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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

CENTRE NUMBER:

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EXAMINATION NUMBER:

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FOR OFFICIAL USE ONLY												
MARKS OBTAINED					MODERATED							
QUESTION	MARKER				SM/CM		CM/IM		EM			
	MAX	MARKS	SIGN		MARKS	SIGN	MARKS	SIGN	MARKS	SIGN		
	10	1			10	1	10	1	10	1		
1	4											
2	4											
3/4/5	14											
6	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.



SECTION A: AURAL (COMPULSORY)**QUESTION 1**

Play Track 1 TWICE in succession.

1.1 Notate the rhythm of the missing notes.

[Two-bar introduction]

(3)

Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

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

[Doh is G]

(1)

Play Track 2 again.

[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 the following TWO extracts.

Play Track 3 THREE times in succession.

2.1.1 _____ (1)

Play Track 4 THREE times in succession.

2.1.2 _____ (1)

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

Play Track 5 TWICE in succession.

2.2.1

Inversion	Diminution	Retrograde	Ostinato
-----------	------------	------------	----------

 (1)

Play Track 6 TWICE in succession.

2.2.2

Contrary motion	Sequence	Inversion	Augmentation
-----------------	----------	-----------	--------------

 (1)

Play Track 7 TWICE in succession.

2.3 Which ONE of the following describes the metre?

Triple	Quadruple	Irregular	Duple
--------	-----------	-----------	-------

 (1)

Play Track 8 TWICE in succession.

2.4 Identify the type of scale used in this extract.

Chromatic	Minor	Pentatonic	Whole-tone
-----------	-------	------------	------------

 (1)



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)



Play Track 12 THREE times in succession.

- 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
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	

(3)

Play Track 13 TWICE.

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

3.4.1 This extract is a maskanda song by Ladysmith Black Mambazo.

(1)

3.4.2 Parallel movement in harmony

(1)

Play Track 14 TWICE.

- 3.5 Describe the function of the crepitation in this extract.

(1)



Play Track 15 TWICE.

3.6 Name the South African solo artist that you associate with this extract.

_____ (1)

3.7 Which item below describes the melodic movement on the concertina in this extract? Make a cross (X) in the appropriate block.

Repeated motif	Onomatopoeia	Descending sequence	Rhythmic improvisation
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(1)

Play Tracks 16 and 17 TWICE in succession.

3.8 Tracks 16 and 17 are two different versions of the same song. Describe the accompaniment in each track.

Track 16: _____

Track 17: _____

_____ (2)

Play Tracks 18 and 19 TWICE in succession.

3.9 Tracks 18 and 19 are two different versions of the same song.

3.9.1 Name ONE prominent melodic instrument in the accompaniment of Track 18.

_____ (1)

3.9.2 Name ONE prominent accompaniment instrument in Track 19.

_____ (1)



3.9.3 Describe the rhythmic character in each track.

Track 18: _____

Track 19: _____

(2)

Play Track 20 TWICE.

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

(1)

3.11 Choose a term that describes the performance technique heard in the vocal part. Make a cross (X) in the appropriate block.

Polyrhythm	Call and response	Praise poetry	Improvisation
------------	-------------------	---------------	---------------

(1)

Play Track 21 TWICE.

3.12 Describe the function of the bass drum and the bass guitar in this extract.

Bass drum: _____

(1)

Bass guitar: _____

(1)

Play Track 22 TWICE.

3.13 Briefly describe the following FOUR music features that give this extract its distinctive style character: harmony, tempo and beat, melody and instrumentation.

Harmony: _____

(1)

Tempo and beat: _____

(1)



Melody:

(1)

Instrumentation:

(1)

(28 ÷ 2)

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

QUESTION 4: JAZZ

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)



Play Track 28 TWICE.

4.6 Name the South African jazz style that you associate with this extract.

(1)

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 sequence	Melodic inversion	Descending sequence	Melodic improvisation
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(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		

(6)



Play Track 31 TWICE.

4.9 Name ONE group/artist that you associate with this vocal jazz style.

_____ (1)

4.10 Choose a term that describes the compositional technique heard in the vocal part. Make a cross (X) in the appropriate block.

Sequence	Polyrhythm	Repetition	Improvisation
----------	------------	------------	---------------

(1)

Play Track 32 TWICE.

4.11 Describe the function of the bass line in this extract.

(2)

Play Track 33 TWICE.

4.12 Briefly describe the following THREE music features that give this extract its distinctive style character: melody, rhythm and harmony.

Melody: _____
_____ (1)

Rhythm: _____
_____ (1)

Harmony: _____
_____ (1)

(28 ÷ 2)

[14]

TOTAL SECTION B: 14

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)

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*

(1)



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.

Three musical staves are shown, each with a corresponding empty box for marking the correct answer.

Staff 1: A half note, a quarter note, a quarter note, and a half note.

Staff 2: A half note, a quarter note, a quarter note, and a half note.

Staff 3: A half note, a quarter note, a quarter note, and a half note.

(1)

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

ASPECTS	TRACK 38
Tempo	
Opening bars	

(2)



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.

Three musical staves are shown, each with a C-clef and a common time signature (C). The first staff shows a rhythmic motif of four eighth notes, followed by a quarter note, and then a group of four beamed eighth notes. The second staff shows a rhythmic motif of a quarter note, followed by a half note, and then a group of four beamed eighth notes. The third staff shows a rhythmic motif of a quarter note, followed by a dotted quarter note, and then a group of four beamed eighth notes. To the right of each staff is a square box for marking the correct answer.

(1)

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

ASPECTS	TRACK 39
Tempo	
Opening bars	

(2)

Play Track 40 TWICE in succession.

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

(1)

- 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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(1)



Play Tracks 41 and 42 TWICE in succession.

5.9 Complete the following table:

FEATURE	TRACK 41	TRACK 42
Time signature		
Mood		

(2)

Play Track 43 TWICE.

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)

Play Track 44 TWICE in succession.

5.12 Describe the bass part in this extract.

(1)



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)

(4)
[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.

The musical score is for Violoncello and Piano, in 3/2 time, key of B-flat major. The score is divided into measures 1 through 16. Measures 1-5 are the first system, measures 6-10 the second, measures 11-15 the third, and measure 16 is the final system. The Violoncello part features a melodic line with various ornaments and a triplet in measure 8. The Piano part provides harmonic support with chords and moving lines. Labels S, W, X, Y, and Z are placed above the Violoncello staff to indicate specific sections or features for analysis. A QR code is visible in the background of the score.



Play Track 47 again.

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

SECTIONS	BAR NUMBERS

(3)

Play Track 48 TWICE in succession (bars 1 to 8).

- 6.2 Name the key and type of cadence at (S). The notation is NOT included on the score.

Key: _____

Cadence: _____

(2)

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

- 6.3 Compare the following bars in the cello part (the notation at (X) and (Z) is NOT included on the score):

- 6.3.1 Bars 9 to 10 at (W) with bars 11 to 12 at (X)

Name the compositional technique at (X).

(1)

- 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



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



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