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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

MAY/JUNE 2024

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 19 pages.

Note to the marker: Candidates must be credited for any correct answers not given in the marking guidelines.

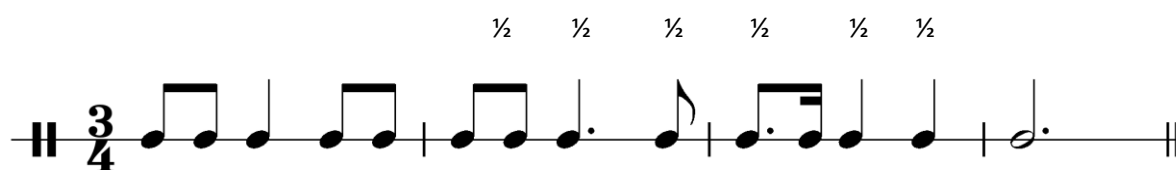
SECTION A: AURAL (COMPULSORY)

QUESTION 1

Track 1

1.1 Notate the rhythm of the missing notes.

Answer:



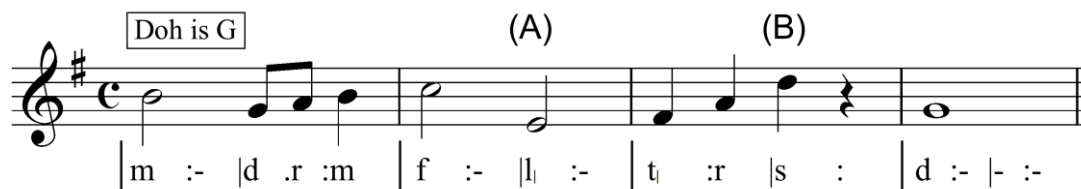
1/2 mark x 6 as indicated

(3)

Track 2

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

Answer:



Pitch and rhythm must be correct: 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.

Track 3

2.1.1 **Answer:** Perfect cadence

1 mark

(1)

Track 4

2.1.2 **Answer:** Plagal cadence

1 mark

(1)

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

Track 5

2.2.1

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

1 mark

(1)

Track 6

2.2.2

Contrary motion	Sequence	Inversion	Augmentation
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1 mark

(1)

Track 7

2.3 Which ONE of the following describes the metre?

Triple	Quadruple	Irregular	Duple
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1 mark

(1)

Track 8

2.4 Identify the type of scale used in this extract.

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

1 mark

(1)

Track 9

- 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	X
Syncopated melodies	X
Homophonic texture followed by monophonic texture	
Voices sing in octaves at the start of the extract	
Djembe accompaniment	X

1 x 2	(2)
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(8 ÷ 2)	[4]
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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).**

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.

Track 10

- 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	X
Syncopated accordion chords	X
Melody by a tenor voice	
Introduction in free time	X
Spoken text by a high female voice	
Simple duple metre	X

1 x 3

(3)

Track 11

- 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	X
Body percussion and mafahlawana	X
Song in unison	
Body percussion and tambourines	
Harmonised melody	X
Vocal scooping	X
SATB	
Crepitation	

1 x 3

(3)

Track 12

- 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	X
Keyboard plays single melodic line	X
Melody repeated throughout	X
Djembe, bass guitar and keyboard	
Introduction with electric guitar	
Synthesized percussion, bass guitar and keyboard	X
Polyrhythms	

1 x 3

(3)

Track 13

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

Answer:

3.4.1 false

3.4.2 true

1 x 2

(2)

Track 14

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

Answer:

- It shows the excitement the singers feel during their performance
- It adds a dramatic effect to the music

Any ONE

(1)

Track 15

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

Answer: Inkunz' Emdaka

1 mark

(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 mark

(1)

Tracks 16 and 17

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

Answer:

TRACK 16	TRACK 17
<ul style="list-style-type: none"> Chordal accompaniment; string orchestral backing, additional flute melodic fragments, mixed percussion 	<ul style="list-style-type: none"> Lead vocal line initially unaccompanied then joined by djembe rolls

Any correct description = 1 x 2

(2)

Tracks 18 and 19

- 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.

Answer: Flute

1 mark

(1)

- 3.9.2 Name ONE prominent accompaniment instrument in Track 19.

Answer: Guitar

1 mark

(1)

- 3.9.3 Describe the rhythmic character in each track.

Answer:

TRACK 18	TRACK 19
<ul style="list-style-type: none"> Lively upbeat 	<ul style="list-style-type: none"> Gently lilting

1 x 2

(2)

Track 20

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

Answer: Philip Tabane

1 mark

(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
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1 mark

(1)

Track 21

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

Answer:

Bass drum

- To give the song the amaZulu indlamu dance feel
- To keep a driving steady beat

Bass guitar

- Provides the chordal outline of the piece
- Creates the basis of the mbaqanga groove
- Percussive timbre contributes to mbaqanga style

Any ONE mark per instrument = 1 x 2

(2)

Track 22

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

Answer:

Harmony

- Cyclic chord structure
- Chord progression: IV–V–I–I⁷

Tempo and beat

- Moderate to upbeat tempo
- Skiffle-like beat
- Jive/Swing rhythms

Melody

- Melodic material developed in improvisation
- Imitation between saxophone and penny whistle, then each improvises

Instrumentation

- Two solo instruments: saxophone and penny whistle
- Accompanied by guitar and drums

Any ONE correct description per feature

(4)

(28 ÷ 2)

[14]

TOTAL SECTION B:

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.

Track 23

- 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	X
Free melodic improvisation	
 = 120	X
Melody played by trombone	
Syncopated piano chords	X
Big band	
12-bar blues	
Simple quadruple metre	X

1 x 3

(3)

Track 24

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

1 x 3

(3)

Track 25

- 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	X
Major key	
Fusion of Dixieland and swing	
Embellished vocal line	X
Wide vocal range	X
Comping in rhythm section	X
Irregular time	
Polyphonic texture	

1 x 3**(3)****Track 26**

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

Answer:

4.4.1 false

4.4.2 true

2 marks**(2)****Track 27**

- 4.5 Describe the role of the piano in this extract.

Answer:

- Plays a short introduction
- Plays the ostinato/short melodic riffs
- Provides rhythmic drive
- Provides an African percussive timbre
- Provides the harmonic basis (modal chords)/plays only two different chords

Any TWO**(2)**

Track 28

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

Answer: Cape jazz/Marabi/Afro-jazz

Any ONE

(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 mark

(1)

Tracks 29 and 30

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

Answer:

ASPECTS	TRACK 29	TRACK 30
Instrumentation of introduction	<ul style="list-style-type: none"> Electric guitar prominent at the start with drum kit added 	<ul style="list-style-type: none"> Clarinet melody prominent with drum kit and piano from the start of track
Types of singer(s)	<ul style="list-style-type: none"> Male lead singer sings together with female vocal group 	<ul style="list-style-type: none"> Group of male singers
Tempo/Beat	<ul style="list-style-type: none"> Moderate tempo Skiffle-like beat 	<ul style="list-style-type: none"> Moderate tempo Swing beat

2 x 3

(6)

Track 31

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

Answer: Flying Jazz Queens/Dark City Sisters

1 mark

(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 mark

(1)

Track 32

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

Answer:

- Provides/emphasises the chordal structure of the piece
- Provides a walking bass throughout, where a note is played on each beat of the bar in 4/4 time
- Creates a feeling of forward motion

Any TWO**(2)****Track 33**

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

Answer:**Melody**

- Chromatic movement of 3 notes
- Interval of a third is prominent
- A driving horn section
- Use of short melodic riffs

Rhythm

- All instruments play the same rhythm
- Lots of rests in which the group stops playing
- Syncopation

Harmony

- Dissonant approach/Note clusters/Modern jazz
- Parallel chords

Any ONE correct description per feature**(3)****(28 ÷ 2)****[14]****TOTAL SECTION B:****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.

Track 34

- 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	X
Organ and brass accompaniment	X
Acciaccaturas	
Compound quadruple metre	
Doppio movimento	
Melodic embellishment	X
Repetitive melodic fragments	X

1 x 3

(3)

Track 35

- 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	X
Shaker	
Non legato melody on solo trumpet	
Cymbals	
Modern style period	X
String, wind and percussion ensemble	
Waltz	X
Large symphony orchestra	X

1 x 3

(3)

Track 36

- 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	X
Allegro giocoso	
Close harmonies	X
Melismas	X
SSAB	
Adagio espressivo	X
Opera	

1 x 3

(3)

Track 37

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

Answer:

5.4.1 false

5.4.2 true

2 marks

(2)

Track 38

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


☐


☒


☐

1 mark

(1)

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

Answer:

ASPECTS	TRACK 38
Tempo	<ul style="list-style-type: none"> Adagio/Slow section/introduction
Opening bars	<ul style="list-style-type: none"> Three block chords (repeated) Homophonic texture Forte/Loud dynamics Full orchestra

1 x 2

(2)

Track 39

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



X



1 mark

(1)

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

Answer:

ASPECTS	TRACK 39
Tempo	<ul style="list-style-type: none"> Allegro/Fast section
Opening bars	<ul style="list-style-type: none"> Starts with a single melodic phrase on violins Monophonic texture followed by a polyphonic/contrapuntal texture Starts piano/soft, gradually gets louder and then softens at the end

1 x 2

(2)

Track 40

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

Answer: Papageno

1 mark

(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
------------	----------	--	-----------------

1 mark

(1)

Tracks 41 and 42

5.9 Complete the following table:

Answer:

FEATURE	Track 41	Track 42
Time signature	• Triple metre	• Duple/Quadruple metre
Mood	• Serious/Solemn/Sincere	• Overwhelmed by love/Ecstatic

ONE correct fact per block = $\frac{1}{2}$ mark x 4

(2)

Track 43

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

Answer: Mendelssohn

1 mark

(1)

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

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

1 mark

(1)

Track 44

5.12 Describe the bass part in the extract.

Answer:

- Plucked/Pizzicato bass line in the lower strings
- Supports/Outlines the chords
- Repeated single note (starting on the tonic)
- Played mostly on the upbeat and first beat of bar

Any ONE**(1)****Tracks 45 and 46**

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

Answer:

ASPECTS	TRACK 45	TRACK 46
Treatment of melody in the strings	<ul style="list-style-type: none"> • Melody played by high strings 	<ul style="list-style-type: none"> • Melody now an octave lower in the strings
Accompaniment	<ul style="list-style-type: none"> • A sparse chordal accompaniment sustained in the lower strings • Begins with a repeated dominant chord in long note values followed by the tonic chord held in the lower strings 	<ul style="list-style-type: none"> • A sparse chordal accompaniment sustained in the lower strings • The bass plays a pizzicato figure on the upbeat and the main beat of the bar • A semiquaver accompaniment figure added in the high strings

Any TWO correct features = 2 x 2**(4)****(28 ÷ 2)****[14]****TOTAL SECTION B:****14**

SECTION C: FORM ANALYSIS**QUESTION 6**

Read and study the questions for ONE minute.

Track 47

Listen to the piece below while you study the score.

The musical score is for Violoncello and Piano. It consists of 16 measures. The key signature has one flat (B-flat) and the time signature is 3/4. The score is divided into measures 1-5, 6-10, 11-15, and 16. Specific sections are labeled S, W, X, Y, and Z. Measure 6 starts with a '6' above the staff. Measure 11 starts with an '11' above the staff. Measure 16 starts with a '16' above the staff. The score includes various musical notations such as notes, rests, and dynamic markings. Specific sections are labeled S, W, X, Y, and Z.

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.

Answer:

SECTIONS		BAR NUMBERS	
A	$\frac{1}{2}$	Bar 1 – 8	$\frac{1}{2}$
B	$\frac{1}{2}$	Bar 9 – 16	$\frac{1}{2}$
Coda	$\frac{1}{2}$	Bar 17 – 20	$\frac{1}{2}$

OR

SECTIONS		BAR NUMBERS	
A	$\frac{1}{2}$	Bar 1 – 8	$\frac{1}{2}$
B	✓	Bar 9 – 20	✓
with a coda			

 $\frac{1}{2}$ mark x 6**OR** $(\frac{1}{2} \text{ mark} \times 2) + (1 \times 2)$

(3)

Track 48

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

Answer:

Key: C Major

Cadence: Perfect cadence

 1×2

(2)

Track 49

- 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).

Answer: Variation (of the theme)/Varied repetition 1 mark

(1)

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

Name the compositional technique at (Z).

Answer: Sequence 1 mark

(1)

- 6.4 Comment on the F[#] in the accompaniment in bar 19.

Answer: (Chromatic) Passing note 1 mark

(1)

Track 50

TOTAL SECTION C: 8
GRAND TOTAL: 30