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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

2023

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 19 pages.

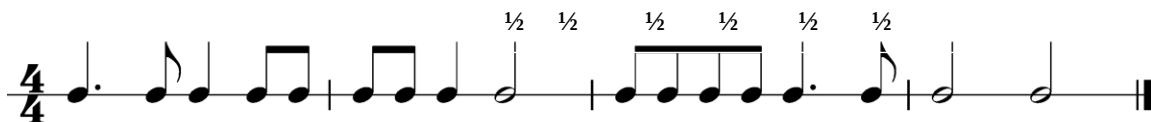
INSTRUCTIONS AND INFORMATION

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. 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.

SECTION A: AURAL**QUESTION 1**

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



$\frac{1}{2}$ mark x 6 = 3 as indicated

(3)

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



Pitch and rhythm must be correct: $\frac{1}{2}$ 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 the following TWO extracts.

2.1.1

Perfect	Interrupted	Plagal	Imperfect
--------------------	-------------	--------	-----------

1 mark

(1)

2.1.2

Perfect	Interrupted	Plagal	Imperfect
---------	-------------	--------	----------------------

1 mark

(1)

2.2 Which ONE of the following describes the time signature?

Irregular	Duple	Triple	Quadruple
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1 mark

(1)

2.3 Identify the change in texture.

Monophonic to homophonic	Monophonic to polyphonic	Homophonic to polyphonic	Polyphonic to monophonic
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1 mark

(1)

2.4 Which feature in this performance drives the music?

Overtone singing	Solo voice	Body percussion	Chord cycle
------------------	------------	----------------------------	-------------

1 mark

(1)

2.5 Which term best describes the movement of the melody?

Ascending	Sequential	Stepwise	Chromatic
-----------	-----------------------	----------	-----------

1 mark

(1)

2.6 Identify the tempo of this extract and describe how it changes.

Answer:

- Slow tempo initially,
- then suddenly a fast tempo,
- then a small ritardando at the final cadence

2 marks

(2)

(8 ÷ 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 from COLUMN A that relate to the music in Track 10.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Polyrhythm	X
Djembe and mbira ensemble	
Melodic material over marimba accompaniment	X
Improvisation on marimba	
Multiple whistles creating layering	X
Call and response	X
Mbaqanga	
Izihlabo	

3 x 1

(3)

- 3.2 Indicate THREE items from COLUMN A that relate to the music in Track 11.
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Quadruple time	X
Triple time	
Bass guitar ostinato	X
Skiffle rhythm	
Bass guitar introduction	
Chordophones and aerophones	
Chordophones and membranophones	X
Syncopation	X

3 x 1

(3)

3.3 Describe the accompaniment and the melody in this extract.

Answer:

• **Accompaniment**

- Strong isiZulu dance drum beat
- Chordal singing in falsetto
- Vocal pitch bending employed
- Electric guitar accompaniment
- Synthesizer/Instrumental melodic fills
- Driving bass line supports the chord progression

Any TWO

(2)

• **Melody**

- Sung by the lead singer
- Repetitive melodic phrases
- Vocal improvisation
- In a section of the melody the lyrics fall away and the melody is sung to 'na-na-na'

Any ONE

(1)

3.4 With which ONE of the following indigenous styles in COLUMN A do you associate EACH track? Make a cross (X) in the appropriate block for each track.

COLUMN A	Track 13	Track 14	Track 15
Malombo	X		
Kwela			X
Isicathamiya		X	
Mbaqanga			

3 marks

(3)

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

Sequence	Melorhythm	Repetition	Improvisation
----------	------------	-----------------------	---------------

1 mark

(1)

3.6 3.6.1 Name the instrument playing the melody in this extract.

Answer: Saxophone

1 mark

(1)

- 3.6.2 Briefly describe the accompaniment provided by the double bass, drum kit and guitar/banjo.

Answer:

- **Double bass**
 - Plucked
 - Plays a cyclic bass line of I-IV-V-V
- **Drum kit**
 - Snare drum brush sound
 - Shuffle-like rhythm
 - Continuous rhythmic support
- **Guitar/Banjo**
 - Rhythmic strumming/Skiffle rhythm
 - Continuous presence

1 mark per description of accompaniment for each instrument

(3)

- 3.7 3.7.1 Identify the band in this extract.

Answer: Thee Legacy

1 mark

(1)

- 3.7.2 Choose the correct time signature for this extract.

Compound duple	Simple triple	Simple quadruple	Compound quadruple
-------------------	------------------	---------------------------------	-----------------------

1 mark

(1)

- 3.7.3 Give a brief description of the mood created by the music and lyrics.

Answer:

- Romantic mood
- A feeling of complete enjoyment
- Upbeat joyful mood

1 mark

(1)

- 3.8 Give THREE reasons for this extract being a good example of mbaqanga. Refer to instrumentation, harmony and melody.

Answer:

- **Instrumentation**
 - Elaborate organ lines that give the music its soulful feel
 - Hard and forward moving drumming
 - Repetitive guitar lines
 - Saxophone provides rhythmic fills/repetitive rhythmic motives
- **Harmony**
 - Simple cyclic harmonies
 - Male harmonising vocals
- **Melody**
 - Repetitive melody
 - Chordal singing

1 mark per aspect

(3)

- 3.9 3.9.1 Identify the indigenous style in this extract.

Answer: Maskanda

1 mark

(1)

- 3.9.2 With which THREE of the following statements in COLUMN A do you associate this extract? Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Xhosa melody	
Guitar introduction	X
Kwela influences	
Inkunz' emnyama	
Concertina	X
Male leader and female backing vocals	
Guitar comping	
Compound quadruple time	X
Idiophones	X

3 x 1

(3)

- 3.9.3 Give the term for the introduction.

Answer: Izihlabo

1 mark

(1)

(28 ÷ 2)

[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 21. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Chord ostinato	X
Polyphonic introduction	
Clarinet melody	
Syncopation in the melody	X
Regular rhythm and skiffle-like beat	X
Marabi and mbaqanga influences	
African jazz	X
Two-chord cycle	

3 x 1

(3)

- 4.2 Indicate THREE items from COLUMN A that relate to the music in Track 22. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Chordal outline played on tuba	X
Ragtime	
Violin soloist	
Legato melody first played by trumpet	
Glissandi	X
Comping on guitar	X
Double bass	
Ascending chromatic passages	
Trombone	X

3 x 1

(3)

4.3 Describe the accompaniment and the melody in this extract.

Answer:

Accompaniment

- **Piano**
 - Initially the only instrument
 - Plays chords on every beat
 - Slow tempo rhythmic backing
- **Accordion/Concertina**
 - Plays long sustained note in a high register
 - Later joins in with backing chords
- **Double bass**
 - Joins after the melody has been introduced
 - Initially single long note per bar with some embellishment

*A description of any TWO instruments
If only the three instruments are mentioned = 1 mark*

(2)

Melody

- **Melody played by saxophone**
 - Gentle, lyrical legato line
 - Embellishments are used
 - Wide leaps in the melody
 - Range of melody is a 9th

*Any ONE
If only the word 'saxophone' is mentioned = ½ mark*

(1)

4.4 With which ONE of the following music styles in COLUMN A do you associate EACH track? Make a cross (X) in the appropriate block for each track.

Answer:

COLUMN A	Track 24	Track 25	Track 26
Cape jazz		X	
Kwela			
New jazz	X		
Marabi			X

3 marks

(3)

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

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

1 mark

(1)

- 4.6 4.6.1 Name the instrument playing the melody in this extract.

Answer: Saxophone

1 mark

(1)

- 4.6.2 Briefly describe the accompaniment provided by the double bass, drum kit and guitar/banjo.

Answer:

- **Double bass**
 - Plucked
 - Plays a cyclic bass line of I-IV-V-V
- **Drum kit**
 - Snare drum uses brush sound
 - Shuffle-like rhythm
 - Continuous rhythmic support
- **Guitar/Banjo**
 - Rhythmic strumming/Skiffle rhythm
 - Continuous presence

1 mark per description of accompaniment for each instrument

(3)

- 4.7 4.7.1 Identify the solo artist in this extract.

Answer: Zim Ngqawana

1 mark

(1)

- 4.7.2 Identify the chord cycle used in this extract.

Single chord	Four-chord cycle	Two-chord cycle	Three-chord cycle
--------------	------------------	----------------------------	-------------------

1 mark

(1)

4.7.3 Explain the opening lyrics and the mood of the music.

Answer:

First two lines of the lyrics:

Kukude eBhofolo indawo yamageza (x2)

- 'Amageza' are mentally ill persons and the mental hospital is in Fort Beaufort (eBhofolo)
- The lyrics highlight a link between the 'Diviner's ceremony' and 'eBhofolo', between spiritual practices of amagqirha (the diviners/healers) in this song

Mood

- The contemplative, meditative and intense mood of the text is reinforced by the repetitive nature of the music (ostinato, repeated melodic phrases)

2 marks

(2)

4.8 4.8.1 Which jazz style does the music in this extract represent?

Answer: Blues/Swing/Early bebop

1 mark

(1)

4.8.2 Write brief notes on the saxophone improvisation.

Answer:

- Improvisation on a 12-bar blues progression
- Melody consists of short energetic bursts of sound
- Characterised by syncopated playing
- Melody is embellished with trills and fast legato passages

2 marks

(2)

- 4.9 4.9.1 Identify the indigenous style in this extract.

Answer: Marabi

1 mark

(1)

- 4.9.2 With which THREE of the following statements in COLUMN A do you associate this extract? Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Remix of a traditional Xhosa melody	X
Saxophone introduction	
Mbaqanga influences	
Manhattan Queens	
Clarinet counter-melodies and improvisation	X
Male leader and female backing vocals	
Male vocals	X
Quadruple time	X
Organ tremolo chords	

3 x 1

(3)

(28 ÷ 2)

[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 from COLUMN A that relate to the music in Track 32. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Langsam	
Symphony orchestra	X
Baroque style	
Syncopation in the brass section	X
Smorzando	
Concerto	
Percussive drive	X
Complex harmony and melodic fragments	X

3 x 1

(3)

- 5.2 Indicate THREE items from COLUMN A that relate to the music in Track 33. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Rubato	X
Impressionistic Period	
French horn soloist	
Lyrical melody played on trumpet	
Chromatic material in melodic line	X
Acciaccatura	
Saxophone and piano	
Ascending and descending scale passages	X
Accelerando	X

3 x 1

(3)

- 5.3 Briefly describe the role of the organ, double bass and string orchestra as accompaniment to the melody.

Answer:

- **Organ**
 - Continuous broken-chord figure
 - High treble register
- **Double bass**
 - Plays pizzicato (plucked)
- **String orchestra**
 - Play long sustained notes
 - Harp enters later with broken-chord figure

1 mark per description of accompaniment for each instrument

(3)

- 5.4 With which ONE of the following characters in COLUMN A do you associate EACH track? Make a cross (X) in the appropriate block for each track.

COLUMN A	Track 35	Track 36	Track 37
Papageno	X		
Pamina			
Sarastro			X
Tamino		X	

3 marks

(3)

- 5.5 Identify the combination of vocal participants that you hear in this extract. Make a cross (X) in the appropriate block.

Baritone and chorus	Tenor and quartet	Bass and chorus	Baritone and quartet
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1 mark

(1)

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

Imitation	Ascending melodic contour	Melisma	Vocal decoration
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1 mark

(1)

- 5.7 5.7.1 Choose TWO terms in COLUMN A that best describe the mood of this extract. Make a cross (X) in the TWO appropriate blocks.

COLUMN A	ANSWER
<i>Agitato</i>	X
<i>Giocoso</i>	
<i>Parlando</i>	
<i>Con fuoco</i>	X
<i>Piacevole</i>	
<i>Con anima</i>	

2 marks

(2)

- 5.7.2 Why is this extract a good example of the genre aria?

Answer:

- A work for solo voice and orchestral accompaniment in an opera
- An opportunity for the soloist to display virtuosity
- A clearly defined melodic line
- Contains expressive and emotional content pertaining to the context
- Orchestral accompaniment is full and continuous

Any ONE

(1)

- 5.8 5.8.1 Name the instrument playing the melody in this extract.

Answer: Clarinet

1 mark

(1)

- 5.8.2 Describe the role of the bassoon, string section and full orchestra in the accompaniment.

Answer:

- **Bassoon**
 - Non-legato
 - Continuous at the start of extract
 - Broken chord figure
- **String section**
 - Block chordal accompaniment
 - Plays V – I cadence
 - Starts forte
 - Decrescendo at the end of the extract
- **Full Orchestra**
 - Orchestral stabs at various points
 - Melody in a triplet figure, accompaniment in a two quaver motif

1 mark per aspect

(3)

- 5.9 5.9.1 Identify from which movement(s) of Beethoven's *Symphony No. 6* this extract is taken.

Answer:

- The end of the fourth movement (*The Storm*) and the start of the fifth movement (*Shepherd's Song*)

1 mark

(1)

- 5.9.2 Describe the composer's intention within this extract.

Answer:

- His intention is to link the 4th and 5th movements without a break
- It is to show that the storm is ending and that the peace and quiet of the pastoral setting is restored

Any ONE

(1)

- 5.10 5.10.1 Identify the genre of the work from which this extract is taken.

Answer: Concert overture

1 mark

(1)

- 5.10.2 With which FOUR of the following statements in COLUMN A do you associate this extract? Make a cross (X) in FOUR appropriate blocks.

Answer:

COLUMN A	ANSWER
Thematic material for the whole work	X
Codetta	
Pedal point and diminution	
Inverted pedal point and sequences	X
Allegro assai	
Repetition and augmentation	
Opening motivic pattern	X
Overture	
Quadruple time	X
Melody initially played by cellos and bassoons	X
Melody played by clarinets and oboes	

4 x 1

(4)

(28 ÷ 2)

[14]

TOTAL SECTION B: 14

SECTION C: FORM ANALYSIS**QUESTION 6**

Read and study the questions for ONE minute.

The musical score is written for a single system with a treble clef and a key signature of one flat (B-flat). The time signature is 3/4. The melody is written on the upper staff, and the accompaniment is written on the lower staff. The score consists of 29 measures, divided into eight systems. The first system contains measures 1-4, the second system contains measures 5-8, the third system contains measures 9-12, the fourth system contains measures 13-16, the fifth system contains measures 17-20, the sixth system contains measures 21-24, the seventh system contains measures 25-28, and the eighth system contains measures 29-32. The melody is characterized by a series of eighth and sixteenth notes, often beamed together, and the accompaniment consists of a steady eighth-note pattern. The score ends with a double bar line and repeat dots.

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

Answer:

SECTIONS	BAR NUMBERS
A $\frac{1}{2}$	0 ^{3b} – 16 ^{3a} ($\frac{1}{2} + \frac{1}{2}$) OR 1 – 16 ($\frac{1}{2} + \frac{1}{2}$)
B $\frac{1}{2}$	16 ^{3b} – 32 ^{3a} ($\frac{1}{2} + \frac{1}{2}$) OR 17 – 32 ($\frac{1}{2} + \frac{1}{2}$)

OR

SECTIONS	BAR NUMBERS
A A	$\frac{1}{2}$ 0 ^{3b} – 8 ^{3a} 8 ^{3b} – 16 ^{3a} OR 1 – 8 9 – 16 $\frac{1}{2}$
B B	$\frac{1}{2}$ 16 ^{3b} – 24 ^{3a} 24 ^{3b} – 32 ^{3a} OR 17 – 24 25 – 32 $\frac{1}{2}$

3 marks

(3)

- 6.2 Name the overall form type of this piece.

Answer: AB/Binary form

1 mark

(1)

- 6.3 Name the compositional techniques in the bars specified:

- 6.3.1 Bars 4³ to 6¹ (in the upper voice part)

Answer: Sequence (varied)

1 mark

(1)

- 6.3.2 Bars 21 and 22 (in the lower voice part)

Answer: Pedal note/pedal point

1 mark

(1)

- 6.4 Name the key and cadence at bars 7³ to 8

Answer:

- Key: C Major
- Cadence: Perfect cadence

2 marks

(2)

TOTAL SECTION C:
GRAND TOTAL:

8
30