



# basic education

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Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**MUSIC P2**

**2022**

**MARKING GUIDELINES**

**MARKS: 30**

**These marking guidelines consist of 17 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. 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 written 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. The candidate 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.

Note to marker: Candidates must receive credit for any correct answer not contained in these marking guidelines.

**SECTION A: AURAL (COMPULSORY)**

**QUESTION 1**

1.1 TRACK 1

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

**Answer:**

*1/2 mark as indicated* (3)

1.2 TRACK 2

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

**Answer:**

*Pitch and rhythm must be correct: 1/2 mark x 2* (1)

**[4]**

**QUESTION 2**

2.1 Identify the cadences at the end of the following TWO extracts:

2.1.1 **TRACK 3**

**Answer:** Perfect

1 mark

(1)

2.1.2 **TRACK 4**

**Answer:** Interrupted

1 mark

(1)

2.2 **TRACK 5**

Identify TWO prominent compositional techniques heard in this extract.

**Answer:**

- Repetition
- Sequence

2 marks

(2)

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

2.3.1 **TRACK 6**

Choose an appropriate tempo indication for this music extract.

**Answer:**

|        |                    |         |           |
|--------|--------------------|---------|-----------|
| Adagio | <del>Allegro</del> | Andante | Andantino |
|--------|--------------------|---------|-----------|

1 mark

(1)

2.3.2 **TRACK 7**

Which term best describes the rhythmic compositional technique?

**Answer:**

|             |                     |          |             |
|-------------|---------------------|----------|-------------|
| Polyrhythms | <del>Ostinato</del> | Sequence | Triple time |
|-------------|---------------------|----------|-------------|

1 mark

(1)

2.3.3 **TRACK 8**

Which term best describes the texture?

**Answer:**

|            |            |                       |              |
|------------|------------|-----------------------|--------------|
| Homophonic | Polyphonic | <del>Monophonic</del> | Stereophonic |
|------------|------------|-----------------------|--------------|

1 mark

(1)

2.3.4 **TRACK 9**

Which ONE of the following describes the time signature of this extract?

**Answer:**

|  |                              |                               |
|--|------------------------------|-------------------------------|
| <del>Simple quadruple <math>\frac{4}{4}</math></del> | Compound duple $\frac{6}{8}$ | Compound triple $\frac{9}{8}$ |
|--|------------------------------|-------------------------------|

1 mark

(1)

(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).**

**QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)**

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

3.1 **TRACK 10**

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

| <b>COLUMN A</b>       | <b>ANSWER</b> |
|-----------------------|---------------|
| SATB                  | <b>X</b>      |
| Major tonality        | <b>X</b>      |
| Melodic improvisation |               |
| TTBB                  |               |
| Malombo               |               |
| Quadruple time        | <b>X</b>      |
| Aerophones            |               |
| Male vocal lead       | <b>X</b>      |

**3 x 1** (3)

3.2 **TRACK 11**

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

| <b>COLUMN A</b>               | <b>ANSWER</b> |
|-------------------------------|---------------|
| Musical pipes                 | <b>X</b>      |
| Drums and percussion          | <b>X</b>      |
| Triple time                   |               |
| Rhythmic repetition           | <b>X</b>      |
| Chordophones                  |               |
| Maskanda guitar accompaniment |               |
| Cyclic melodic lines          | <b>X</b>      |
| Thin texture                  |               |

**3 x 1** (3)

3.3 **TRACK 12**

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 |
|--------------------------|--------|
| Cross-rhythms            | X      |
| Djembe accompaniment     |        |
| Irregular time           | X      |
| Izibongo (Praise poetry) |        |
| Chordophone              |        |
| Leg rattles              | X      |
| Thin texture             |        |
| Body percussion          | X      |

3 x 1

(3)

3.4 **TRACKS 13 and 14**

Compare the TWO extracts according to the items below. Write your answers in the spaces provided.

**Answer:**

| ITEMS                       | TRACK 13   | TRACK 14   |
|-----------------------------|--|--|
| <b>Artist/Band</b>          | Ladysmith Black Mambazo  | Thee Legacy  |
| <b>Harmonic progression</b> | Basic chord progression<br>Primary chord sequence:<br>I – I – IV – V | Basic chord progression<br>1 <sup>st</sup> part of song:<br>vi – IV – I – V<br>2 <sup>nd</sup> part of song:<br>vi – iv – iii – I – vi – V |
| <b>Performance style</b>    | A cappella   | A cappella (with beat boxing/mouth percussion added)   |

6 x 1

(Call and response not accepted for Track 13)

(6)

3.5 **TRACK 15**

3.5.1 What is the role of the drum kit in this extract?

**Answer:** Provides a rhythmic drive throughout

1 mark

(1)

3.5.2 With which style do you associate this music?

**Answer:** Mbaqanga 1 mark (1)

3.5.3 Which instruments, besides the drum kit, are playing in this band?

**Answer:**

- Organ/Keyboard with organ setting
- Bass guitar
- Electric guitar
- Saxophone

Any THREE

 (3)

3.6 TRACKS 16 and TRACK 17

Compare these TWO tracks by describing the tone quality of the singing. Write your answers in the spaces provided.

**Answer:**

|                     | TRACK 16  | TRACK 17  |
|---------------------|---|---|
| <b>Tone quality</b> | A male group with a soft and smooth tone quality and voices blending together | Strong male voice and strident female voices with a firm and tight tone quality |

2 marks  
Track 16: word 'male group' only = ½ mark

 (2)

3.7 TRACK 18

3.7.1 With which style do you associate this music?

**Answer:** Kwela 1 mark (1)

3.7.2 Give FOUR reasons for your answer.

**Answer:**

- Township jive rhythm
- Skiffle-like beat provided by the guitar
- Cyclic chord structure
- Repetitive melodic motifs
- Typical repetitive rhythm: 

Any FOUR

 (4)

3.8 TRACK 19

What is the role of the saxophone in this ensemble?

**Answer:**

- Plays the lead melody
- Soloist

Any ONE

 (1)  
(28 ÷ 2) **[14]**

**OR**

**QUESTION 4: JAZZ**

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

Play Track 20 to 31 TWICE in succession.

4.1

TRACK 20

Indicate THREE items in COLUMN A that relate to the music in Track 20. Make a cross (X) in THREE appropriate blocks.

| COLUMN A                   | ANSWER |
|----------------------------|--------|
| Modal tonality             | X      |
| African jazz               |        |
| Lead guitar melody         | X      |
| Free melodic improvisation |        |
| Jazz quartet               | X      |
| Aerophones                 |        |
| Jazz quintet               |        |
| Harmonic ostinato          | X      |

3 x 1

(3)

4.2

TRACK 21

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 |
|---|--------|
| Melody in unison by saxophone and trumpet | X      |
| Lengthy introduction                      | X      |
| Big band                                  |        |
| Trumpet improvisation                     |        |
| Swing                                     |        |
| Legato articulation on strings and piano  | X      |
| Bass line in piano                        | X      |
| Idiophones                                | X      |

3 x 1

(3)

4.3 **TRACK 22**

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 |
|--|--------|
| Bass line played by tuba/euphonium           | X      |
| Melodies played by piccolo and clarinet      | X      |
| Big band                                     |        |
| Bass line played by double bass              |        |
| Syncopation                                  | X      |
| Legato introduction by strings and woodwinds |        |
| Bebop  |        |
| Duple time                                   | X      |

3 x 1

(3)

4.4 **TRACK 23 and TRACK 24**

Listen to these TWO tracks and compare the items given below. Write your answers in the spaces provided.

**Answer:**

| ITEMS        | TRACK 23  | TRACK 24 |
|--------------|-----------|----------|
| <b>Tempo</b> | Fast      | Slow     |
| <b>Metre</b> | Quadruple | Triple   |

4 x ½ = 2 marks

(2)

4.5 **TRACK 25 and TRACK 26**

Compare these TWO tracks and identify ONE difference between the roles the drum kit plays in the two extracts.

**Answer:**

**Track 25**

- Plays a leading rhythmic role with an unceasing rhythmic drive in a quick tempo

**Track 26**

- Plays a supportive rhythmic role with subtle nuances of light and shade at a moderate tempo

Correct comparison = 1 mark  
No ½ marks

(1)

4.6 **TRACK 27**

Identify the main instrumental sections in this big band and name relevant instruments in EACH section.

**Answer:**

**Big band sections**

- Rhythm section: piano, drum kit and bass
- Horn section: brass (trombones and trumpets) and saxophones (alto, tenor and baritone)

*Rhythm section = ½ mark, piano (½), drum kit (½), bass (½) = (4 x ½) = 2  
Horn section (Brass) = ½ mark, trumpets (½), trombones (½) and any saxophone (½) = (4 x ½) = 2 (2 + 2 = 4 marks)*

(4)

4.7 **TRACK 28**

Explain the treatment of melody in the extract.

**Answer:**

- Starts with the male voice singing the main melody
- Alternates with a secondary saxophone melody
- Call and answer (voice and saxophone)

Any TWO

(2)

4.8 **TRACK 29**

4.8.1 Name the voice type.

**Answer:** Mezzo soprano/female voice in middle range

1 mark

(1)

4.8.2 Identify which type of articulation is used when singing the melody.

**Answer:** Smoothly connected singing/legato line

1 mark

(1)

4.8.3 Describe the accompaniment to this melody.

**Answer:**

- Guitar:
  - provides accompaniment
  - plays a harmonic and rhythmic role
  - strums chords and plays some arpeggiated figures
- Double bass:
  - provides accompaniment
  - outlines the harmonic progression
  - pizzicato playing of single bass notes

*1 mark for guitar as accompaniment  
1 mark for double bass as accompaniment*

(2)

4.9 Track 30

4.9.1 With which style do you associate this music?

**Answer:** Kwela1 mark

(1)

4.9.2 Give FOUR reasons for your answer.

**Answer:**

- Township jive rhythm
- Skiffle-like beat
- Cyclic chord structure
- Repetitive melodic motifs

- Typical repetitive rhythm: 

Any FOUR

(4)

4.10 Track 31

What is the role of the saxophone in this ensemble?

**Answer:**

- Plays the lead melody
- Soloist

Any ONE

(1)

(28 ÷ 2)

**[14]****OR**

**QUESTION 5: WESTERN ART MUSIC (WAM)**

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

5.1 **TRACK 32**

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 |
|---|--------|
| Homophonic texture                      | X      |
| Bewegt                                  |        |
| Ascending chromatic line                |        |
| SATB                                    | X      |
| Staccato motive repetition              |        |
| Introduction by clarinet and strings    |        |
| Introduction by French horn and strings | X      |
| Melismas                                | X      |

**3 x 1** (3)

5.2 **TRACK 33**

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 |
|----------------------------------|--------|
| Triple time                      | X      |
| Multi-layered texture            | X      |
| Diminution                       |        |
| Opening melody by saxophone      |        |
| Giocoso                          | X      |
| Main melody restatement on cello |        |
| Texture remains the same         |        |
| Opening melody by muted trumpet  | X      |

**3 x 1** (3)

5.3 **TRACK 34**

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 |
|---------------------|--------|
| String quartet      | X      |
| Pizzicato and arco  | X      |
| Unaccented          |        |
| Vibrato             | X      |
| Symphonic           |        |
| A cappella          |        |
| Legato melodic line | X      |
| Agitato             |        |

**3 x 1** (3)

5.4 **TRACKS 35 and TRACK 36**

5.4.1 Compare the TWO extracts according to the TWO items given below. Write your answers in the spaces provided.

**Answer:**

| ITEMS             | TRACK 35             | TRACK 36   |
|-------------------|----------------------|--|
| <b>Metre</b>      | Triple $\frac{3}{4}$ | <ul style="list-style-type: none"> <li>• Duple <math>\frac{2}{4}</math></li> <li>• Quadruple <math>\frac{4}{4}</math></li> </ul> |
| <b>Voice type</b> | Bass                 | Baritone   |

**4 x ½** (2)

**TRACKS 37 and TRACK 38**

5.4.2 Compare the TWO extracts and comment on how the mood suits the relevant character.

**Answer:**

**Track 37**

- Heavy, dark, serious, solemn and formal
- Refers to the nature of the wise and good character Sarastro
- Links to the deeper moral issues – good and wise

**Track 38**

- Lively, playful and light character or comical and simple
- Refers to the humorous nature of the character Papageno
- Links to the playful entertaining lighter side of the opera

**Any TWO correlating comparisons** (2)

5.5 **TRACK 39**

5.5.1 Name the cadence at the end of this extract.

**Answer:** Perfect cadence

1 mark

(1)

5.5.2 Describe the homophonic texture of this extract.

**Answer:**

Melody and accompanying block chords

1 mark

(1)

5.6 **TRACK 40**

Describe the orchestral introduction to this song.

**Answer:**

- Strings and wind
- Light and sparse
- Alternating legato and staccato articulation in the strings
- Mostly soft throughout with a louder section at the end of extract before the voice enters
- Horns enter to punctuate primary chords at phrase endings

Any TWO

(2)

5.7 **TRACK 41**

5.7.1 Which instruments play the melody at the beginning of this extract?

**Answer:** Violins/High strings

1 mark

Word 'strings' only = ½ mark

(1)

5.7.2 Describe the accompaniment of this melody.

**Answer:**

- Long sustained notes in the strings and horn
- Pizzicato on lower strings
- Static chordal accompaniment

Any TWO

(2)

5.7.3 Write down an Italian term that describes the character of this extract.

**Answer:** Dolce/cantabile/tranquillo/espressivo

1 mark

(1)

5.8

**TRACK 42**

Describe the music that you hear in this extract.

- The final bars of the fifth movement of Beethoven's *Pastoral Symphony*.
- Starts with a forte (*f*) string section which is then answered by a piano (*p*) woodwind section
- Continues with an arpeggiated bassline figure (on cello/double bass) while the orchestra plays long sustained notes
- The movement's opening theme appears as a short statement on the horn (*con sordini*)
- Accompaniment includes a rising and falling scale passage in the strings, appearing in three different registers
- Gradual decrease in dynamic level until the two final chords
- Whole orchestra plays two final chords (*ff*) on tonic chord (mi – doh)
- Full standard orchestra plays (*tutti*)
- Moderate tempo
- Tempo gradually slows to end (*rit.*)
- Cadence with extension on the tonic chord

**Any THREE****(3)**

5.9

**TRACK 43**

Choose FOUR statements in COLUMN A that best describe the music that you hear. Make a cross (X) in FOUR appropriate blocks.

| <b>COLUMN A</b>                            | <b>ANSWER</b> |
|--|---------------|
| First theme played by cellos and violas    | <b>X</b>      |
| Motives played by the brass                |               |
| Legato and staccato articulation           | <b>X</b>      |
| Dominant pedal point                       | <b>X</b>      |
| Interplay between minor and major tonality | <b>X</b>      |
| Clarinet passages                          |               |
| Recapitulation                             | <b>X</b>      |
| Ascending melodic line with a crescendo    |               |
| Second theme played by brass and clarinet  |               |

**4 x 1****(4)****(28 ÷ 2)****[14]****TOTAL SECTION B: 14**

**SECTION C: FORM ANALYSIS (COMPULSORY)**

**QUESTION 6**

Read and study the questions for ONE minute.

**Allegro**

*f*

*f*

7

*p*

*fp*

13

*f*

*f*

20

26

**TRACK 44**

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

**Answer:**

| SECTIONS | BAR NUMBERS   |
|----------|---|
| A ½      | 0 <sup>2b</sup> – 12 <sup>2a</sup> (½ + ½)<br><b>OR</b><br>1 – 12 (½ + ½)   |
| B ½      | 12 <sup>2b</sup> – 32 <sup>2a</sup> (½ + ½)<br><b>OR</b><br>13 – 32 (½ + ½) |

**3 marks** (3)

6.2 Name the overall form type of this piece.

**Answer:** AB/Binary form

**1 mark** (1)

6.3 Notate the basic rhythmic motive used in the first SIX bars of the opening section.

**Answer:**



**1 mark** (1)

6.4 Name TWO compositional techniques used in bars 8 to 12.

**Answer:**

Sequence/Repetition/Rhythmic repetition/Broken chord bass

**Any TWO** (2)

6.5 Comment on the texture used in bar 12<sup>2b</sup> to 17<sup>1</sup>.

**Answer:**

- Contrapuntal (polyphonic) texture using imitation
- Linear texture created by the two independent lines
- Thin transparent texture

**Any ONE**  
**Word 'polyphonic' only = ½ mark** (1)

**TOTAL SECTION C: 8**  
**GRAND TOTAL: 30**