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SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

MAY/JUNE 2025

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 20 pages.



QUESTION 2

2.1 Identify the cadence at the end of EACH of the following TWO extracts.

Track 3

2.1.1 **Answer:** Imperfect cadence

1 mark

(1)

Track 4

2.1.2 **Answer:** Perfect cadence

1 mark

(1)

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

Track 5

2.2.1 Which ONE of the following best describes the time signature?

$\frac{7}{4}$	$\frac{4}{4}$	$\frac{3}{4}$	$\frac{5}{4}$
---------------	---------------	---------------	---------------

1 mark

(1)

Track 6

2.2.2 Identify the most prominent compositional technique in the melody.

Sequence	Inversion	Augmentation	Diminution
----------	-----------	--------------	------------

1 mark

(1)

Track 7

2.2.3 Identify the most prominent texture.

Contrapuntal	Monophonic	Unaccompanied	Homophonic
--------------	------------	---------------	------------

1 mark

(1)

Track 8

2.2.4 Identify the correct chord progression.

V–vi–I–V	I–vi–IV–V	I–IV–I–vi	I–IV–V–vi
----------	----------------------	-----------	-----------

1 mark

(1)

Track 9

2.3 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
Repetitive percussion pattern	X
Acoustic piano	
A progression of sustained chords in the keyboard	X
Polyrhythm	
Irregular time	
Repetitive descending treble melody	
Glissando-like bass figure	X

(2)

(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).**

Note to marker: If a candidate selected more items than requested, only the first answers must be marked.

QUESTION 3: INDIGENOUS AFRICAN MUSIC (IAM)

3.1 Listen to the following tracks. Indicate THREE items from COLUMN A that relate to the music in Tracks 10 and 11. Make a cross (X) in the appropriate blocks for EACH track.

Track 10

3.1.1

COLUMN A	ANSWER
Varied textures	X
Descending major scale in the bass	
Accented chords	X
Leg rattles	
Tremolo in the soprano and alto marimba	X
Crepitation	X
Scales played by the tenor marimbas	
Perfect cadence	

3 x 1

(3)

Track 11

3.1.2

COLUMN A	ANSWER
Legato melody by the tenors	X
Flexible tempo	
SATB	X
Dissonant harmonies	X
Syncopation	X
Staccato melody by soprano	
String accompaniment	
Triple time	

3 x 1

(3)

Track 12

3.2 What is the role of the choir in this a cappella piece?

Answer:

- It supports the soloist.
- It responds to the soloist's call.
- It provides harmonic accompaniment.
- It provides percussive accompaniment in the form of a repetitive rhythmic figure created by the voice (to emulate the sound of shakers).

Any THREE

(3)

Track 13

3.3 Answer the following questions:

3.3.1 Identify the artist associated with this extract.

Answer: Mfaz'omnyama/Inkunz' Emdaka

1 mark

(1)

3.3.2 With which THREE items in COLUMN A do you associate this extract?
Make a cross (X) in THREE appropriate blocks.

Answer:

COLUMN A	ANSWER
Cycle of two major chords	X
Call and response	
Isihlabo	X
Free time followed by strict time	X
Blues scale	
Prominent electric guitar solo	
Triplets in the bass guitar	
Prominent use of umakhwenyane	
A single repeated chord throughout	
The first vocal phrase is repeated identically	X

Any THREE correct answers

(3)

3.3.3 Identify the style associated with this extract.

Answer: Maskanda

1 mark

(1)



Track 16

3.6 Indicate whether the following statements about the extract are TRUE or FALSE.
Write only 'true' or 'false' for each statement on the next page.

- 3.6.1 The piece uses balanced phrases.
- 3.6.2 Syncopated rhythms are used in the solo and accompanying voices.
- 3.6.3 The choir type is SSA.
- 3.6.4 The extract is in mbaqanga style.

Answer:

- 3.6.1 True
- 3.6.2 True
- 3.6.3 False
- 3.6.4 False

4 x 1

(4)

Track 17

3.7 Answer the following questions:

- 3.7.1 Describe the accompaniment.

Answer:

- The accompaniment starts after the opening a cappella section.
- It is played by the band consisting of drum kit, guitar and bass guitar.
- The guitar has a rhythmic and harmonic function.
- The bass drum and bass guitar always accentuate the off-beat.
- The accented beat lends a feel of the African stomping dance, found in the indlamu/isibhaca/muchongolo dances.
- The bass guitar often imitates/doubles the rhythms played by the bass drum.

Any TWO

(2)

- 3.7.2 Write the name of the song and the artist that you hear.

Answer:Song: *Melodi Yalla*

Artist: Mahlathini and the Mahotella Queens

Name of song = 1 mark

Artist = 1 mark

(2)

Track 18

3.8 Why does the singer use the crepitation 'Wa kwa'?

Answer:

- The literal meaning is: 'Do you hear it?'
- The singer uses it to encourage one of the players to display musical prowess/skill.

1 mark

(1)

Track 19

3.9 Describe the male vocalist's part in this extract.

Answer:

- He incorporates an umngqokolo-style (throat-singing) bass line in the vocal part.
- He sings a repeated chant-like figure.
- His part does not contain lyrics.
- He sings a short, repeated motive.
- He supports the group to bring the song to an exciting climax.
- He sings a sustained note towards the end of the extract.

Any TWO

(2)

(28 ÷ 2)

[14]**TOTAL SECTION B:****14****OR**

QUESTION 4: JAZZ

- 4.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 20 and 21.

Track 20

4.1.1

COLUMN A	ANSWER
12-bar blues	
Moderate tempo in quadruple time	X
Tenor voice type	
Ragtime influences	X
4-bar instrumental introduction	X
Clarinet solo in introduction	
Influences of Tin Pan Alley songs and big band swing music	
Alto voice type	X

3 x 1

(3)

Track 21

4.1.2

COLUMN A	ANSWER
Ballad in jazz style	
Medium swing	X
Saxophone melodic improvisation in introduction	
Syncopated chord stabs on piano	X
Imitation in horn section	X
Fast tempo	
Walking bass introduction	X
Bass drum kicks on first beat	

3 x 1

(3)

Track 22

4.2 Describe THREE features heard in the accompaniment in this extract.

Answer:

- A few beats on percussion serve as a short introduction.
- Syncopated rhythm is heard in the keyboard and bass guitar.
- An ostinato figure is heard on guitar in the middle register.
- There are syncopated chord stabs by the horn section when the phrase is repeated, with sustained long notes in lower wind section.
- A continuous rhythmic drive is heard in the drum kit.

Any THREE

(3)

Track 23

4.3 Answer the following questions:

4.3.1 Identify the composer of this piece.

Answer: Abdullah Ibrahim

1 mark

(1)

4.3.2 With which THREE items in COLUMN A do you associate this extract?
Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Piano melody repeated by saxophones	X
Scatting	
Rhythm section introduces the main theme	X
Marabi chord progression	X
Improvisation on the saxophone	
Sequences	
Opening melody played by guitar	
Saxophones play melody in unison	X
Comping by saxophones	
Pentatonic	

Any THREE correct answers

(3)

Track 24

4.4 Describe what you hear in this extract.

Answer:

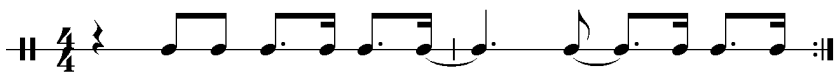
- The rhythm section (drum kit and piano) starts the extract.
- Cymbals are prominent in the drum kit.
- Ostinato pattern on piano is carried throughout.
- Trombone section enters with an ostinato.
- Lower horn section plays chord stabs against the trombones.
- Saxophones and trumpets bring in the melody.
- The melody is repeated identically.
- This is a big band ensemble.
- Raucous blend of African and international jazz is present.
- Fusion of township riffs, swing and avant-garde is heard.
- A two-chord harmonic cycle is prominent.
- The drums drive the rhythm and tempo.

Any *THREE*

(3)

Track 25

4.5 Identify the correct rhythm that you hear. Make a cross (X) in the appropriate block.

	☐
	☒
	☐

1 mark

(1)

Track 26

4.6 Indicate whether the following statements about the extract are TRUE or FALSE. Write only 'true' or 'false' for each statement on the next page.

4.6.1 The piece uses balanced phrases.

4.6.2 Kwela shuffle rhythms are used.

4.6.3 The chord progression is I–IV–V⁶₄–I.

Answer:

4.6.1 True

4.6.2 True

4.6.3 False

3 x 1

(3)

Track 27

4.7 Answer the following questions:

4.7.1 Describe the improvisation in this extract.

Answer:

- Improvisation is first played by the saxophone and then followed by the trombone.
- Each improvisation is based on the relevant harmony of the accompaniment.
- Chromatic movement is added in the melody line.
- A combination of leaps and stepwise movement is heard within a wide compass.
- Syncopated rhythms are played by both soloists.
- The saxophone solo consists of an extended blues cycle and is 18 bars long.
- The trombone plays two 12-bar blues cycles.
- The piano plays a short loud passage to indicate the entry of each improvisation.

Any THREE

(3)

4.7.2 Write the name of the song/composition and the artist/band that you hear.

Answer:

Name: *Vary-oo-vum*

Artist/band: Jazz Epistles

2 marks

(2)

Track 28

4.8 Describe the drum kit accompaniment.

Answer:

- A steady repeated rhythmic pattern is heard.
- The bass drum and cymbals play syncopated hits and kicks.
- The full drum kit is not heard throughout – a light texture is achieved by snare and cymbals.
- Cymbals play a swing pattern:



- The rhythmic pattern is interspersed with rhythmic stabs/bombs on the snare drum.

Any THREE

(3)

(28 ÷ 2)

[14]**TOTAL SECTION B:****14****OR**

QUESTION 5: WESTERN ART MUSIC (WAM)

5.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 29 and 30.

Track 29

5.1.1

COLUMN A	ANSWER
Poco a poco crescendo	X
Tremolo figure in high strings and woodwinds	
Prestissimo assai	
Lower strings play in a polyphonic texture	
Question and answer between lower strings and harp	X
Compound triple time	
Arpeggios and scales played by harp	X
Orchestra consists of stringed instruments	X

3 x 1

(3)

Track 30

5.1.2

COLUMN A	ANSWER
Compound metre	
Dissonant two-part singing	X
SSA	
Whole-tone scale	
Con moto	
Sopranos sing a legato melody at the start	X
Tranquillo	X
Augmentation in the choir part	X

3 x 1

(3)

Track 31

5.2 Describe THREE features of the interplay between the two instruments that are heard in this extract.

Answer:

- The violin starts with the theme while the piano plays a broken chord accompaniment.
- A scale passage on the piano forms a transition between the roles of the two instruments.
- The piano then plays the first theme while the violin plays a broken chord accompaniment.
- The theme played by the piano is an ornamented version of the theme that was played by the violin at the start.

Any THREE

(3)

Track 32

5.3 Answer the following questions:

5.3.1 Name the composer of this work.

Answer: (Felix) Mendelssohn

1 mark

(1)

5.3.2 With which FOUR items in COLUMN A do you associate this extract?
Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
Exposition	X
Pedal point played by the double bass on the tonic	
Arpeggios played by higher strings	
Lower strings and clarinets play opening motive	
Lower strings and bassoons play the theme	X
Slow movement in a symphony	
Theme is based on an arpeggio	X
Extended coda	
Cantabile	X
Upper strings play a non legato melody	

Any FOUR correct answers

(4)

Track 33

5.4 Name TWO woodwind instruments heard at the end of the extract.

Answer: Clarinet/oboe/flute

Any TWO

(2)

Track 36

5.7 Compare the opening phrase with the answering phrase in this extract.

Answer:

- The opening phrase is played by the clarinet (woodwind) whereas the answering phrase is played by French horn (brass).
- The opening phrase is soft whereas the answering phrase starts softly and has a crescendo towards the end.
- They are both played with legato and portato articulation.
- While they both have the same rhythmic material, the answering phrase is at a lower pitch.
- Lower strings play long sustained notes (pedal points on the tonic and dominant) for both phrases.
- Phrase 1: doh-soh-me-doh (tonic harmony)
Phrase 2: soh-doh-doh-soh (subdominant harmony)

Any **FOUR**

(4)

Track 37

5.8 Describe how this music extract may portray **THREE** programmatic features.

Answer:

- The tremolo figure in the cello and double bass suggests the approaching distant rumble of the thunder.
- Staccato quavers on strings suggest the first raindrops of the approaching storm.
- A rapid dynamic crescendo suggests the arrival of the storm.
- The tutti orchestra plays *ff* to represent the full fury of the storm.

Any **THREE**

(3)

(28 ÷ 2)

[14]**TOTAL SECTION B:****14**

SECTION C: FORM ANALYSIS (COMPULSORY)**QUESTION 6**

Read and study the questions for ONE minute.

Track 38

Study no. 2 Op 47

Goedicke

$\text{♩} = 98$



7

13

19

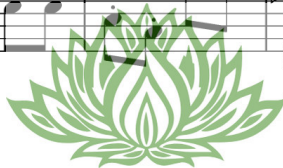
pp *mf* *p*

mp

p *f* *pp*

mf *mp*

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- 6.1 Give a schematic layout of the form. 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 ¹ $\frac{1}{2}$
B $\frac{1}{2}$	Bar 8 ² – 16 $\frac{1}{2}$
A $\frac{1}{2}$	Bar 17 – 24 $\frac{1}{2}$

$\frac{1}{2}$ mark x 6

(3)

- 6.2 Name the form.

Answer: Ternary

1 mark

(1)

- 6.3 Discuss the melody in this piece.

Answer:

- The melody is played with staccato articulation.
- The melody consists mostly of quavers.
- It is shared between alternating left- and righthand parts (bass and treble clef).
- It is divided into two voice parts.
- It is doubled up in some places and written an octave or two octaves apart.
- The melody features more leaps than stepwise motion.
- The quaver motive of the first two bars is inverted in the B-section.

Any TWO

(2)

- 6.4 Name the key and cadence in bars 14 to 16¹.

Answer:

Key: G major

Cadence: Perfect cadence

2 x 1

(2)

TOTAL SECTION C:

8

GRAND TOTAL:

30

