopation	X
Melody doubled in octaves	X
Vivace	

3 x 1

(3)

- 5.2 Indicate THREE items in COLUMN A that relate to the music in Track 29. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Monophonic texture	X
Allegro vivace	X
Classical period	
Andante tranquillo	
Harpsichord	X
Syncopated rhythms	X
Compound time signature	
Woodwinds in pairs	

3 x 1

(3)

5.3 Indicate THREE items in COLUMN A that relate to the opening melody and accompaniment in Track 30. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Cellos play the opening melody.	X
The French horns play the repeated chord accompaniment figure.	
The string section plays the repeated chord accompaniment figure.	X
The woodwind section also plays the main melody.	X
The brass also plays the main melody.	
The full orchestra plays the syncopated chords.	X
Accelerando is at the end of the extract.	

Any THREE (3)

5.4 Describe the music in Track 31 with regard to the given features. Write your answers in the spaces provided.

FEATURES	DESCRIPTION
<b>Type of orchestra</b>	<ul style="list-style-type: none"> <li>• Classical orchestra/standard Classical orchestra</li> <li>• Symphony orchestra</li> </ul>
<b>Opening chords</b>	<ul style="list-style-type: none"> <li>• Full orchestra/tutti opening</li> <li>• Orchestral stabs</li> <li>• Accentuated followed by rests</li> <li>• Staccato</li> <li>• Loud dynamics/sforzando</li> <li>• Tonic chords</li> </ul>

*Any THREE correct answers (at least ONE correct answer per feature)* (3)

5.5 Identify the type of scale. Make a cross (X) in the appropriate block.

Harmonic minor	Major scale	<del>Chromatic scale</del>	Descending melodic minor
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1 mark (1)

5.6 Identify the texture of the accompaniment. Make a cross (X) in the appropriate block.

<del>Homophonic</del>	Polyphonic	Monophonic
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1 mark (1)

5.7 Identify the compositional technique. Make a cross (X) in ONE appropriate block.

Inversion	Pedal point	Diminution	<del>Repetition</del>
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1 mark

(1)

5.8 5.8.1 Comment on the metre (beat) and tempo of this extract.

**Answer:**

- Time signature is simple duple time/  $\frac{2}{4}$
- The tempo slows down with a ritardando at the end of the phrase

2 marks
Metre: $\frac{4}{4}$ /simple/quadruple = ½ mark
Correct tempo indication (eg. Allegro) only = ½ mark

(2)

5.8.2 With which type of cadence does this extract end?

**Answer:** Imperfect cadence

1 mark

(1)

5.8.3 Which type of instrumental group plays in this extract? Make a cross (X) in the appropriate block.

String quartet	<del>String section</del>	Tutti orchestra	String trio
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1 mark

(1)

5.8.4 Who is the composer?

**Answer:** Beethoven

1 mark

(1)

5.9 5.9.1 Identify the texture of the music in the introduction of this extract.

**Answer:** Homophonic

1 mark

(1)

5.9.2 Identify the voice types of the two soloists. Make a cross (X) in the appropriate block.

Baritone and alto	Tenor and soprano	<del>Baritone and soprano</del>	Tenor and alto
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1 mark

(1)



- 5.9.3 Indicate the correct description of the composition technique employed by the singers. Make a cross (X) in the appropriate block.

DESCRIPTION	ANSWER
The two singers use ostinato.	
The two singers use augmentation.	
The two singers use a stretto technique.	
The two singers use imitation.	X

**1 mark** (1)

- 5.9.4 Describe the mood of the music.

**Answer:** Joyous/playful/teasing

**1 mark** (1)

- 5.10 Indicate TWO correct combinations of elements that you hear in the extract. Make a cross (X) in TWO appropriate blocks.

ELEMENTS	ANSWER
Polyphonic texture and major tonality	
Classical orchestra and allegretto	X
Major tonality and compound time	X
Allegro and minor tonality	
Piccolo and trombone prominent	
Homophonic texture and major tonality	X

- 5.11 Indicate TWO correct combinations of elements that you hear in the extract. Make a cross (X) in TWO appropriate blocks.

ELEMENTS	ANSWER
Minor tonality and low voice type	
Minor key, followed by major key	X
Coloratura soprano and largo	
Allegro and minor tonality	X
Coloratura soprano and classical orchestra	X
Homophonic texture, followed by polyphonic texture	

**TWO marks per track** (4)

(28 ÷ 2) **[14]**

**TOTAL SECTION B: 14**

### SECTION C: FORM ANALYSIS (COMPULSORY)

#### QUESTION 6

Read and study the questions for ONE minute.

Violin I  
Violin II  
Violoncello/  
CB

5  
Vln. I  
Vln. II  
Vc.

9  
Vln. I  
Vln. II  
Vc.

P

13  
Vln. I  
Vln. II  
Vc.

1. 2.

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

SECTIONS	BAR NUMBERS
A ½	1-8 ½
B ½	9-16 ½

**2 marks** (2)

6.2 Name the overall form type of this piece.

**Answer:** AB/Binary form **1 mark** (1)

6.3 Name the key and type of cadence at P in bars 11 to 12.

**Answer:**

**Key:** B minor

**Cadence:** Perfect cadence

*B minor = 1 mark*  
*Perfect cadence = 1 mark* (2)

6.4 Study the Violin II and Cello/CB parts in bars 9 and 10. Name ONE compositional technique, apart from repetition used in EACH instrument part.

**Answer:**

**Violin II**

- Arpeggiated chordal figures/broken chords/varied sequence

**Cello/CB**

- Pedal point

*ONE mark per part = 2 marks* (2)

6.5 Identify the type of ensemble that performs this piece. Make a cross (X) in the appropriate block.

Piano trio	<del>String trio</del>	String orchestra	Trio sonata
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**1 mark** (1)

**TOTAL SECTION C: 8**  
**GRAND TOTAL: 30**