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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

2023

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

EXAMINATION NUMBER:

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 21 pages and 1 sheet of manuscript paper.

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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.

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INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT

1. Allow the candidates to first read each question and then play the relevant track.

2. The number of the track must be announced clearly each time before it is played.

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 20 and Track 44
   - JAZZ candidates: Tracks 1 to 9, Tracks 21 to 31 and Track 44
   - WAM candidates: Tracks 1 to 9 and Tracks 32 to 44

7. A battery-powered CD player must be available in case of a power failure.

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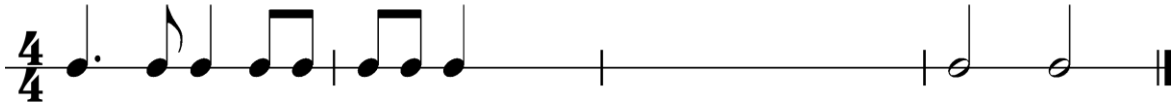
SECTION A: AURAL (COMPULSORY)

QUESTION 1

Play Track 1 TWICE in succession.

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

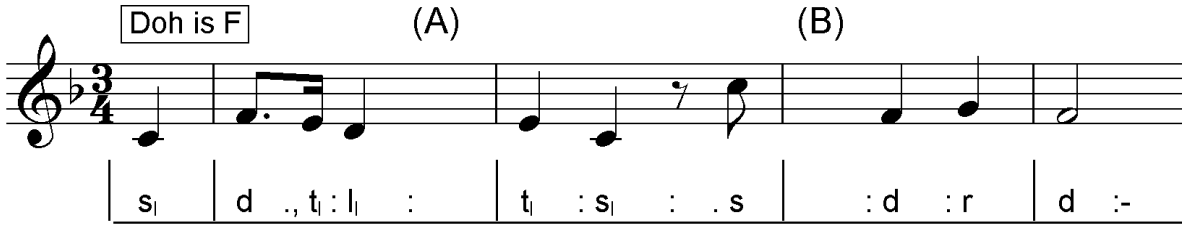


(3)

Play Track 1 TWICE again.

Play Track 2 TWICE in succession.

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



(1)

Play Track 2 again.

[4]

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QUESTION 2

Answer the following questions by making a cross (X) in the appropriate block.

Play Tracks 3 and 4 THREE times in succession.

2.1 Identify the cadences at the end of each of the following TWO extracts.

Track 3 – THREE times

2.1.1

Perfect	Interrupted	Plagal	Imperfect

(1)

Track 4 – THREE times

2.1.2

Perfect	Interrupted	Plagal	Imperfect

(1)

Play Tracks 5 to 9 TWICE in succession.

2.2 Which ONE of the following describes the time signature?

Track 5 – TWICE

Irregular	Duple	Triple	Quadruple

(1)

2.3 Identify the change in texture.

Track 6 – TWICE

Monophonic to homophonic	Monophonic to polyphonic	Homophonic to polyphonic	Polyphonic to monophonic

(1)

2.4 Which feature in this performance drives the music?

Track 7 – TWICE

Overtone singing	Solo voice	Body percussion	Chord cycle

(1)

2.5 Which term best describes the movement of the melody?

Track 8 – TWICE

Ascending	Sequential	Stepwise	Chromatic

(1)

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Track 9 – TWICE

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

_____

_____ (2)

(8 ÷ 2) **[4]**

TOTAL SECTION A: 8

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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 Tracks 10 to 20 TWICE in succession.

Track 10 – TWICE

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

(3)

Track 11 – TWICE

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
Quadruple time	
Triple time	
Bass guitar ostinato	
Skiffle rhythm	
Bass guitar introduction	
Chordophones and aerophones	
Chordophones and membranophones	
Syncopation	

(3)

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Track 12 – TWICE

3.3 Describe the accompaniment and the melody in this extract.

Accompaniment:

_____

_____

_____ (2)

Melody:

_____ (1)

Play Tracks 13, 14 and 15 TWICE in succession.

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			
Kwela			
Isicathamiya			
Mbaqanga			

(3)

Track 16 – TWICE

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)

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Track 17 – TWICE

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

_____ (1)

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

Double bass:

_____

_____

Drum kit:

_____

_____

Guitar/banjo:

_____

_____ (3)

Track 18 – TWICE

3.7 3.7.1 Identify the band in this extract.

_____ (1)

3.7.2 Choose the correct time signature for this extract.

Compound duple	Simple triple	Simple quadruple	Compound quadruple

(1)

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

_____

_____

_____ (1)

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Track 19 – TWICE

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

_____

_____

_____

_____

_____ (3)

Track 20 – TWICE

3.9 3.9.1 Identify the indigenous style in this extract.

_____ (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	
Kwela influences	
Inkunz' emnyama	
Concertina	
Male leader and female backing vocals	
Guitar comping	
Compound quadruple time	
Idiophones	

(3)

3.9.3 Give the term for the *introduction*.

_____ (1)

(28 ÷ 2) **[14]**

OR

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QUESTION 4: JAZZ

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

Play Tracks 20 to 31 TWICE in succession.

Track 21 – TWICE

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	
Polyphonic introduction	
Clarinet melody	
Syncopation in the melody	
Regular rhythm and skiffle-like beat	
Marabi and mbaqanga influences	
African jazz	
Two-chord cycle	

(3)

Track 22 – TWICE

4.2 Indicate THREE items in 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	
Ragtime	
Violin soloist	
Legato melody first played by trumpet	
Glissandi	
Comping on guitar	
Double bass	
Ascending chromatic passages	
Trombone	

(3)

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Track 23 – TWICE

4.3 Describe the accompaniment and the melody in this extract.

Accompaniment:

_____

_____

_____

_____ (2)

Melody:

_____

_____ (1)

Play Tracks 24, 25 and 26 TWICE in succession

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.

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

(3)

Track 27 – TWICE

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)

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Track 28 – TWICE

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

_____ (1)

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

Double bass:

_____

_____

Drum kit:

_____

_____

Guitar/banjo:

_____

_____ (3)

Track 29 – TWICE

4.7 4.7.1 Identify the solo artist in this extract.

_____ (1)

4.7.2 Identify the chord cycle used in this extract.

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

(1)

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

(2)

Track 30 – TWICE

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

(1)

4.8.2 Write brief notes on the saxophone improvisation.

(2)

Track 31 – TWICE

4.9 4.9.1 Identify the indigenous style in this extract.

(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	
Saxophone introduction	
Mbaqanga influences	
Manhattan Queens	
Clarinet counter-melodies and improvisation	
Male leader and female backing vocals	
Male vocals	
Quadruple time	
Organ tremolo chords	

(3)

(28 ÷ 2) **[14]**

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QUESTION 5: WESTERN ART MUSIC (WAM)

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

Play Tracks 32 to 43 TWICE in succession.

Track 32 – TWICE

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

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

(3)

Track 33 – TWICE

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

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

(3)

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Track 34 – TWICE

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

Organ:

Double bass:

String orchestra:

(3)

Play Tracks 35, 36 and 37 TWICE in succession.

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			
Pamina			
Sarastro			
Tamino			

(3)

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Track 38 – TWICE

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

(1)

Track 39 – TWICE

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

(1)

Track 40 – TWICE

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
Agitato	
Giocoso	
Parlando	
Con fuoco	
Piacevole	
Con anima	

(2)

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

_____

_____ (1)

Track 41 – TWICE

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

_____ (1)

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

Bassoon:

String section:

Full orchestra:

(3)

Track 42 – TWICE

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

(1)

5.9.2 Describe the composer's intention within this extract.

(1)

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Track 43 – TWICE

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

_____ (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.

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

(4)

(28 ÷ 2) **[14]**

TOTAL SECTION B: 14

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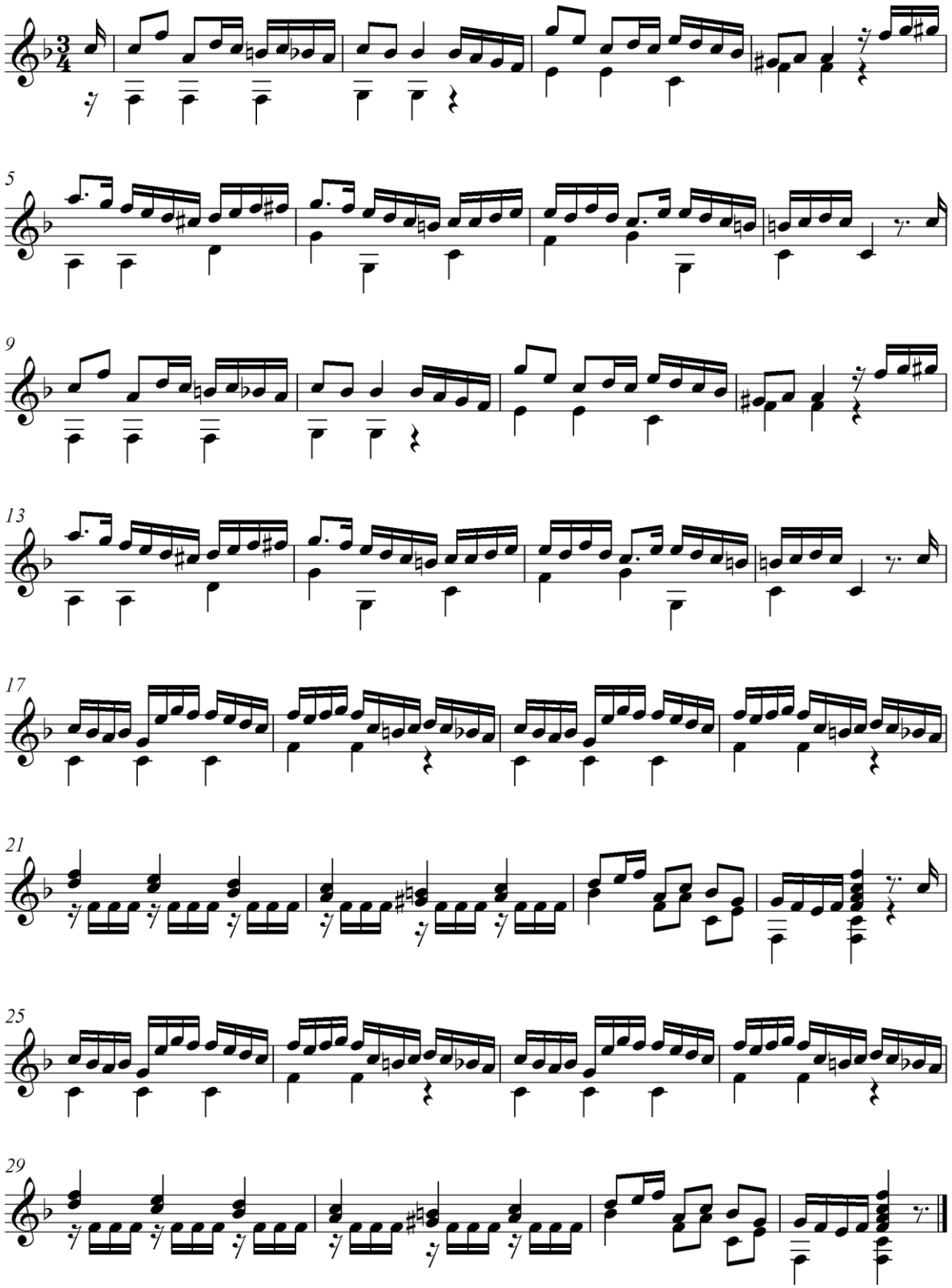
SECTION C: FORM ANALYSIS

QUESTION 6

Read and study the questions for ONE minute.

Play Track 44 ONCE to provide an overview.

Listen to the piece below while you study the score.



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Play Track 44 again

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

SECTIONS	BAR NUMBERS

(3)

6.2 Name the overall form type of this piece.

_____ (1)

6.3 Name the compositional techniques in the bars specified:

6.3.1 Bars 4^3 to 6^1 (in the upper voice part)

_____ (1)

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

_____ (1)

6.4 Name the key and cadence at bars 7^3 to 8.

Key: _____ (1)

Cadence: _____ (1)

Play Track 44 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

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