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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:

| | | | | | | | |
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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 21 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.

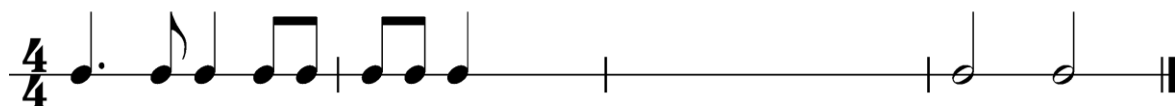
INSTRUCTIONS FOR THE PERSON OPERATING THE SOUND EQUIPMENT

1. 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.

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]

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)

| |
|-----------------|
| Track 9 – TWICE |
|-----------------|

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

(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 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)

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)

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)

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**

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)

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)

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)

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]

OR

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)

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)

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 |
|------------------|--------|
| <i>Agitato</i> | |
| <i>Giocoso</i> | |
| <i>Parlando</i> | |
| <i>Con fuoco</i> | |
| <i>Piacevole</i> | |
| <i>Con anima</i> | |

(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)

- 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)

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 | |

(28 ÷ 2)

(4)
[14]**TOTAL SECTION B: 14**

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.

1

5

9

13

17

21

25

29

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 4³ to 6¹ (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 7³ to 8.

Key: _____ (1)

Cadence: _____ (1)

Play Track 44 for a final overview.

TOTAL SECTION C: 8
GRAND TOTAL: 30

