



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P2

FEBRUARY/MARCH 2015

CENTRE NUMBER:

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

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MARKS: 30

TIME: 1½ hours



* M U S D M 2 *

This question paper consists of 17 pages and 1 page of manuscript paper.



INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

| | |
|-------------------------|------|
| SECTION A (Aural) | (10) |
| SECTION B (Recognition) | (12) |
| SECTION C (Form) | (8) |
2. QUESTION 1, QUESTION 2, QUESTION 3 and QUESTION 7 are compulsory.
3. Answer QUESTION 4 (Western Art Music (WAM)) OR QUESTION 5 (JAZZ) OR QUESTION 6 (Indigenous African Music (IAM)).
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 written 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. The candidate may remove this page.
8. Candidates may not have access to any musical instrument for the duration of the examination.
9. Write neatly and legibly.



INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each musical extract (track) must be played the number of times specified on the question paper.
3. Allow adequate time between tracks to offer candidates time to think and write their answers before playing the next track.
4. The number of the track must be announced clearly each time before it is played.
5. If a school offers more than one stream (Western Art Music (WAM), JAZZ, Indigenous African Music (IAM)), the following guidelines must be followed:
 - Each stream must write the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with musical extracts.
 - An invigilator must be present in each venue.
 - The tracks have to be played as follows:
 - WAM candidates: Tracks 1–17 and Tracks 31–34
 - JAZZ candidates: Tracks 1–11, Tracks 18–23 and Tracks 31–34
 - IAM candidates: Tracks 1–11 and Tracks 24–34
6. A battery-powered CD player must be available in case of a power failure.



MARKING GRID

| SECTION A: AURAL | TOTAL | MARKER | MODERATOR |
|-------------------------|--------------|---------------|------------------|
| QUESTION 1 (COMPULSORY) | 4 | | |
| QUESTION 2 (COMPULSORY) | 6 | | |
| SUBTOTAL | 10 | | |

| SECTION B: RECOGNITION | TOTAL | MARKER | MODERATOR |
|-------------------------------|--------------|---------------|------------------|
| QUESTION 3 (COMPULSORY) | 4 | | |
| AND | | | |
| QUESTION 4 (WAM) | 8 | | |
| OR | | | |
| QUESTION 5 (JAZZ) | 8 | | |
| OR | | | |
| QUESTION 6 (IAM) | 8 | | |
| SUBTOTAL | 12 | | |

| SECTION C: FORM | TOTAL | MARKER | MODERATOR |
|-------------------------|--------------|---------------|------------------|
| QUESTION 7 (COMPULSORY) | 8 | | |
| SUBTOTAL | 8 | | |

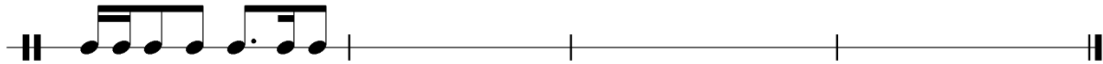
| | | | |
|--------------------|-----------|--|--|
| GRAND TOTAL | 30 | | |
|--------------------|-----------|--|--|



SECTION A: AURAL**QUESTION 1**

Play Track 1 FOUR times. Pause for 30 seconds after each repetition.

- 1.1 Listen to the melodic and rhythmic phrase. Add the time signature. Notate only the rhythm of the missing notes in bars 2, 3 and 4.

**[4]**

Play Track 1 ONCE more.

QUESTION 2

Play Track 2 ONCE to provide a general overview.

Listen to *The Entertainer* by Scott Joplin while you follow the right-hand part of the score and then answer the questions that follow.

The Entertainer

Scott Joplin

The musical score for 'The Entertainer' by Scott Joplin, right-hand part, is shown. It consists of five staves of music in 2/4 time. The score is marked with various musical notations, including eighth notes, sixteenth notes, and rests. The score is divided into measures, with measure numbers 5, 9, 13, and 17 indicated. Labels (a) through (f) are placed above specific musical phrases for analysis.

Play Track 2 again.

2.1 Circle ONE articulation indication on the score. (1)

Play Track 3 ONCE.

2.2 Describe the difference that you hear between (a) and (b). (1)



Play Track 4 TWICE.

- 2.3 There is one accidental missing in bar 3 at (c). Fill in the appropriate accidental at the correct place on the score. (1)

Play Track 5 THREE times.

- 2.4 Identify the cadence at bars 15² and 16¹ at (e). (1)
-

Play Track 6 TWICE.

- 2.5 Name the type of non-chordal note that you hear in bar 17 at (f). (Do NOT write the letter name or the note value.) (1)
-

Play Track 7 TWICE.

- 2.6 Which ONE of the extracts below matches the music that you hear in bars 9–10 at (d)? Make a cross (X) in the appropriate block.


☐

☐

☐

☐

(1)
[6]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

Study the items in COLUMN A in QUESTIONS 3.1–3.4 for two minutes.

| |
|--------------------|
| Play Track 8 ONCE. |
|--------------------|

- 3.1 Mark TWO items in COLUMN A that relate to Track 8. Make a cross (X) in TWO appropriate blocks.

| COLUMN A | Track 8 |
|-----------------------|---------|
| Chordal accompaniment | |
| Baroque | |
| Tenor range | |
| Musical theatre | |
| Ostinato | |
| Art song | |

(2)

| |
|--------------------|
| Play Track 9 ONCE. |
|--------------------|

- 3.2 Mark TWO items in COLUMN A that relate to Track 9. Make a cross (X) in TWO appropriate blocks.

| COLUMN A | Track 9 |
|---------------------|---------|
| Swing rhythm | |
| Guitar introduction | |
| 12-bar blues | |
| Clarinet | |
| Trumpet | |
| Saxophone | |

(2)

| |
|---------------------|
| Play Track 10 ONCE. |
|---------------------|

- 3.3 Mark TWO items in COLUMN A that relate to Track 10. Make a cross (X) in TWO appropriate blocks.

| COLUMN A | Track 10 |
|-------------------|----------|
| A cappella | |
| Art song | |
| Male voice choir | |
| Ostinato | |
| Ululation | |
| Call and response | |

(2)

Play Track 11 ONCE.

- 3.4 Mark TWO items in COLUMN A that relate to Track 11. Make a cross (X) in TWO appropriate blocks.

| COLUMN A | Track 11 |
|----------------------|----------|
| String accompaniment | |
| R&B | |
| Tenor range | |
| 6 8 | |
| Guitar introduction | |
| Improvisation | |

(2)

Play Tracks 8 to 11 ONCE more in succession.

(8 ÷ 2) **[4]**



Answer QUESTION 4 (WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (IAM).

QUESTION 4: WAM

Play Track 12 FOUR times. Pause for 30 seconds after each repetition.

- 4.1 Listen to the extracts from Beethoven's *Symphony No. 6 Op. 68* and answer the questions.

4.1.1 From which movement was this extract taken?

_____ (1)

4.1.2 Write down an Italian music term to describe the tempo of this extract.

_____ (1)

4.1.3 Which section of the orchestra plays the melody in this extract?

_____ (1)

4.1.4 What is the time signature of this movement?

_____ (1)

Play Track 13 TWICE.

- 4.1.5 Which ONE of the playing techniques below do you hear in the string section of this extract? Make a cross (X) in the appropriate block.

| | | |
|---------|-----------|-----------|
| Tremolo | Pizzicato | Col legno |
|---------|-----------|-----------|

(1)

- 4.2 Listen to the extracts and answer the questions that follow.

Play Track 14 TWICE.

4.2.1 Identify the composer and title of this work.

Composer: _____

Title: _____ (2)

4.2.2 Name the character who sings this extract.

_____ (1)



- 4.2.3 State TWO ways in which the composer portrays intense emotion in this aria.

(2)

Play Track 15 ONCE.

- 4.2.4 What is the tonality of this extract? Make a cross (X) in the appropriate block.

| | | | |
|-------|-------|-------|--------|
| Minor | Major | Modal | Atonal |
|-------|-------|-------|--------|

(1)

- 4.3 Listen to the extracts and answer the questions that follow.

Play Track 16 ONCE.

- 4.3.1 Name the TWO string instruments that play the opening melody at the beginning of the extract.

(1)

Play Track 17 TWICE.

- 4.3.2 Choose the style period that you associate with this extract. Make a cross (X) in the appropriate block.

| | | | |
|---------|-----------|----------|--------|
| Baroque | Classical | Romantic | Modern |
|---------|-----------|----------|--------|

(1)

- 4.3.3 Choose the time signature of this extract. Make a cross (X) in the appropriate block.

| | | | |
|---|---|---|---|
| 4 | 6 | 9 | 5 |
| 4 | 8 | 8 | 4 |

(1)

- 4.3.4 Name the non-melodic percussion instrument that you hear in this extract.

(16 ÷ 2)

(1)
[8]

OR



QUESTION 5: JAZZ

5.1 Listen to the extracts and answer the questions that follow.

Play Track 18 TWICE.

5.1.1 Identify the artist(s).

_____ (1)

5.1.2 Name the solo instrument which improvises with the vocal part.

_____ (1)

Play Track 19 ONCE.

5.1.3 With which South African jazz style do you associate this music? Make a cross (X) in the appropriate block.

| | | | |
|-------|--------|----------|----------|
| Kwela | Marabi | New jazz | Mbaqanga |
|-------|--------|----------|----------|

 (1)

5.1.4 Give TWO reasons for your answer to QUESTION 5.1.3.

_____ (2)

5.2 Listen to the extracts and answer the questions that follow.

Play Track 20 TWICE.

5.2.1 With which of the artists below do you associate this music? Make a cross (X) in the appropriate block.

| | | | |
|--------------------|----------------------|---------------------------|-----------------|
| Spokes Mashiane | The Jazz Epistles | The Flying Jazz Queens | Lemmy Mabaso |
|--------------------|----------------------|---------------------------|-----------------|

 (1)

5.2.2 Identify the style of jazz being played.

_____ (1)

5.2.3 Name the instrument that plays the improvised solo.

_____ (1)



Play Track 21 TWICE.

5.2.4 Name ONE instrument from the rhythm section.

_____ (1)

5.2.5 Which rhythmic device do you hear in this extract? Make a cross (X) in the appropriate block.

| | | |
|------------|--------------|-------------|
| Polyrhythm | Triple metre | Syncopation |
|------------|--------------|-------------|

 (1)

5.3 Listen to the extracts and answer the questions that follow.

Play Track 22 TWICE.

5.3.1 With which of the following artists do you associate this music? Make a cross (X) in the appropriate block.

| | | |
|---------------|--------------|--------------|
| Miriam Makeba | Sello Galane | Lemmy Mabaso |
|---------------|--------------|--------------|

 (1)

5.3.2 Write down the name of the song.

_____ (1)

5.3.3 Identify the style of jazz being played.

_____ (1)

5.3.4 Name TWO instruments that play solo improvisations.

_____ (2)

Play Track 23 ONCE.

5.3.5 Name the compositional/performance technique that is used by these two instruments.

_____ (1)
(16 ÷ 2) **[8]**

OR

QUESTION 6: IAM

6.1 Listen to the extracts and answer the questions that follow.

Play Track 24 TWICE.

6.1.1 What African style of singing is used here?

_____ (1)

6.1.2 Name ONE group with whom you associate this song.

_____ (1)

6.1.3 Which ONE of the following vocal features/techniques do you hear in this extract? Make a cross (X) in the appropriate block.

| | | | |
|-----------|----------|-------------|-----------|
| Ululation | Scatting | Crepitation | Yodelling |
|-----------|----------|-------------|-----------|

 (1)

Play Track 25 ONCE.

6.1.4 State TWO features of this style of singing.

_____ (2)

Play Track 26 ONCE and then play Track 27 ONCE.

6.1.5 Compare Track 26 with Track 27 in terms of beat and tempo by completing the table below.

| | Track 26 | Track 27 |
|--------------|----------|----------|
| Beat | | |
| Tempo | | |

(2)

Play Tracks 26 and 27 ONCE more in succession.

6.2 Listen to the extracts and answer the questions that follow.

Play Track 28 THREE times.

6.2.1 Identify the South African music style.

_____ (1)

6.2.2 With which of the following artists do you associate this music?
Make a cross (X) in the appropriate block.

| | | |
|--------------------|---------------|---------------|
| Manhattan Brothers | Soul Brothers | Jabu Khanyile |
|--------------------|---------------|---------------|

 (1)

6.2.3 Identify TWO instruments (excluding the voice) that you hear in this extract.

_____ (2)

6.3 Listen to the extracts and answer the questions that follow.

Play Track 29 ONCE.

6.3.1 Identify the title and composer of this music.

_____ (2)

Play Track 30 ONCE.

6.3.2 With which South African music style do you associate this extract?

_____ (1)

6.3.3 Give TWO reasons for your answer to QUESTION 6.3.2.

_____ (2)
(16 ÷ 2) [8]

TOTAL SECTION B: 12



SECTION C: FORM**QUESTION 7**

Read and study the questions for ONE minute.

Play Track 31 ONCE to provide an overview.

Crazy

Willie Nelson

Introduction/Inleiding

6 Cra-zy_

10 Cra-zy for fee-lin' so lone-ly_ I'm cra-zy_

14 Cra-zy for fee-lin' so blue. I knew_ you'd

18 love me as long as you want-ed_ and then some day you'd

22 leave me for some-bo - dy new. Wor-ry_

26 why do I let my-self wor ry_ Won- d'rin'

30 what in the world did I do_ I'm Cra-zy_ for

33 think-ing that my love could hold you_ I'm

Cra-zy for try-in', and Cra-zy for cry-in' and I'm Cra-zy for lov - in' you.



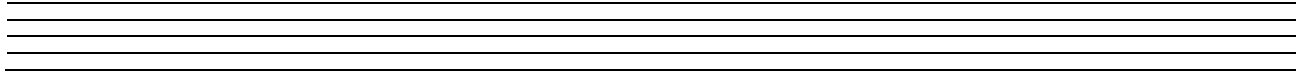
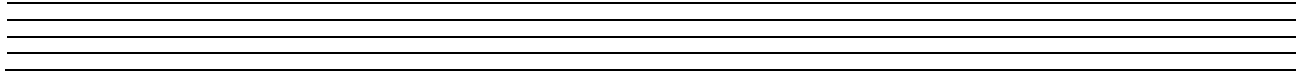
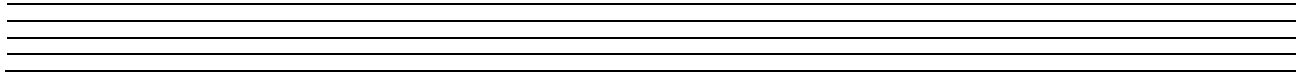
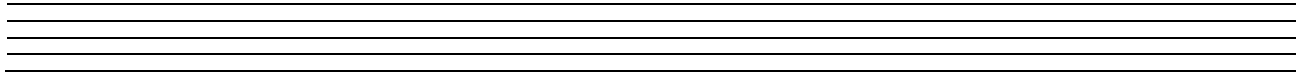
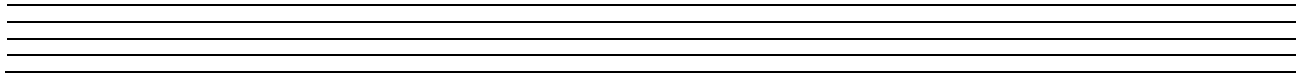
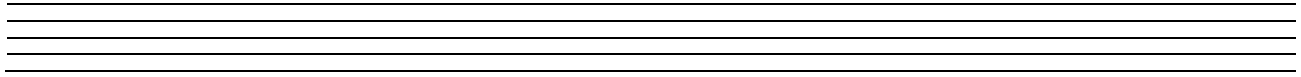
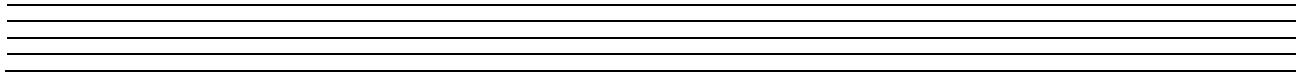
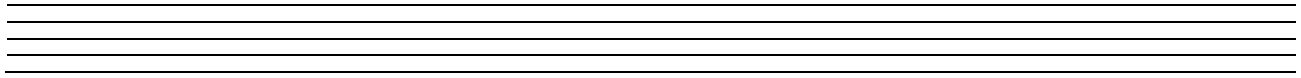
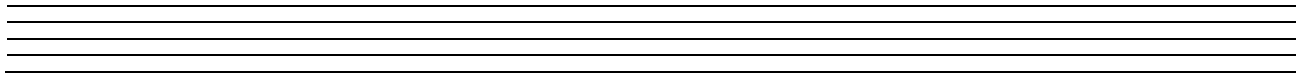
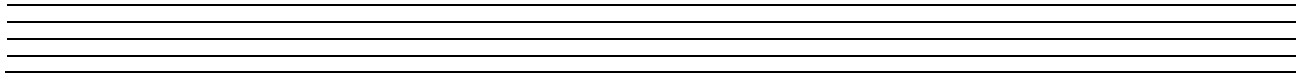
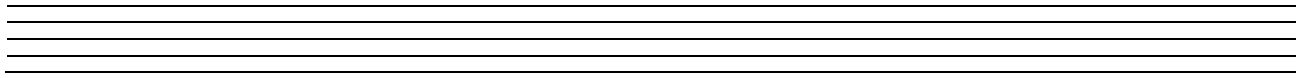
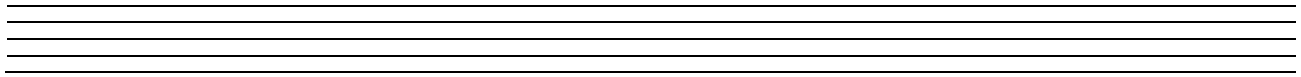
| |
|---------------------|
| Play Track 32 ONCE. |
|---------------------|

- 7.1 Analyse the form of this piece. Indicate the main sections on the score by writing capital letters (for example C, D) above the score at the beginning of each section. (4)
- 7.2 Name the overall form type of this song. (1)
-
- 7.3 To which key does the song modulate and in which bars does the modulation occur? (2)
-
-
- 7.4 Identify the compositional technique used in bars 33 and 34. Make a cross (X) in the appropriate block. (1)
- | | | | |
|----------|-----------------|------------|-----------|
| Sequence | Varied sequence | Repetition | Imitation |
|----------|-----------------|------------|-----------|

| |
|---------------------|
| Play Track 33 ONCE. |
|---------------------|

TOTAL SECTION C: 8
GRAND TOTAL: 30





Handwriting practice lines consisting of 12 sets of four horizontal lines each, providing a guide for letter height and placement.



Speel Snit 32 EEN keer.

7.1 Analiseer die vorm van hierdie stuk. Dui die hoofseksies op die partituur aan deur hoofletters (byvoorbeeld C, D) boaan die partituur aan die begin van elke seksie te skryf.

(4)

7.2 Noem die algehele vorm tipe van hierdie lied.

(1)

7.3 Na watter toonsoort moduleer die lied en in watter mate vind die modulاسie plaas?

(2)

7.4 Identifiseer die komposisie tegniek wat in maat 33 en 34 gebruik word. Maak 'n kruisie (X) in die toepaslike blokkie.

(1)

| | | | |
|---------|---------------------|-----------|------------|
| Sekwens | Gevarieerde sekwens | Herhaling | Nabootsing |
|---------|---------------------|-----------|------------|

Speel Snit 33 EEN keer.

TOTAAL AFDELING C: 8
GROOTTOTAAL: 30



AFDELING C: VORM

VRAAG 7

Lees en bestudeer die vrae op die volgende bladsy vir EEN minuut.

Speel Snit 31 EEN keer om 'n algehele indruk te gee.

Crazy

Willie Nelson

Introduction/Inteiding

6
Cra-zy for fee- lin' so lone-ly — I'm cra-zy —
10
Cra-zy for fee- lin' so blue. I knew — you'd
14
love me as long as you want-ed — and then some day you'd
18
leave me for some-bo - dy new. Wor-ry —
22
why do I let my-self wor-ry — Won-d'rin'
26
what in the world did I do — I'm Cra-zy — for
30
think-ing that my love could hold you — I'm
33
Cra-zy for try-in', and Cra-zy for cry-in' and I'm Cra-zy for lov - in' you.



EASTERN CAPE

Blaai om asseblief

Kopiereg voorbehou

6.2 Luister na die uittreksels en beantwoord die vrae wat volg.

Speel Snit 28 DRIE keer.

6.2.1 Identifiseer die Suid-Afrikaanse musiekstyl.

6.2.2 Met watter van die kunstenaars hieronder assosieer jy hierdie musiek? Maak 'n kruisie (X) in die toepaslike blokke.

| | | |
|--------------------|---------------|---------------|
| Manhattan Brothers | Soul Brothers | Jabu Khanyile |
|--------------------|---------------|---------------|

6.2.3 Identifiseer TWEE instrumente (die stem uitgesluit) wat jy in hierdie uittreksel hoor.

(2)

6.3 Luister na die uittreksels en beantwoord die vrae wat volg.

Speel Snit 29 EEN keer.

6.3.1 Identifiseer die titel en komponis van hierdie musiek.

(2)

6.3.2 Met watter Suid-Afrikaanse musiekstyl assosieer jy hierdie uittreksel?

Speel Snit 30 EEN keer.

6.3.3 Gee TWEE redes vir jou antwoord op VRAAG 6.3.2.

(1)

(2)
[8]

TOTAAL AFDELING B:

12



VRAAG 6: IAM

6.1 Luister na die uittreksels en beantwoord die vrae wat volg.

Speel Snit 24 TWEE keer.

6.1.1 Watter Afrika-sangstyl word hier gebruik?

(1)

6.1.2 Noem EEN groep met wie jy hierdie lied assosieer.

(1)

6.1.3 Watter EEN van die vokale eienskappe/tegnieke hieronder hoor jy in hierdie uittreksel? Maak 'n kruisie (X) in die toepaslike blokkie.

| | | | |
|----------|----------|-----------|-------|
| Ululasie | Scatting | Kreptasie | Jodel |
|----------|----------|-----------|-------|

(1)

Speel Snit 25 EEN keer.

6.1.4 Noem TWEE karaktereieenskappe van hierdie sangstyl.

(2)

Speel Snit 26 EEN keer en speel dan Snit 27 EEN keer.

6.1.5 Vergelyk die maatslag en tempo van Snit 26 met die van Snit 27 deur die tabel hieronder te voltooi.

| | Snit 26 | Snit 27 |
|----------|---------|---------|
| Maatslag | | |
| Tempo | | |

(2)

Speel Snit 26 en Snit 27 nog EEN keer direk na mekaar.



Speel Snit 21 TWEE keer.

5.2.4

Noem EEN instrument in die ritmeseksie.

(1)

5.2.5

Watter ritmiese tegniek hoor jy in hierdie uittreksel? Maak 'n kruisie (X) in die toepaslike blokke.

Poliritme

Drieslagmaat

Sinkopasie

(1)

5.3

Luister na die uittreksels en beantwoord die vrae wat volg.

(1)

Speel Snit 22 TWEE keer.

5.3.1

Met watter EEN van die kunstenaars hieronder assosieer jy hierdie musiek? Maak 'n kruisie (X) in die toepaslike blokke.

Miriam Makeba

Sello Galane

Lemmy Mabaso

(1)

5.3.2

Skryf die naam van die lied neer.

(1)

5.3.3

Identifiseer die jazz-styl wat hier gespeel word.

(1)

5.3.4

Noem TWEE instrumente wat solo-improvisasies speel.

(2)

Speel Snit 23 EEN keer.

5.3.5

Noem die komposisie-/voordragtegniek wat deur hierdie twee instrumente gebruik word.

(1)

[8]

(16 ÷ 2)

OF



VRAAG 5: JAZZ

5.1 Luister na die uittreksels en beantwoord die vrae wat volg.

Speel Snit 18 TWEE keer.

5.1.1 Identifiseer die kunstenaar(s).

(1)

5.1.2 Noem die solo-instrument wat saam met die vokale party improviseer.

(1)

Speel Snit 19 EEN keer.

5.1.3 Met watter Suid-Afrikaanse jazz-styl assosieer jy hierdie musiek? Maak 'n kruisie (X) in die toepaslike blokkie.

| | | | |
|-------|--------|----------|----------|
| Kwêla | Marabi | New jazz | Mbaqanga |
|-------|--------|----------|----------|

(1)

5.1.4 Gee TWEE redes vir jou antwoord op VRAAG 5.1.3.

(2)

5.2 Luister na die uittreksels en beantwoord die vrae wat volg.

Speel Snit 20 TWEE keer.

5.2.1 Met watter van die kunstenaars hieronder assosieer jy hierdie musiek? Maak 'n kruisie (X) in die toepaslike blokkie.

| | | | |
|---------|----------|-------------|--------|
| Spokes | The Jazz | The Flying | Lemmy |
| Mashane | Epistles | Jazz Queens | Mabaso |

(1)

5.2.2 Identifiseer die jazz-styl wat gespeel word.

(1)

5.2.3 Noem die instrument wat die geïmproviseerde soloparty speel.

(1)



4.2.3 Noem TWEE maniere waarop die komponis intense emosie in hierdie aria uitbeeld.

(2)

Speel Snit 15 EEN keer.

4.2.4 Wat is die tonaliteit van hierdie uittreksel? Maak 'n kruisie (X) in die toepaslike blokke.

(1)

| | | | |
|--------|--------|--------|---------|
| Mineur | Majeur | Modaal | Atonaal |
|--------|--------|--------|---------|

4.3 Luister na die uittreksels en beantwoord die vrae wat volg.

Speel Snit 16 EEN keer.

4.3.1 Noem die TWEE strykinstrumente wat die openingsmelodie aan die begin van die uittreksel speel.

(2)

Speel Snit 17 TWEE keer.

4.3.2 Kies die styltydperk wat jy met hierdie uittreksel assosieer. Maak 'n kruisie (X) in die toepaslike blokke.

(1)

| | | | |
|-------|----------|-----------|--------|
| Barok | Klassiek | Romanties | Modern |
|-------|----------|-----------|--------|

4.3.3 Kies die tydmaatteken van hierdie uittreksel. Maak 'n kruisie (X) in die toepaslike blokke.

(1)

| | | | | | |
|---|---|---|---|---|---|
| 4 | 6 | 8 | 9 | 5 | 4 |
|---|---|---|---|---|---|

4.3.4 Noem die nie-melodiese slaginstrument wat jy in hierdie uittreksel hoor.

(1)
[8]

(16 ÷ 2)

OF



Beantwoord VRAAG 4 (WKM) OF VRAAG 5 (JAZZ) OF VRAAG 6 (IAM).

VRAAG 4: WKM

| |
|---|
| Speel Snit 12 VIER keer. Wag 30 sekondes na elke herhaling. |
|---|

- 4.1 Luister na die uittreksels uit Beethoven se *Sinfonie Nr. 6 Op. 68* en beantwoord die vrae.

4.1.1 Uit watter beweging is hierdie uittreksel geneem?

(1)

4.1.2 Skryf 'n Italiaanse musiekterm neer om die tempo van hierdie uittreksel te beskryf.

(1)

4.1.3 Watter seksie van die orkes speel die melodie in hierdie uittreksel?

(1)

4.1.4 Wat is die tydmaatteken van hierdie beweging?

(1)

| |
|--------------------------|
| Speel Snit 13 TWEE keer. |
|--------------------------|

4.1.5 Watter EEN van die uitvoeringstegnieke hieronder hoor jy in die strykerseksie van hierdie uittreksel? Maak 'n kruisie (X) in die toepaslike blokkie.

(1)

| | | |
|---------|-----------|-----------|
| Tremolo | Pizzicato | Col legno |
|---------|-----------|-----------|

4.2 Luister na die uittreksels en beantwoord die vrae wat volg.

| |
|--------------------------|
| Speel Snit 14 TWEE keer. |
|--------------------------|

4.2.1 Identifiseer die komponis en titel van hierdie werk.

Komponis:

Titel:

(2)

4.2.2 Noem die karakter wat hierdie uittreksel sing.

(1)



Speel Snit 11 EEN keer.

3.4 Merk TWEE items in KOLOM A wat met Snit 11 verband hou. Maak 'n kruisie (X) in TWEE toepaslike blokkies.

| KOLOM A | Snit 11 |
|--------------------|---------|
| Strykerbegeleiding | |
| R&B | |
| Tenor-omvang | |
| 8 6 | |
| Kitaarinleiding | |
| Improvisasie | |

Speel Snit 8 tot 11 nog EEN keer direk na mekaar.

(2)

(8 ÷ 2) [4]



AFDELING B: HERKENNING VAN MUSIKALE BEGRIPE
VRAAG 3: ALGEMENE BELUISTERING (VERPLIGTEND)

Bestudeer die items in KOLOM A in VRAAG 3.1–3.4 vir twee minute.

Speel Snit 8 EEN keer.

3.1 Merk TWEE items in KOLOM A wat met Snit 8 verband hou. Maak 'n kruisie (X) in TWEE toepaslike blokkies.

| | |
|-------------------|---------------|
| KOLOM A | Snit 8 |
| Akkordbegeleiding | |
| Barok | |
| Tenoor-omvang | |
| Musiekteater | |
| Ostinato | |
| Kunslied | |

(2)

Speel Snit 9 EEN keer.

3.2 Merk TWEE items in KOLOM A wat met Snit 9 verband hou. Maak 'n kruisie (X) in TWEE toepaslike blokkies.

| | |
|-----------------|---------------|
| KOLOM A | Snit 9 |
| Swing-ritme | |
| Kitaraanleiding | |
| 12-maat-blues | |
| Klarinet | |
| Trompet | |
| Saksofoon | |

(2)

Speel Snit 10 EEN keer.

3.3 Merk TWEE items in KOLOM A wat met Snit 10 verband hou. Maak 'n kruisie (X) in TWEE toepaslike blokkies.

| | |
|------------------|----------------|
| KOLOM A | Snit 10 |
| A cappella | |
| Kunslied | |
| Mannekoor | |
| Ostinato | |
| Uilaste | |
| Roep en antwoord | |

(2)



Speel Snit 4 TWEE keer.

- 2.3 Een toevallige teken ontbreek in maat 3 by (c). Vul die geskikte toevallige teken op die korrekte plek op die partituur in.

(1)

Speel Snit 5 DRIE keer.

- 2.4 Identifiseer die kadens in maat 15² en 16¹ by (e).

(1)

Speel Snit 6 TWEE keer.

- 2.5 Benoem die soort nie-akkoordnoot wat jy in maat 17 by (f) hoor. (MOENIE die letternaam of die nootwaarde neerskryf NIE.)

(1)

Speel Snit 7 TWEE keer.

- 2.6 Watter EEN van die uittreksels hieronder pas by die musiek wat jy in maat 9–10 by (d) hoor? Maak 'n kruisie (X) in die toepaslike blokkie.

| | |
|--------------------------|--|
| <input type="checkbox"/> |  |
| <input type="checkbox"/> |  |
| <input type="checkbox"/> |  |
| <input type="checkbox"/> |  |

[6]
(1)

TOTAAL AFDELING A: 10



VRAAG 2

Speel Snit 2 EEN keer om 'n algemene oorsig te gee.

Luister na *The Entertainer* deur Scott Joplin terwyl jy die regterhandparty van die partituur volg en beantwoord dan die vrae wat volg.

The Entertainer

Scott Joplin

Speel Smit 2 nog 'n keer.

2.1 Omkring EEN artikulasie-aanduiding op die partituur.

Speel Snit 3 EN keer.

2.2 Beskryf die verskil wat jy tussen (a) en (b) hoor.

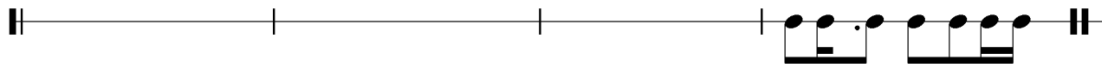
(L)



AFDELING A: GEHOOR**VRAAG 1**

Speel Snit 1 VIER keer. Wag 30 sekondes na elke herhaling.

- 1.1 Luister na die melodiese en ritmiese frase. Voeg die tydmaattekens by. Noteer slegs die ritme van die ontbrekende note in maat 2, 3 en 4.



[4]

Speel Snit 1 nog EEN keer.



NASIENROOSTER

| | | | |
|--------------------|----------|-----------|-----------------------|
| AFDELING A: GEHOOR | | | |
| TOTAAL | NASIENER | MODERATOR | |
| 4 | | | VRAAG 1 (VERPLIGTEND) |
| 6 | | | VRAAG 2 (VERPLIGTEND) |
| SUBTOTAAL | | | |
| 10 | | | |

| | | | |
|------------------------|----------|-----------|-----------------------|
| AFDELING B: HERKENNING | | | |
| TOTAAL | NASIENER | MODERATOR | |
| 4 | | | VRAAG 3 (VERPLIGTEND) |
| EN | | | |
| 8 | | | VRAAG 4 (WKM) |
| OF | | | |
| 8 | | | VRAAG 5 (JAZZ) |
| OF | | | |
| 8 | | | VRAAG 6 (IAM) |
| SUBTOTAAL | | | |
| 12 | | | |

| | | | |
|------------------|----------|-----------|-----------------------|
| AFDELING C: VORM | | | |
| TOTAAL | NASIENER | MODERATOR | |
| 8 | | | VRAAG 7 (VERPLIGTEND) |
| 8 | | | |
| SUBTOTAAL | | | |
| 8 | | | |

| | | | |
|-------------|--|--|--|
| GROOTTOTAAL | | | |
| 30 | | | |



INSTRUKSIES AAN DIE PERSOON WAT MET DIE KLANKAPPARAAT WERK

1. Die instruksies vir die musiekonderwyser verskyn in raampies.
2. Elke musiekkuittreksel (snit) moet die getal kere wat in die vraestel gespesifiseer is, gespeel word.
3. Laat genoeg tyd tussen snitte toe sodat kandidate tyd het om te dink en hul antwoorde neer te skryf voordat die volgende snit gespeel word.
4. Die nommer van die snit moet elke keer duidelik aangekondig word voordat dit gespeel word.
5. Indien 'n skool meer as een stroom (Westerse Kunsmusiek (WKM), JAZZ, Inheemse Afrika-musiek (IAM)) aanbied, moet die volgende riglyne gevolg word:
 - Elke stroom moet die eksamen in 'n aparte lokaal skryf.
 - Elke lokaal moet met geskikte klankeersteltoerusting toegerus wees.
 - Elke lokaal moet sy eie CD met musiekkuittreksels ontvang.
 - 'n Toesighouer moet in elke lokaal teenwoordig wees.
 - Die snitte moet soos volg gespeel word:
 - WKM-kandidate: Snit 1-17 en Snit 31-34
 - JAZZ-kandidate: Snit 1-11, Snit 18-23 en Snit 31-34
 - IAM-kandidate: Snit 1-11 en Snit 24-34
6. 'n CD-speler wat met batterye werk, moet beskikbaar wees in geval van 'n kragonderbreking.



INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit DRIE afdelings:

| | |
|-------------------------|------|
| AFDELING A (Gehoor) | (10) |
| AFDELING B (Herkenning) | (12) |
| AFDELING C (Vorm) | (8) |
2. VRAAG 1, VRAAG 2, VRAAG 3 en VRAAG 7 is verpligtend.
3. Beantwoord VRAAG 4 (Westerse Kunsmusiek (WKM)) OF VRAAG 5 (JAZZ) OF VRAAG 6 (Inheemse Afrika-musiek (IAM)).
4. Skryf al jou antwoorde op hierdie vraestel. Gebruik 'n potlood vir musieknotasie en blou of swart ink vir die ander antwoorde.
5. Hierdie eksamen sal geskryf word terwyl die kandidaat na 'n CD luister.
6. Die musikonderwyser van die sentrum moet die eksamen in die teenwoordigheid van die toesighouer afneem.
7. Die laaste bladsy van hierdie vraestel is manuskrippapier wat vir rofwerk bedoel is. Die kandidaat mag hierdie bladsy verwyder.
8. Kandidate mag vir die duur van die eksamen nie toegang tot enige musiekinstrument hê nie.
9. Skryf netjies en leesbaar.





basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NASIONALE
SENIOR SERTIFIKAT

GRAAD 12

MUSIEK V2
FEBRUARIE/MART 2015

SENTRUMNUMMER:

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EKSAMENNUMMER:

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PUNTE: 30

TYD: 1½ uur



* M U S D M 2 *

Hierdie vraestel bestaan uit 17 bladsye en 1 bladsy manuskriptpapier.



EASTERN CAPE

Kopiereg voorbehou

Blaai om asseblief