

basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

MAY/JUNE 2024

MARKS: 30

TIME: 1½ hours

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

This question paper consists of 24 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 must 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 22 and Tracks 47 to 50
 - JAZZ candidates: Tracks 1 to 9, Tracks 23 to 33 and Tracks 47 to 50
 - WAM candidates: Tracks 1 to 9 and Tracks 34 to 50
- 7. A battery-powered CD player must be available in case of a power failure.

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SECTION A: AURAL (COMPULSORY)

QUESTION 1

Play Track 1 TWICE in succession.

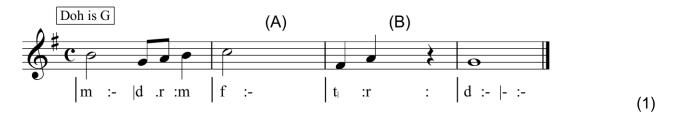
1.1 Notate the rhythm of the missing notes.



Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

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



Play Track 2 again.

[4]...

QUESTION 2

Answer the following	g questions b	y making a cross	(X) in the	appropriate block.
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2.1 Identify the cadences at the end of each of the following TWO extracts.

Play	Track 3	THREE time	es in su	ccession.			
	2.1.1						
Play	Track 4	THREE time	s in su	ccession.			
	2.1.2						
2.2	Identify t	he prominer	nt comp	ositional tecl	hniq	ues in the followi	ng TWO extracts.
Play	Track 5	TWICE in su	ıccessi	on.			
	2.2.1	Inversion	on	Diminution	1	Retrograde	Ostinato
Play	Track 6	TWICE in su	ıccessi	on.			
	2.2.2	Contrary r	notion	Sequenc	е	Inversion	Augmentation
Play	Track 7	TWICE in su	ıccessi	on.			
2.3	Which O	NE of the fo	llowing	describes th	ie m	etre?	
	Т	riple	Qı	ıadruple		Irregular	Duple
Play	Track 8	TWICE in su	ıccessi	on.			
2.4	Identify t	he type of s	cale us	ed in this ext	ract.		
	Chr	omatic		Minor		Pentatonic	Whole-tone

Play Track 9 TWICE in succession.

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

COLUMN A	ANSWER
Monophonic texture followed by polyphonic texture	
SATB with soloist	
Syncopated melodies	
Homophonic texture followed by monophonic texture	
Voices sing in octaves at the start of the extract	
Djembe accompaniment	
	(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 10 THREE times in succession.

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
Introduction in quadruple metre	
Melody in unison	
Spoken text by a high male voice	
Syncopated accordion chords	
Melody by a tenor voice	
Introduction in free time	
Spoken text by a high female voice	
Simple duple metre	

(3)

Play Track 11 THREE times in succession.

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
Syncopated rhythms	
Body percussion and mafahlawana	
Song in unison	
Body percussion and tambourines	
Harmonised melody	
Vocal scooping	
SATB	
Crepitation	

(3)

(3)

(1)

Play Track 12 THREE times in succession.

Indicate THREE items in COLUMN A that relate to the music in Track 12. 3.3 Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Crepitation employed	
Bass guitar plays same notes as tenor voice	
Keyboard plays single melodic line	
Melody repeated throughout	
Djembe, bass guitar and keyboard	
Introduction with electric guitar	
Synthesized percussion, bass guitar and keyboard	
Polyrhythms	

D: -		40-	T\	-
Plav	Frack	1.1	TWICE	-
I ICIV	HALL	1.7	1 441676	

Track 13	B TWICE.	
	· ·	
3.4.1	This extract is a maskanda song by Ladysmith Black Mambazo.	(1)
3.4.2	Parallel movement in harmony	(1)
Track 14	TWICE.	
Describe	e the function of the crepitation in this extract.	
	Indicate Write do 3.4.1 3.4.2	

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3.6	Name the South African solo artist that you associate with this extract.								
3.7	Which i	item below	describes the melod	ic movement on th	e concertina in this				
			ss (X) in the appropri						
		epeated motif	Onomatopoeia	Descending sequence	Rhythmic improvisation				
Play	Tracks 1	6 and 17 TV	VICE in succession.]					
8.8		16 and 17 paniment in e	are two different ver each track.	sions of the same	song. Describe the				
	Track 1	6:							
	Track 1	7:							
Play	Tracks 1	8 and 19 IV	VICE in succession.						
.9	Tracks 18 and 19 are two different versions of the same song.								
	3.9.1	Name ON Track 18.	E prominent melodio	c instrument in the	accompaniment of				

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	3.9.3 Describe	e the rhythmic character	in each track.	
	Track 18:			
	Track 19:			
Play	Track 20 TWICE.	1		
.10	Name ONE group	o/artist that you associate	e with this extract.	
3.11		at describes the perform in the appropriate block.	•	ard in the vocal part.
	Polyrhythm	Call and response	Praise poetry	Improvisation
Play 3.12	Track 21 TWICE. Describe the function Bass drum: Bass guitar:	ction of the bass drum an	_	
Play	Track 22 TWICE.			
3.13		the following FOUR much character: harmony,		
	Harmony:			
	Tempo and beat:			
Copyrie	ght reserved			 Please turn ove

Melody:		
		(1)
Instrumentation:		
	(28 ÷ 2)	(1) [14
	(20 - 2)	[14

TOTAL SECTION B: 14

OR

QUESTION 4: JAZZ

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

Play Track 23 THREE times in succession.

4.1 Indicate THREE items in COLUMN A that relate to the music in Track 23. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Melody an octave apart by saxophone and trumpet	
Free melodic improvisation	
= 120	
Melody played by trombone	
Syncopated piano chords	
Big band	
12-bar blues	
Simple quadruple metre	

(3)

Play Track 24 THREE times in succession.

4.2 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
Afro-Cuban jazz	
Tenor saxophone solo	
Multiple percussion rhythms	
Syncopated ragtime rhythms	
Straight four-beat bass line	
Broken-chord melodies	
Big band arrangement	
Improvised horn parts	

(3)

Play Track 25 THREE times in succession.

4.3 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
Repeated phrases in bass line introduction	
Major key	
Fusion of Dixieland and swing	
Embellished vocal line	
Wide vocal range	
Comping in rhythm section	
Irregular time	
Polyphonic texture	

(3)

Play Track 26 TWICE.

4.4	Indicate whether the following descriptions of the extract are TRUE or FALSE.
	Write down only 'true' or 'false' below each description.

4.4.1	Fusion of indigenous African music with blues		
		(1)	
4.4.2	Ritualistic mood with modal tonality		
		(1)	

Play Track 27 TWICE.

4.5	Describe the role of the piano in this extract.	
		_
		_
		- (2)

(1)

(6)

Play Track 28 TWICE.	
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4.6	Name the South Afric	an jazz style that yo	ou associate with this extract.	

4.7 Which item below describes the melodic movement of the horn section in this extract? Make a cross (X) in the appropriate block.

Ascending	Melodic	Descending	Melodic	
sequence	inversion	sequence	improvisation	(1)

Play Tracks 29 and 30 TWICE in succession.

4.8 Describe the given aspects of the music in Tracks 29 and 30.

ASPECTS	TRACK 29	TRACK 30
Instrumentation of introduction		
Types of singer(s)		
Tempo/Beat		

Play	Track 31 TW	VICE.				
4.9	Name ONE group/artist that you associate with this vocal jazz style.					
4.10			describes the cor(X) in the appropria		ue heard in the vocal	
	Seque	ence	Polyrhythm	Repetition	Improvisation	
Play	Track 32 TW	VICE.				
4.11	Describe the	he functio	n of the bass line in	n this extract.		
Play	Track 33 TW	VICE.				
4.12	•		following THREE racter: melody, rhyt		at give this extract its	
	Melody:					
	Rhythm:					
	Harmony					
	Harmony:					
					(28 ÷ 2)	
					TOTAL SECTION B:	

OR

QUESTION 5: WESTERN ART MUSIC (WAM)

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

Play Track 34 THREE times in succession.

5.1 Indicate THREE items in COLUMN A that relate to the music in Track 34. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Flute and trumpet play melody in unison	
Trumpet plays melody	
Organ and brass accompaniment	
Acciaccaturas	
Compound quadruple metre	
Doppio movimento	
Melodic embellishment	
Repetitive melodic fragments	

(3)

Play Track 35 THREE times in succession.

5.2 Indicate THREE items in COLUMN A that relate to the music in Track 35. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Legato melody on saxophone	
Shaker	
Non legato melody on solo trumpet	
Cymbals	
Modern style period	
String, wind and percussion ensemble	
Waltz	
Large symphony orchestra	

(3)

Play Track 36 THREE times in succession.

5.3 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
Triple metre	
Molto legato e pianissimo	
Allegro giocoso	
Close harmonies	
Melismas	
SSAB	
Adagio espressivo	
Opera	

(3)

(1)

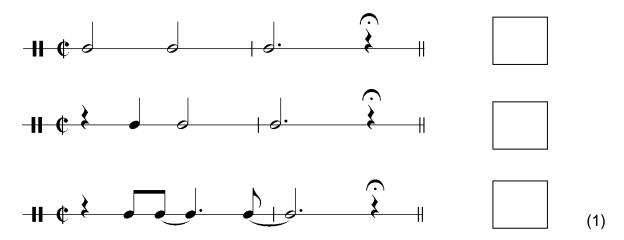
Play Track 37 TWICE

5.4	Indicate whether the following descriptions of the extract are TRUE or FALSE.
	Write down only 'true' or 'false' below each description.

5.4.1	Balanced phrases and homophonic texture	
		(1)
5.4.2	Allegro section of the overture to The Magic Flute	

Play Track 38 TWICE in succession.

5.5 5.5.1 Identify the correct rhythmic motif that you hear. Make a cross (X) in the appropriate block.



5.5.2 Describe the given aspects of the music in Track 38.

ASPECTS	TRACK 38	
Tempo		
Opening bars		(2)

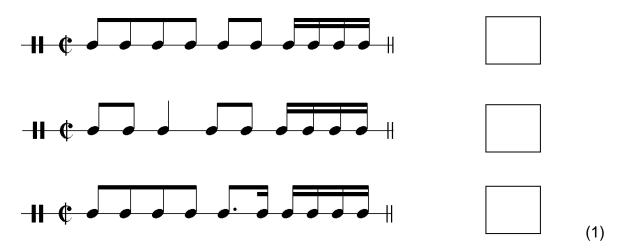
(2)

(1)

(1)

Play Track 39 TWICE in succession.

5.6 5.6.1 Identify the correct rhythmic motif that you hear. Make a cross (X) in the appropriate block.



5.6.2 Describe the given aspects of the music in Track 39.

ASPECTS	TRACK 39
Tempo	
Opening bars	

Play Track 40 TWICE in succession.

5.7 Name the character in *The Magic Flute* that you associate with this extract.

5.8 Which item below describes the vocal line in this extract? Make a cross (X) in the appropriate block.

Melismatic	Syllabic	Melismatic and syllabic	Improvisational	
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Play Tracks 41 and 42 TWICE in succession.

5.9 Complete the following table:

FEATURE	TRACK 41	TRACK 42
Time signature		
Mood		

Play Track	43 TWICE.
I Idy IIdon	TO 1 VVIOL.

5.10 Name the composer of the work from which this extract is taken.

_____(1)

5.11 Identify the part of this work from which this extract is taken. Make a cross (X) in the appropriate block.

PART OF WORK	ANSWER
Beginning of the exposition	
Second subject/theme	
End of the development	
Beginning of the recapitulation	

(1)

(2)

Play Track 44 TWICE	in succession.
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5.12 Describe the bass part in this extract.

Play Tracks 45 and 46 TWICE in succession.

5.13 Describe the given aspects of the music in Tracks 45 and 46.

ASPECTS	TRACK 45	TRACK 46
Treatment of melody in the strings		
Accompaniment		

(28 ÷ 2) **[14**]

TOTAL SECTION B: 14

SECTION C: FORM ANALYSIS (COMPULSORY) QUESTION 6

Read and study the questions for ONE minute.

Play Track 47 ONCE to provide an overview.

Listen to the piece below while you study the score.



Play Track 47 again.

6.1	Give a schematic layout of the	e structure. (Create	rows i	in the	table	below	and
	indicate each section with its co	responding b	oar num	bers.				

23

SECTIONS	BAR NUMBERS

Dla	Track 10	TM//CE in	succession	(hare 1	to	٥/
riay	I Hack 40		Succession	(Dais i	เบ	0).

6.2	Name	the	key	and	type	ot	cadence	at	(S).	The	notation	IS	NOT	included	on
	the sco	ore.													

Key:		
Cadence:	(2)	

Play Track 49 TWICE in succession (bars 9 to 16).

- Compare the following bars in the cello part (the notation at (X) and (Z) is NOT 6.3 included on the score):
 - Bars 9 to 10 at (W) with bars 11 to 12 at (X) 6.3.1

Name the compositional technique at (X).

(1)

(3)

6.3.2 Bar 13 at (Y) with bar 14 at (Z)

Name the compositional technique at (Z).

(1)

6.4	Comment on the F [#] in the accompaniment in bar 19.	
		(1)

Play Track 50 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30



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