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# **basic education**

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

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

**MUSIC P2**

**2021**

**MARKING GUIDELINES**

**MARKS: 30**

**These marking guidelines consist of 14 pages.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of THREE sections:  
  
SECTION A: Aural (10)  
SECTION B: Recognition (12)  
SECTION C: Form (8)
2. QUESTION 1, QUESTION 2, QUESTION 3 and QUESTION 7 are COMPULSORY.
3. Answer QUESTION 4 (Western Art Music (WAM)) OR QUESTION 5 (JAZZ) OR QUESTION 6 (Indigenous African Music (IAM)).
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.

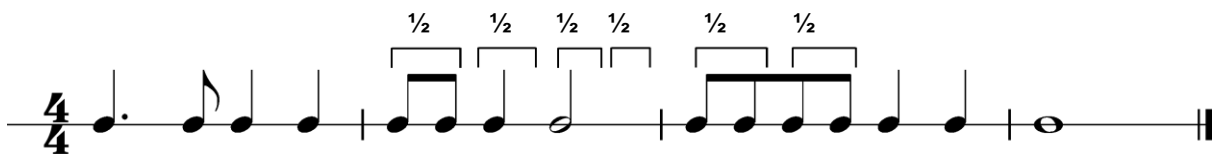
*Note to the marker: Candidates must be given credit for any other correct answer not included in the marking guidelines.*

## SECTION A: AURAL

### QUESTION 1

- 1.1 Listen to the melodic and rhythmic phrase. Notate the rhythm of the missing notes in bars 2 to 3 below.

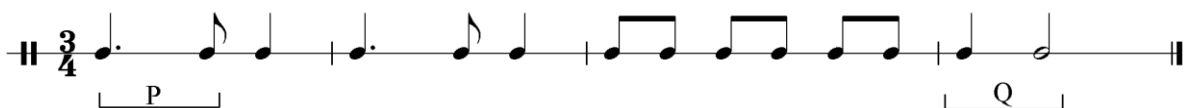
**Answer:**



$\frac{1}{2}$  mark per beat as indicated = 3 marks  
(If minim is written as a dotted crotchet =  $\frac{1}{2}$  mark)

(3)

- 1.2 Identify the intervals at **P** and **Q**.



P: **Answer:** Major second ( $2^{\text{nd}}$ )

1 mark

(1)

Q: **Answer:** Perfect octave ( $8^{\text{ve}}$ )

1 mark

(1)

Correct distance and incorrect or missing quality =  $\frac{1}{2}$  mark  
Incorrect distance and correct quality = 0 mark

[5]

**QUESTION 2**

2.1 Identify the cadences at the end of EACH of the following two extracts.

2.1.1 **Answer:** Imperfect 1 mark (1)

2.1.2 **Answer:** Perfect 1 mark (1)

2.2 Identify the prominent compositional technique.

**Answer:** Sequence 1 mark (1)

2.3 Give a suitable German term to describe the tempo of the music in the extract above.

**Answer:** Langsam 1 mark (1)

2.4 Identify the tonality of this extract.

**Answer:** Pentatonic/minor/modal 1 mark (1)  
**[5]**

**TOTAL SECTION A: 10**

**SECTION B: RECOGNITION OF MUSIC CONCEPTS****QUESTION 3: GENERAL LISTENING (COMPULSORY)**

- 3.1 Indicate THREE items in COLUMN A that relate to the music in Track 7. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Common time throughout	
Polyphony	
Change in time signature	X
Traditional percussion instruments	
Major key	X
Minor key	
A cappella	X
Doppio movimento	
SATB Choir	X

3x1

(3)

- 3.2 Indicate THREE items in COLUMN A that relate to the music in Track 8. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Cyclic chord progression	X
Marimba	
Mbira	
Idiophones	X
Kwela	
12-bar blues	
Acoustic guitar ostinato	X
Electric guitar	X

3x1

(3)

- 3.3 Indicate THREE items in COLUMN A that relate to the music in Track 9. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Improvisation	X
Bebop	
Compound time	
12-bar blues	X
Verse and chorus	
Electrophones	X
Quadruple time	X
Swing	

3x1

(3)

- 3.4 Comment on THREE items from (a) to (d) as heard in this extract.

**Answer:**

(a) Keyboard instrument:	<ul style="list-style-type: none"> <li>• Harpsichord/clavichord/spinet</li> </ul>
(b) Style period:	<ul style="list-style-type: none"> <li>• Baroque</li> </ul>
(c) Texture:	<ul style="list-style-type: none"> <li>• Homophonic</li> <li>• Melody with bass line</li> </ul>
(d) Type of accompaniment:	<ul style="list-style-type: none"> <li>• Pizzicato chords</li> <li>• Played by strings</li> <li>• Harpsichord bass line</li> </ul>

Any THREE items x 1

(12 ÷ 3)

(3)

**[4]**

**Answer QUESTION 4 (WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (IAM).****QUESTION 4: WAM**

4.1 Name the voice type.

**Answer:** Soprano (coloratura)

1 mark

(1)

4.2 Where in the opera is this aria sung?

**Answer:**

- Act 2 (Scene 3)
- Giving her a knife, the Queen of the Night tells Pamina to kill Sarastro in order to get the Shield of the Sun from him, else she will disown and curse her.

Any ONE fact = 1 mark

(1)

4.3 Comment on the orchestration in this extract.

**Answer:**

- Standard classical orchestra
- Tutti/full orchestra
- Strings semiquaver scale passages accompanied by accented chords played by brass and woodwind
- Wind instruments are more static while the string instruments play rhythmically active passages
- Ascending chromatic passages played by the whole orchestra

Any TWO

(2)

4.4 Comment on this opening phrase from Beethoven's *Symphony No. 6 Op 68 in F major*.

**Answer:**

- 4-bar phrase
- Contains all the motifs for the movement that follows
- Drone bass
- There is a pause (fermata) at the end of this phrase
- Ends on an imperfect cadence
- Starts with a quaver rest/on an off-beat
- String section / only violins, violas and cellos
- Decrescendo (and/or ritardando) at the end of the phrase in this recording

Any TWO

(2)

4.5 Give an Italian term to describe the articulation in this extract.

**Answer:** Legato

1 mark

(1)



- 4.6 Describe TWO ways in which the main theme of Mendelssohn's *Hebrides Overture* has been changed/developed in this extract.

**Answer:**

- Articulation now more detached/staccato
- Fragments of the main motif are used
- Tone colour is different where the woodwinds play the motif
- Character/mood changed
- More urgent forward drive (Tempo seems faster)
- Imitation of the main motif is heard between strings and woodwinds (polyphonic tendencies)

Any TWO

(2)

- 4.7 Identify the section of the piece from which this extract is taken.

**Answer:** Development

1 mark

(1)

- 4.8 Identify the character who sings in this extract.

**Answer:** Sarastro

1 mark

(1)

- 4.9 Name the voice type of the character.

**Answer:** Bass

1 mark

(1)

- 4.10 Describe the role of the orchestra in this extract.

**Answer:**

- Plays the introduction
- Sets the mood and tempo
- Forms a chordal accompaniment/homophonic texture
- Provides slow-moving harmonies to support the atmosphere

Any TWO

(2)

- 4.11 Explain how tension is created in this extract.

**Answer:**

- Wide range of dynamics
- Timpani roll with crescendo
- Orchestral stabs (*sf* chords)
- Syncopated orchestral chords
- Tremolos in the middle register of the low strings
- Quintuplets (rumbles) in the low strings
- Use of diminished chords
- Quick succession of semiquavers
- Repetitive passages

Any TWO

(2)

(16 ÷ 2) [8]  
TOTAL SECTION B: 12

OR

**QUESTION 5: JAZZ**

5.1 Identify the jazz style for each of the tracks.

**Answer**

TRACK	ANSWER
Track 18	Kwela
Track 19	Mbaqanga
Track 20	Cape jazz/marabi

**3 x 1** (3)

5.2 Name the voice type.

**Answer:** Alto voice

**1 mark** (1)

5.3 Which brass instrument plays the introduction?

**Answer:** Trumpet/Cornet/Flugelhorn

**1 mark** (1)

5.4 Describe the role of the saxophone in this extract.

**Answer:** States the melody

**1 mark** (1)

5.5 Describe the role of the piano in this extract.

**Answer:** Comping in the rhythm section

**1 mark** (1)

5.6 Identify the artist/group performing in this extract.

**Answer:** Mahotella Queens

**1 mark** (1)

5.7 Comment on the use of harmony in this extract.

**Answer:**

- Primary chords (I, V) are used
- Parallel movement in vocal parts
- Vocal harmonies in close position

**2 x 1** (2)

5.8 Describe TWO compositional techniques used in this extract.

**Answer:**

- Rhythmic repetition
- Melodic repetition and ostinato
- Cyclic harmonic progression
- Syncopated chordal accompaniment in the horns

Any TWO (Only the word 'repetition' = ½ mark)
--

(2)

5.9 Identify an aerophone and a chordophone in this extract.

**Answer:**

Aerophone: Pennywhistle

Chordophone: (Acoustic) guitar/banjo

2 x 1
-------

(2)

5.10 Identify a prominent rhythmic device that is used in this extract.

**Answer:** Syncopation OR Rhythmic repetition

1 mark
--------

(1)

5.11 Describe the time signature in this extract.

**Answer:** Simple quadruple time/common time

1 mark (No mark for time signature only)
---

(1)

(16 ÷ 2)

[8]

**TOTAL SECTION B:**

**12**

**OR**

**QUESTION 6: IAM**

6.1 Identify the artist/group for each of the tracks.

**Answer:**

TRACK	ANSWER
Track 30	Sello Galane
Track 31	Philip Tabane

**2 x 1** (2)

6.2 Describe the activities that accompany the voices.

**Answer:**

- Body percussion sound (hand clapping)
- Beat is supported by clapping
- Rhythmic accompaniment on shaker
- Dance/movement

**Any TWO** (2)

6.3 Name the idiophone playing in this extract.

**Answer:** Marimba

**1 mark** (1)

6.4 Describe how rhythm is used in the melody and accompaniment.

**Answer:**

- Repetitive figures played on the different marimbas create polyrhythm
- Two melodic ostinato with different rhythms played against each other
- Drum enters later with a contrasting repeated rhythmic pattern
- Shaker enhances the constant beat without accents
- Cowbell enters with a counter-rhythm

**ONE fact for melody = 1 mark**  
**ONE fact for accompaniment = 1 mark** (2)

6.5 With which style of music would you associate this extract?

**Answer:** Maskanda

**1 mark** (1)

6.6 Describe how the vocalist uses her voice in a unique way.

**Answer:**

- Note bending/gliding/scooping
- Vocal glissando
- Vibrato

**Any ONE** (1)

6.7 Which vocal techniques are used in this song?

**Answer:**

- Ululation
- Crepitation

2 marks

(2)

6.8 Identify the artist/group who sing(s) in this extract.

**Answer:** Ladysmith Black Mambazo/Joseph Shabalala

1 mark

(1)

6.9 Describe the harmony in this extract.

**Answer:**

- Four-part chord construction OR TTBB and solo
- Primary chord (I, IV, V) in root position and second inversion
- Parallel vocal parts in close position
- Cyclic harmonic progression

Any TWO

(2)

6.10 Identify the style of music in this extract.

**Answer:** Mbaqanga

1 mark

(1)

6.11 Motivate your answer to QUESTION 6.10.

**Answer:**

- A brief introduction featuring a rhythmically ambiguous line on an electric keyboard (organ-like)
- Cyclic chord progression
- Forward-driving beat
- Dance-like characteristics
- Close harmonies in the backing vocals
- Melodic ostinato on guitar

Any ONE

(1)

(16 ÷ 2)

[8]

**TOTAL SECTION B:**

**12**

**SECTION C: FORM****QUESTION 7**

Read and study the questions for ONE minute.

Listen to the piece below while you study the score.

## Yesterday

Paul McCartney  
Arr. Bill Tyers

The musical score for 'Yesterday' is presented in a single staff with a treble clef and a key signature of one sharp (F#). The time signature is 4/4. The score consists of 28 measures, with measure numbers 4, 8, 11, 15, 19, 23, and 27 indicated at the start of their respective lines. The melody is written in a single staff. The score includes various musical notations such as eighth notes, quarter notes, and chords. There are also some markings like 'M', 'P', 'Q', and 'N' above the staff.

7.1 Name the form type of this piece.

**Answer:** AABA form/Song form/Ternary form/Rounded Binary

1 mark

(1)

7.2 Motivate your answer to QUESTION 7.1 by giving a schematic layout of the form of this piece. Use the table below.

Section		Bar numbers	
A	$\frac{1}{2}$	1 – 7	$\frac{1}{2}$
A		8 – 14	
B (BB <sup>1</sup> )	$\frac{1}{2}$	15 – 22	$\frac{1}{2}$
A	$\frac{1}{2}$	23 – 29	$\frac{1}{2}$
Coda (Cadence Extension)	$\frac{1}{2}$	30 – 31	$\frac{1}{2}$

4 marks

(4)

7.3 Name the cadence marked **M** and **N**.

**Answer:**

Cadence M: Plagal cadence

Cadence N: Perfect cadence

2 marks

(2)

7.4 Compare **P** and **Q** and identify the compositional technique at **Q**.

**Answer:** Repetition

1 mark

( $\frac{1}{2}$  mark for indication that the two phrases are the same)

(1)

**TOTAL SECTION C:**

**8**

**GRAND TOTAL:**

**30**