



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2011

**MUSIC P2
ANSWER BOOK**

NAME: _____

MARKS: 30

TIME: 1½ hours



This question paper consists of 14 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections: namely SECTION A, SECTION B and SECTION C.
2. This examination will be written while candidates listen to a CD.
3. The CD must be played by the music teacher at the centre in the presence of the invigilator.
4. Each musical extract (track) must be played the number of times specified on the examination paper.
5. Candidates must write their answers on the examination paper.
6. The music teacher must open the CD at least FIVE 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. The music teacher must also ensure that the sound quality and acoustics are acceptable.
7. The last page of the question paper is manuscript paper intended for rough work. It may be removed by the candidate.

[1]

QUESTION 2: DICTATION

TRACK 2 (to be played **FOUR** times) Wait 2 –3 minutes every time after it has been played to give adequate time to complete the answer.

Listen to the following music extract and fill in the missing notation.

The image shows two staves of musical notation in 4/4 time. The first staff contains a sequence of notes: a quarter rest, followed by eighth notes G4, A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2, B1, A1, G1, F#1, E1, D1, C1, B0, A0, G0, F#0, E0, D0, C0, B-1, A-1, G-1, F#-1, E-1, D-1, C-1, B-2, A-2, G-2, F#-2, E-2, D-2, C-2, B-3, A-3, G-3, F#-3, E-3, D-3, C-3, B-4, A-4, G-4, F#-4, E-4, D-4, C-4, B-5, A-5, G-5, F#-5, E-5, D-5, C-5, B-6, A-6, G-6, F#-6, E-6, D-6, C-6, B-7, A-7, G-7, F#-7, E-7, D-7, C-7, B-8, A-8, G-8, F#-8, E-8, D-8, C-8, B-9, A-9, G-9, F#-9, E-9, D-9, C-9, B-10, A-10, G-10, F#-10, E-10, D-10, C-10, B-11, A-11, G-11, F#-11, E-11, D-11, C-11, B-12, A-12, G-12, F#-12, E-12, D-12, C-12, B-13, A-13, G-13, F#-13, E-13, D-13, C-13, B-14, A-14, G-14, F#-14, E-14, D-14, C-14, B-15, A-15, G-15, F#-15, E-15, D-15, C-15, B-16, A-16, G-16, F#-16, E-16, D-16, C-16, B-17, A-17, G-17, F#-17, E-17, D-17, C-17, B-18, A-18, G-18, F#-18, E-18, D-18, C-18, B-19, A-19, G-19, F#-19, E-19, D-19, C-19, B-20, A-20, G-20, F#-20, E-20, D-20, C-20, B-21, A-21, G-21, F#-21, E-21, D-21, C-21, B-22, A-22, G-22, F#-22, E-22, D-22, C-22, B-23, A-23, G-23, F#-23, E-23, D-23, C-23, B-24, A-24, G-24, F#-24, E-24, D-24, C-24, B-25, A-25, G-25, F#-25, E-25, D-25, C-25, B-26, A-26, G-26, F#-26, E-26, D-26, C-26, B-27, A-27, G-27, F#-27, E-27, D-27, C-27, B-28, A-28, G-28, F#-28, E-28, D-28, C-28, B-29, A-29, G-29, F#-29, E-29, D-29, C-29, B-30, A-30, G-30, F#-30, E-30, D-30, C-30, B-31, A-31, G-31, F#-31, E-31, D-31, C-31, B-32, A-32, G-32, F#-32, E-32, D-32, C-32, B-33, A-33, G-33, F#-33, E-33, D-33, C-33, B-34, A-34, G-34, F#-34, E-34, D-34, C-34, B-35, A-35, G-35, F#-35, E-35, D-35, C-35, B-36, A-36, G-36, F#-36, E-36, D-36, C-36, B-37, A-37, G-37, F#-37, E-37, D-37, C-37, B-38, A-38, G-38, F#-38, E-38, D-38, C-38, B-39, A-39, G-39, F#-39, E-39, D-39, C-39, B-40, A-40, G-40, F#-40, E-40, D-40, C-40, B-41, A-41, G-41, F#-41, E-41, D-41, C-41, B-42, A-42, G-42, F#-42, E-42, D-42, C-42, B-43, 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B-211, A-211, G-211, F#-211, E-211, D-211, C-211, B-212, A-212, G-212, F#-212, E-212, D-212, C-212, B-213, A-213, G-213, F#-213, E-213, D-213, C-213, B-214, A-214, G-214, F#-214, E-214, D-214, C-214, B-215, A-215, G-215, F#-215, E-215, D-215, C-215, B-216, A-216, G-216, F#-216, E-216, D-216, C-216, B-217, A-217, G-217, F#-217, E-217, D-217, C-217, B-218, A-218, G-218, F#-218, E-218, D-218, C-218, B-219, A-219, G-219, F#-219, E-219, D-219, C-219, B-220, A-220, G-220, F#-220, E-220, D-220, C-220, B-221, A-221, G-221, F#-221, E-221, D-221, C-221, B-222, A-222, G-222, F#-222, E-222, D-222, C-222, B-223, A-223, G-223, F#-223, E-223, D-223, C-223, B-224, A-224, G-224, F#-224, E-224, D-224, C-224, B-225, A-225, G-225, F#-225, E-225, D-225, C-225, B-226, A-226, G-226, F#-226, E-226, D-226, C-226, B-227, A-227, G-227, F#-227, E-227, D-227, C-227, B-228, A-228, G-228, F#-228, E-228, D-228, C-228, B-229, A-229, G-229, F#-229, E-229, D-229, C-229, B-230, A-230, G-230, F#-230, E-230, D-230, C-230, 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B-251, A-251, G-251, F#-251, E-251, D-251, C-251, B-252, A-252, G-252, F#-252, E-252, D-252, C-252, B-253, A-253, G-253, F#-253, E-253, D-253, C-253, B-254, A-254, G-254, F#-254, E-254, D-254, C-254, B-255, A-255, G-255, F#-255, E-255, D-255, C-255, B-256, A-256, G-256, F#-256, E-256, D-256, C-256, B-257, A-257, G-257, F#-257, E-257, D-257, C-257, B-258, A-258, G-258, F#-258, E-258, D-258, C-258, B-259, A-259, G-259, F#-259, E-259, D-259, C-259, B-260, A-260, G-260, F#-260, E-260, D-260, C-260, B-261, A-261, G-261, F#-261, E-261, D-261, C-261, B-262, A-262, G-262, F#-262, E-262, D-262, C-262, B-263, A-263, G-263, F#-263, E-263, D-263, C-263, B-264, A-264, G-264, F#-264, E-264, D-264, C-264, B-265, A-265, G-265, F#-265, E-265, D-265, C-265, B-266, A-266, G-266, F#-266, E-266, D-266, C-266, B-267, A-267, G-267, F#-267, E-267, D-267, C-267, B-268, A-268, G-268, F#-268, E-268, D-268, C-268, B-269, A-269, G-269, F#-269, E-269, D-269, C-269, B-270, A-270, G-270, F#-270, E-270, D-270, C-270, B-271, A-271, G-271, F#-271, E-271, D-271, C-271, B-272, A-272, G-272, F#-272, E-272, D-272, C-272, B-273, A-273, G-273, F#-273, E-273, D-273, C-273, B-274, A-274, G-274, F#-274, E-274, D-274, C-274, B-275, A-275, G-275, F#-275, E-275, D-275, C-275, B-276, A-276, G-276, F#-276, E-276, D-276, C-276, B-277, A-277, G-277, F#-277, E-277, D-277, C-277, B-278, A-278, G-278, F#-278, E-278, D-278, C-278, B-279, A-279, G-279, F#-279, E-279, D-279, C-279, B-280, A-280, G-280, F#-280, E-280, D-280, C-280, B-281, A-281, G-281, F#-281, E-281, D-281, C-281, B-282, A-282, G-282, F#-282, E-282, D-282, C-282, B-283, A-283, G-283, F#-283, E-283, D-283, C-283, B-284, A-284, G-284, F#-284, E-284, D-284, C-284, B-285, A-285, G-285, F#-285, E-285, D-285, C-285, B-286, A-286, G-286, F#-286, E-286, D-286, C-286, B-287, A-287, G-287, F#-287, E-287, D-287, C-287, B-288, A-288, G-288, F#-288, E-288, D-288, C-288, B-289, A-289, G-289, F#-289, E-289, D-289, C-289, B-290, A-290, G-290, F#-290, E-290, D-290, C-290, B-291, A-291, G-291, F#-291, E-291, D-291, C-291, B-292, A-292, G-292, F#-292, E-292, D-292, C-292, B-293, A-293, G-293, F#-293, E-293, D-293, C-293, B-294, A-294, G-294, F#-294, E-294, D-294, C-294, B-295, A-295, G-295, F#-295, E-295, D-295, C

QUESTION 3: CADENCES

Tracks 3, 4, 5 and 6 each to be played TWICE.

Listen to each track and determine which cadence you hear. Make a cross (X) in the box next to the answer of your choice.

- | | | | | | | | | | | |
|-----|----------------|--------|--------------------------|-------------|--------------------------|---------|--------------------------|-----------|--------------------------|-----|
| 3.1 | Track 3 | Plagal | <input type="checkbox"/> | Interrupted | <input type="checkbox"/> | Perfect | <input type="checkbox"/> | Imperfect | <input type="checkbox"/> | (1) |
| 3.2 | Track 4 | Plagal | <input type="checkbox"/> | Interrupted | <input type="checkbox"/> | Perfect | <input type="checkbox"/> | Imperfect | <input type="checkbox"/> | (1) |
| 3.3 | Track 5 | Plagal | <input type="checkbox"/> | Interrupted | <input type="checkbox"/> | Perfect | <input type="checkbox"/> | Imperfect | <input type="checkbox"/> | (1) |
| 3.4 | Track 6 | Plagal | <input type="checkbox"/> | Interrupted | <input type="checkbox"/> | Perfect | <input type="checkbox"/> | Imperfect | <input type="checkbox"/> | (1) |
- [4]**

TOTAL SECTION A: 8

SECTION B: RECOGNITION OF GENRE AND MUSIC CONCEPTS**QUESTION 4**

Tracks 7, 8, 9 and 10 will each be played in succession **THREE** times.

Listen to the following FOUR extracts:

- Track 7: *Canon* – Pachelbel (original)
- Track 8: *Canon* – Pachelbel (2nd version)
- Track 9: *Canon* – Pachelbel (3rd version)
- Track 10: *Canon* – Pachelbel (4th version)

Match the description in COLUMN A with the appropriate track by making a cross (X) in the relevant block.

COLUMN A	Track 7	Track 8	Track 9	Track 10
Introduction				
Introduction by electronic keyboard				
Introduction by strings				
Slow introduction by piano				
Introduction by organ				
Style/Genre				
Romantic Style				
Hip-Hop/Pop Style				
Rock Sound				
Chamber Music				
Instrumentation				
Strong drum beat				
Accompaniment based on arpeggios				
Prominent electric guitar				
Constant flow of quaver notes by strings				
Harmony and melody				
Rich polyphonic sound				
Embellished melody				
Rap with harmonic background vocals				
Vocal sound effects used				

(16 ÷ 4)

[4]

QUESTION 5**Tracks 11 to 22 (will be played in succession for the first time)**

- Candidates must be given enough time to read through the questions below.
- Wait \pm 2 minutes after each track.
- Listen to tracks 11 to 22 and answer any FOUR of the questions based on the extracts.
- Track 11 to 22 will be played in succession a second time.
- Clearly indicate your FOUR choices by circling the number of the question of your choice.
- Do NOT answer more than FOUR questions. If you answer more than FOUR questions, only the first four choices will be marked.

5.1 **Track 11** 5.1.1 Identify the genre of this extract.

Answer: _____ (1)

5.1.2 Name the title of this extract.

Answer: _____ (1)

5.2 **Track 12** 5.2.1 Identify the genre of this extract. Make a cross (X) at the correct answer.

Blues	Swing
-------	-------

(1)

5.2.2 Name ONE artist associated with this style.

Answer: _____ (1)

5.3 **Track 13** 5.3.1 Identify the genre of this extract. Make a cross (X) at the correct answer.

Disco	Rock
-------	------

(1)

5.3.2 Name the instrument you can hear at the beginning.

Answer: _____ (1)

5.4 **Track 14** 5.4.1 With which style do you associate this extract? Make a cross (X) at the correct answer.

Romantic	Jazz
----------	------

(1)

5.4.2 Give ONE reason to support your answer above.

Answer: _____ (1)

- 5.5 **Track 15** 5.5.1 With which musical style do you associate this extract?
Answer: _____ (1)
- 5.5.2 Identify the artist in the extract.
Answer: _____ (1)
- 5.6 **Track 16** 5.6.1 With which contemporary international style would you associate this extract?
Answer: _____ (1)
- 5.6.2 What style does the vocal artist incorporate in this extract?
Answer: _____ (1)
- 5.7 **Track 17** 5.7.1 Identify the genre of this extract.
Answer: _____ (1)
- 5.7.2 Name a possible composer of the above work.
Answer: _____ (1)
- 5.8 **Track 18** 5.8.1 Identify the genre of this extract.
Answer: _____ (1)
- 5.8.2 Give ONE reason for your answer above.
Answer: _____
_____ (1)
- 5.9 **Track 19** 5.9.1 To which popular music genre does this extract belong?
Make a cross (X) at the correct answer.
- | | | |
|-----|----------|-----|
| R&B | Boy Band | Pop |
|-----|----------|-----|
- (1)
- 5.9.2 Name ONE artist or group associated with the above genre.
Answer: _____ (1)

- 5.10 **Track 20** 5.10.1 With which style do you associate this music? Make a cross (X) at the correct answer.

African Jazz	African Traditional	Afro Pop
--------------	---------------------	----------

(1)

- 5.10.2 Name ONE artist representative of the above style.

Answer: _____

(1)

- 5.11 **Track 21** 5.11.1 What is the form of this extract?

Answer: _____

(1)

- 5.11.2 To which style period does it belong?

Answer: _____

(1)

- 5.12 **Track 22** 5.12.1 With which genre would you associate this extract?

African Traditional	Folk Music
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(1)

- 5.12.2 Which idiophone can be heard in this extract?

Answer: _____

(1)

[8]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 6: TRACK 23 to be played TWICE

Listen to the *Minuet and Trio* by J. Haydn, Hob XVI/2, and answer all the questions that follow.

Menuetto

The musical score for the Minuet by J. Haydn, Hob XVI/2, is presented in two systems. The first system contains measures 1 through 8, and the second system contains measures 9 through 24. The piece is in 3/4 time, B-flat major, and consists of 24 measures. The score includes various musical notations such as treble and bass clefs, key signature (two flats), time signature (3/4), and dynamic markings (mf, p, mp). It also features fingerings, slurs, and trills. The piece ends with a repeat sign at measure 24.

Trio

p

mf

pp

mp

mf

p

Menuetto da capo

6.1 From which style period is this work?

Answer: _____

(1)

6.2 To which key does it modulate in bar 8 and how is it related to the main key?

Answer: _____

(2)

6.3 6.3.1 What is the form of this entire work?

Answer: _____

(1)

6.3.2 Give an analysis of the sections that make up this work by completing the table below. Fill in the missing information from (a) – (f).

	FORM	SECTIONS	KEYS
Minuet	(a) _____	A: Bar 1 – 14	Bb major
		(c) _____	
Trio	(b) _____	(d) _____	(f) _____
		(e) _____	

(6 ÷ 2) (3)

6.4 This movement is taken from a sonata. Give a brief definition of a sonata.

Answer: _____

(2)

6.5 What is the non-harmonic function of the 3rd melody note in bar 6?

Answer: _____

(1)

6.6 Name the compositional techniques used in the following bars.

Bar 11 – 12: _____

Bar 35 – 38: _____

(2)

6.7 Identify the following harmonies: e.g. V7, Tonic etc.

Bar 2, Beat 3: _____

Bar 10: _____

(2)

6.8 Name the KEY and CADENCE in bars 39 – 40.

Answer: _____

(2)

6.9 Name the following intervals.

Bar 5, D – Bb: _____

Bar 15, E – F: _____

(2)

6.10 In the *Minuet*, a performance direction was omitted on the score. Correct this error by inserting the necessary sign on the score.

Answer: _____

(1)

6.11 What is the meaning of *Menuetto Da Capo* at the end of the piece?

Answer: _____ (1)

TOTAL SECTION C: (20 ÷ 2) 10

GRAND TOTAL: 30

ROUGH WORK:

