basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

MAY/JUNE 2026

MARKS: 30

TIME: 1½ hours

CENTRE NUMBER:

EXAMINATION NUMBER:

FOR OFFICIAL USE ONLY												
MARKS OBTAINED					MODERATED							
QUESTION	MARKER				SM/DCM			CM			IM		
	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 20 pages and 1 sheet of manuscript paper.

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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 music tracks.

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 may 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 for each question to provide enough information in their answers.

10. Write neatly and legibly.

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MARKS OBTAINED					MARKS OBTAINED			
QUESTION	MARKING – External moderator				REMARKING			
	MAX	MARKS		SIGN	MAX	MARKS		SIGN
		10	1			10	1	
1	4				4			
2	4				4			
3/4/5	14				14			
6	8				8			
TOTAL	30				30			

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. Where the instruction, '… in succession' does NOT appear, adequate time should be allowed between playing tracks to give candidates time to think and write their answers before repeating a track OR 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 sit for the examination in a separate venue.
   - Each venue must be equipped with suitable sound equipment.
   - Each venue must have its own media device with music extracts.
   - An invigilator must be present in each venue.

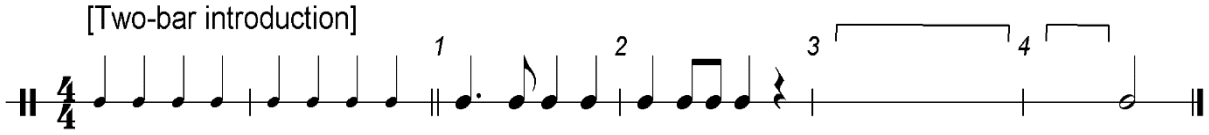
6. The tracks have to be played as follows:
   - IAM candidates: Tracks 1 to 17 and Track 35
   - JAZZ candidates: Tracks 1 to 9, Tracks 18 to 25 and Track 35
   - WAM candidates: Tracks 1 to 9 and Tracks 26 to 35

SECTION A: AURAL (COMPULSORY)

QUESTION 1

Play Track 1 TWICE in succession.

1.1 Notate and complete the rhythm of the missing notes in bars 3 and 4.
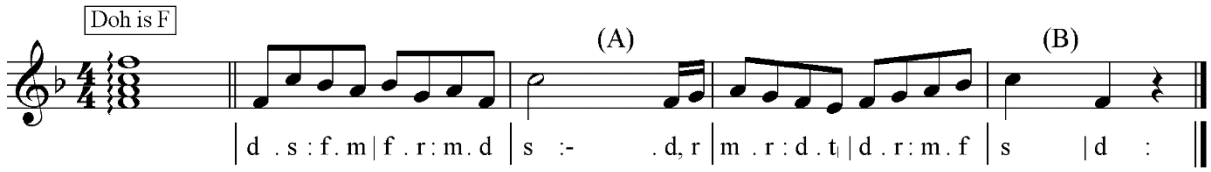


(6 x ½) (3)

Play Track 1 again.

Play Track 2 TWICE in succession.

1.2 Notate the missing notes at (A) and (B) in staff or sol-fa notation.



(2 x ½) (1)

Play Track 2 again.

[4]

QUESTION 2

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

Play Track 3 THREE times in succession.

2.1.1 **Track 3:** _____ (1)

Play Track 4 THREE times in succession.

2.1.2 **Track 4:** _____ (1)

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

Play Track 5 TWICE in succession.

2.2.1 Which ONE of the following describes the texture?

COLUMN A	ANSWER
Polyphonic	
Monophonic	
Homophonic	

(1)

Play Track 6 TWICE in succession.

2.2.2 Which ONE of the following describes the metre?

COLUMN A	ANSWER
Triple metre	
Quadruple metre	
Irregular metre	
Duple metre	

(1)

Play Track 7 TWICE in succession.

2.2.3 Identify the most prominent rhythmic feature/device.

COLUMN A	ANSWER
Syncopation	
Augmentation	
Sequence	

(1)

Play Track 8 THREE times in succession.

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

COLUMN A	ANSWER
Repeated rhythm pattern in djembe passages	
TTBB	
A cappella passages for the bass voices	
Body percussion and repetitive melodic passages	
Ascending choral sequences with djembe	
A cappella singing in the last phrase	
Accelerando and monophonic passages	
SATB	
Pentatonic choral passages	

(3 x 1) (3)
(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)

3.1 Listen to the following tracks. Indicate THREE items in COLUMN A that relate to the music in Tracks 9 AND 10. Make a cross (X) in THREE appropriate blocks for EACH track.

Play Track 9 THREE times in succession.

3.1.1 **Track 9**

COLUMN A	ANSWER
Male choir in major key	
A cappella with body percussion	
Homophonic texture throughout	
Simple triple time	
Syncopated rhythm in the melody	
Call and response	
Repetitive motives	
Compound duple time	

(3 x 1) (3)

Play Track 10 THREE times in succession.

3.1.2 **Track 10**

COLUMN A	ANSWER
Ululation	
Drums and mbira	
Body percussion	
Four-part singing	
Ostinato on the marimba	
TTBB	
Male lead singer followed by female lead singer	
Whistling interludes	

(3 x 1) (3)

Play Track 11 THREE times in succession.

3.2 Describe the following THREE musical features (3.2.1 to 3.2.3) heard in this extract.

3.2.1 Prominent compositional technique

_____

3.2.2 The main instrument that plays throughout the extract

_____

3.2.3 Vocal technique

_____

(3 x 1) (3)

Play Track 12 TWICE.

3.3 Answer the following questions regarding this extract.

3.3.1 Which style is represented in this extract?

_____ (1)

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

COLUMN A	ANSWER
Vocal scooping	
Isicathamiya	
Ululation	
Ukupika by lead guitarist	
Chord cycle of I – IV – V	
Izibongo	
Izihlabo	
Compound time	
Bass guitar is prominent	

(4 x 1) (4)

Play Track 13 TWICE.

3.4 Answer the following questions regarding this extract.

3.4.1 Name the vocalist singing in this extract.

_____ (1)

3.4.2 Describe the use of izibongo in this extract.

_____

_____

_____

(2 x 1) (2)

Play Track 14 TWICE.

3.5 Which mbaqanga style features do you hear in this extract? Indicate THREE items in COLUMN A that relate to the music in Track 14. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Hard-driving blues style on the guitar	
Kick drum outlines the main beats	
Introduction on keyboard	
Regular three-bar phrases	
Compound metre in vocal part	
Repeated melodic phrase	
Repeated melodic pattern on guitar	
Male lead singer	

(3 x 1) (3)

Play Track 15 TWICE.

3.6 Indicate whether the following statements describing the extract are TRUE or FALSE. Write only 'true' or 'false' next to (a) and (b) below.

STATEMENT	ANSWER
(a) The melody is based on the pentatonic scale.	
(b) The extract is played with a strong four-beat pulse.	

(2 x 1) (2)

Play Track 16 TWICE.

3.7 Describe the following items (3.7.1 to 3.7.4) that you hear in this extract.

3.7.1 Vocal technique

_____

_____

3.7.2 Time signature

_____

3.7.3 Harmonic progression

_____

3.7.4 Texture

_____

_____

(4 x 1) (4)

Play Track 17 TWICE.

3.8 Answer the following questions regarding this extract.

3.8.1 Identify the style of this song.

_____ (1)

3.8.2 Name an artist associated with this style.

_____ (1)

(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 18 AND 19. Make a cross (X) in THREE appropriate blocks for EACH track.

Play Track 18 THREE times in succession.

4.1.1 **Track 18**

COLUMN A	ANSWER
Octave leaps in male voice	
Sequential movement of motive	
Call and response	
The saxophone calls and the band responds	
The brass play a perfect 5th interval in the introduction	
Dissonant chords and accented melodic line	
Legato articulation with accents	
Ride cymbal prominent	

(3 x 1) (3)

Play Track 19 THREE times in succession.

4.1.2 **Track 19**

COLUMN A	ANSWER
Minor key in a slow tempo	
A cappella in a hymn-like song	
Polyphonic textured song in a moderate tempo	
Clustered chord voicing	
Tranquillo	
Singing in monophonic texture	
Mostly syllabic singing in quadruple time	
Scatting in triple time	

(3 x 1) (3)

Play Track 20 TWICE.

4.2 Describe THREE of the following musical features (4.2.1 to 4.2.4) heard in this extract.

4.2.1 Prominent compositional technique

_____

_____

4.2.2 Accompaniment

_____

4.2.3 Phrase structure

_____

4.2.4 Melody

_____

(3 x 1) (3)

Play Track 21 TWICE.

4.3 Answer the following questions regarding this extract.

4.3.1 State the name of the artist that you hear in this extract.

_____ (1)

4.3.2 Choose THREE items from COLUMN A that best describe the music that you hear. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
The opening broken chord (arpeggio) introduction is built on the tonic	
Descending sequential melodic movement	
Singer sings blue notes	
The opening broken chord (arpeggio) introduction is built on the dominant	
The bass guitar plays on every crotchet beat	
Legato singing with vibrato	
Ballad style with ♩= 60	
Irregular phrase structure	
Vocal scatting	

(3 x 1) (3)

Play Track 22 TWICE.

4.4 Answer the following questions regarding this extract.

4.4.1 Name the prominent rhythmic feature in this extract.

_____ (1)

4.4.2 Which style is represented in this extract?

_____ (1)

4.4.3 Describe the use of *call and response* in this extract.

_____

_____

_____ (2)

Play Track 23 TWICE.

4.5 Choose THREE items from COLUMN A that relate to the music in Track 23. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Avant-garde jazz influences	
Brass section consists of flute, clarinet and tenor saxophone	
Introduction in regular metre	
Brass section consists of trumpets, alto saxophone and trombone	
Consists of two syncopated motives	
Introduction contains short irregular phrases	
Big band with horn and rhythm section	
Accented chordal stabs in the horn section	

(3 x 1) (3)

Play Track 24 TWICE.

4.6 Answer the following questions regarding this extract.

4.6.1 Give the title of the piece from which this extract is taken.

_____ (1)

4.6.2 Indicate whether the following statements describing the extract are TRUE or FALSE. Write only 'true' or 'false' next to (a) and (b) below.

STATEMENT	ANSWER
(a) The extract has mbaqanga and kwela influences.	
(b) The extract contains a blues chord progression.	

(2 x 1) (2)

Play Track 25 THREE times in succession.

4.7 Answer the following questions regarding this extract.

4.7.1 Describe the *rhythm* of the rhythm guitar and drum kit parts.

_____

_____ (2)

4.7.2 Describe the *melody*.

_____

_____

_____ (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 26 AND 27. Make a cross (X) in THREE appropriate blocks for EACH track.

Play Track 26 THREE times in succession.

5.1.1 **Track 26**

COLUMN A	ANSWER
Waltz tempo	
French horns play the melody in the introduction	
Strings and woodwinds play legato towards the end of the extract	
Monophonic texture	
Woodwinds play the melody in the introduction	
Flexible beat	
Legato counter-melody on clarinet and piccolo	
Tremolo figure in high strings in the opening bars	

(3 x 1) (3)

Play Track 27 THREE times in succession.

5.1.2 **Track 27**

COLUMN A	ANSWER
Timpani and woodwind play fortissimo in the introduction	
The introduction includes a tremolo by the timpani	
Fanfare by the tutti orchestra	
Dissonant chords in the introduction	
Tranquillo assai	
Choir enters with a monophonic texture	
Melismas	
TTBB	

(3 x 1) (3)

Play Track 28 THREE times in succession.

5.2 Describe THREE of the following musical features (5.2.1 to 5.2.4) heard in this extract.

5.2.1 Prominent compositional technique

_____

_____

5.2.2 Accompaniment figure

_____

5.2.3 Phrase structure

_____

5.2.4 Melody

_____

(3 x 1) (3)

Play Track 29 TWICE.

5.3 Answer the following questions regarding this extract.

5.3.1 State the name of the work from which this extract was taken.

_____ (1)

5.3.2 Indicate FOUR items in COLUMN A that relate to the music in Track 29. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	ANSWER
Orchestral chromatic ascending passage leads to climax	
Poco a poco morendo	
Passage taken from the exposition of the work	
Fanfare in the brass and woodwind	
End of the development	
Classical period	
Symphonic orchestral work	
Con forza fortissimo passages	
Pedal point in lower strings	

(4 x 1) (4)

Play Track 30 TWICE.

5.4 Answer the following questions regarding this extract.

5.4.1 Name the TWO voice types of the two characters heard in this extract.

_____ (2)

5.4.2 Describe the accompaniment before the voices enter.

_____

_____ (2)

Play Track 31 TWICE.

5.4.3 Indicate THREE items in COLUMN A that relate to the music in Track 31. Make a cross (X) in THREE appropriate blocks.

COLUMN A	ANSWER
Allegretto tempo with a ritardando	
Imitation between orchestra and voices	
Presto tempo with a stringendo	
Major key	
Minor key	
Descending vocal sequence in both voices	
A recitative between the two characters	

(3 x 1) (3)

Play Track 32 TWICE.

5.5 Indicate whether the following statements describing the extract are TRUE or FALSE. Write only 'true' or 'false' next to (a) and (b) below.

STATEMENT	ANSWER
(a) The mood of the extract is majestic and stately.	
(b) The extract is taken from Act 2 of *The Magic Flute*.	

(2 x 1) (2)

Play Track 33 THREE times in succession.

5.6 Describe THREE possible examples of tone painting heard in this extract.

_____

_____

_____

_____

_____ (3)

Play Track 34 TWICE.

5.7 Describe the following features regarding this extract.

5.7.1 Phrases

_____

_____

5.7.2 Articulation

_____

_____

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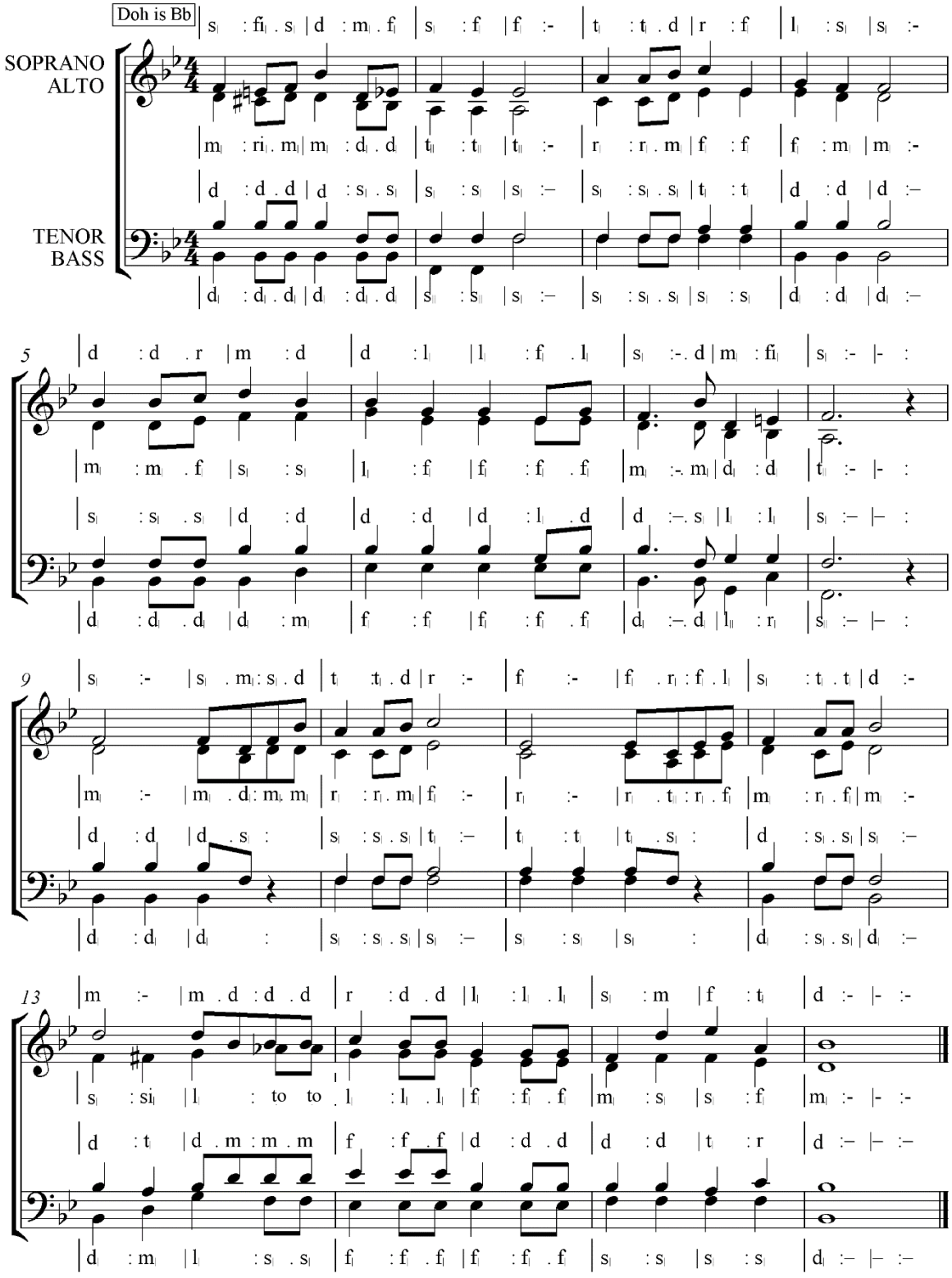
TOTAL SECTION B: 14

SECTION C: FORM ANALYSIS (COMPULSORY)

QUESTION 6

Read and study the questions for ONE minute and listen to the piece below.

Play Track 35 ONCE for a general overview



[**NOTE:** fi = raised f; to = lowered t; ri = raised r]

Play Track 35 again.

6.1 Comment on the structure of the whole piece that you hear.
The first section is bars 1–8 and the second section is bars 9–16.

(2 x 1) (2)

6.2 What is different about the endings (cadences) of the two sections in this piece?

(2 x 1) (2)

6.3 Comment on the change in the tempo in the final two bars.

(1)

6.4 Describe the *texture* in this piece.

(1)

6.5 Describe how the cadence at bar 4 is decorated.

(1)

6.6 Comment on the use of F♯ in bar 13.

(1)

Play Track 35 ONE last time.

TOTAL SECTION C: 8
GRAND TOTAL: 30

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