basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P2

MAY/JUNE 2026

MARKING GUIDELINES

MARKS: 30

These marking guidelines consist of 19 pages.

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SECTION A: AURAL (COMPULSORY)

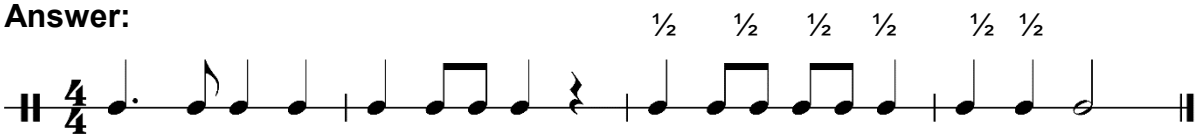
Note to the marker: Candidates must be credited for any correct answers not given in the marking guidelines.

QUESTION 1

Track 1

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

Answer:
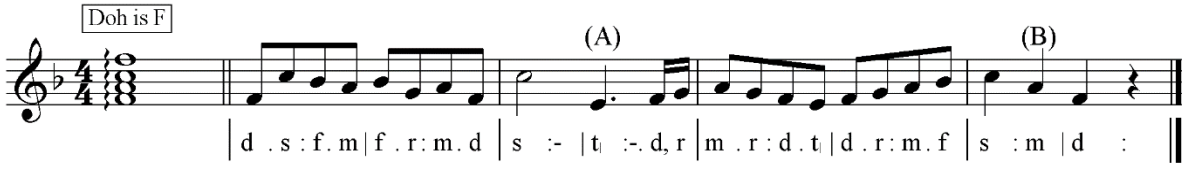


(6 x ½) (3)

Track 2

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

Answer:



Pitch and rhythm must be correct: 2 x ½ (1)

[4]

QUESTION 2

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

Track 3

2.1.1 **Answer:** Plagal cadence (1)

Track 4

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

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

Track 5

2.2.1 Which ONE of the following describes the texture?

COLUMN A	ANSWER
Polyphonic	
Monophonic	
Homophonic	**X**

(1)

Track 6

2.2.2 Which ONE of the following describes the metre?

COLUMN A	ANSWER
Triple metre	
Quadruple metre	
Irregular metre	**X**
Duple metre	

(1)

Track 7

2.2.3 Identify the most prominent rhythmic feature/device.

COLUMN A	ANSWER
Syncopation	**X**
Augmentation	
Sequence	

(1)

Track 8

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	**X**
TTBB	
A cappella passages for the bass voices	
Body percussion and repetitive melodic passages	**X**
Ascending choral sequences with djembe	
A cappella singing in the last phrase	**X**
Accelerando and monophonic passages	
SATB	**X**
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).

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 9 AND 10. Make a cross (X) in THREE appropriate blocks for EACH track.

Track 9

3.1.1

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

(3 x 1) (3)

Track 10

3.1.2

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

(3 x 1) (3)

Track 11

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

Answer:
- Repetition/Ostinato
- Parallel harmony

3.2.2 The main instrument that plays throughout the extract

Answer: Umrhube or Umhubhe/Mouth bow

3.2.3 Vocal technique

Answer: Umngqokolo**/**Overtone singing/Throat singing

(3 x 1) (3)

Track 12

3.3 Answer the following questions regarding this extract.

3.3.1 Which style is represented in this extract?

Answer: Maskanda (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	**X**
Isicathamiya	
Ululation	
Ukupika by lead guitar	**X**
Chord cycle of I – IV – V	
Izibongo	
Izihlabo	**X**
Compound time	**X**
Bass guitar is prominent	

(4 x 1) (4)

Track 13

3.4 Answer the following questions regarding this extract.

3.4.1 Name the vocalist singing in this extract.

Answer: Philip Tabane (1)

3.4.2 Describe the use of izibongo in this extract.

Answer:
- The performer recites over instrumental accompaniment.
- The only language used in this extract is Sepedi.
- The singer uses a form of speech-singing.
- The words are spoken-sung in a fast tempo.
- The izibongo/praise singing centres around the same note.
- The movement of the pitch is determined by the words.

(2 x 1) (2)

Track 14

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	**X**
Introduction on keyboard	**X**
Regular three-bar phrases	
Compound metre in vocal part	
Repeated melodic phrase	**X**
Repeated melodic pattern on guitar	**X**
Male lead singer	

(3 x 1) (3)

Track 15

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.	True
(b) The extract is played with a strong four-beat pulse.	False

(2 x 1) (2)

Track 16

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

3.7.1 Vocal technique

Answer: Umngqokolo/Overtone singing/Throat-singing

3.7.2 Time signature

Answer: Irregular

3.7.3 Harmonic progression

Answer: Two-chord cycle/Two adjacent major chords

3.7.4 Texture

Answer: Homophonic texture**/**Layered sound with a thick texture

(4 x 1) (4)

Track 17

3.8 Answer the following questions regarding this extract.

3.8.1 Identify the style of this song.

Answer: Kwela (1)

3.8.2 Name an artist associated with this style.

Answer: Spokes Mashiyane/Lemmy Mabaso *(1 x 1)* (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.

Track 18

4.1.1

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

(3 x 1) (3)

Track 19

4.1.2

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

(3 x 1) (3)

Track 20

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

Answer:
- Double bass plays an ostinato figure.
- Stepwise chord cycle on piano forms an ostinato.

4.2.2 Accompaniment

Answer:
- Drum kit, double bass and piano form the accompaniment.
- A repetitive rhythm is heard in the drum kit part.

4.2.3 Phrase structure

Answer:
A repetitive 2- or 4-bar phrase is heard throughout the extract.

4.2.4 Melody

Answer:
- The piano plays a treble melody from the second phrase onwards.
- The melodic line includes stepwise movement and leaps.
- The melody has a mellow, syncopated character.

(3 x 1) (3)

Track 21

4.3 Answer the following questions regarding this extract.

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

Answer: Miriam Makeba (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	**X**
Singer sings blue notes	
The opening broken chord (arpeggio) introduction is built on the dominant	**X**
The bass guitar plays on every crotchet beat	
Legato singing with vibrato	**X**
Ballad style with ♩= 60	**X**
Irregular phrase structure	
Vocal scatting	

(3 x 1) (3)

Track 22

4.4 Answer the following questions regarding this extract.

4.4.1 Name the prominent rhythmic feature in this extract.

Answer:
- Solid four-four beat led by bass guitar emphasising every beat
- The rhythmic figure used as the upbeat

(1 x 1) (1)

4.4.2 Which style is represented in this extract?

Answer: Mbaqanga (1)

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

Answer:
- The call and response is first heard between the lead guitar and bass guitar.
- The second call and response is heard between the saxophone and the bass guitar.

(2 x 1) (2)

Track 23

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	**X**
Brass section consists of flute, clarinet and tenor saxophone	
Introduction in regular metre	
Brass section consists of trumpets, alto saxophone and trombone	**X**
Consists of two syncopated motives	
Introduction contains short irregular phrases	**X**
Big band with horn and rhythm section	
Accented chordal stabs in the horn section	**X**

(3 x 1) (3)

Track 24

4.6 Answer the following questions regarding this extract.

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

Answer: *Mra* (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.	True
(b) The extract contains a blues chord progression.	False

(2 x 1) (2)

Track 25

4.7 Answer the following questions regarding this extract.

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

Answer:
- A regular and repetitive strumming pattern on the guitar is heard on every beat.
- A constant skiffle-like rhythm is played on the drum kit.

(2 x 1) (2)

4.7.2 Describe the *melody*.

Answer:
- It is in a major key with the melody staying within the tonal framework.
- It has a bright and cheerful mood.
- It is shared by the saxophone and penny whistle.
- The melody has a syncopated rhythmic feel.
- It consists of short repetitive motives.
- The melody comprises mainly chord notes with some stepwise movement.
- The penny whistle melody includes some bending of notes and scoops.

(3 x 1) (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.

Track 26

5.1.1

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

(3 x 1) (3)

Track 27

5.1.2

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

(3 x 1) (3)

Track 28

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

Answer:
- Repetition
- Variation

5.2.2 Accompaniment figure

Answer:
- Repeated broken chord figure, with root note followed by 3rd and 5th interval
- Played in the middle piano register

5.2.3 Phrase structure

Answer:
- Two 4-bar phrases which are repeated

5.2.4 Melody

Answer:
- Opening phrase is a stepwise embellishment heard in the treble register of the piano, followed by an answering phrase played in intervals of a 3rd, descending and ascending, repeated.

(3 x 1) (3)

Track 29

5.3 Answer the following questions regarding this extract.

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

Answer: *Hebrides* (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	**X**
Poco a poco morendo	
Passage taken from the exposition of the work	
Fanfare in the brass and woodwind	**X**
End of the development	**X**
Classical period	
Symphonic orchestral work	**X**
Con forza fortissimo passages	**X**
Pedal point in lower strings	

(4 x 1) (4)

Track 30

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.

Answer: Soprano and baritone (2 x 1) (2)

5.4.2 Describe the accompaniment before the voices enter.

Answer:
- The accompaniment is played by the lower string section of the orchestra.
- The melody is supported by an Alberti bass accompaniment in lower strings.
- The lower strings play non-legato broken chords.
- The cello and double bass play the lowest note on the first beat of every bar.

(2 x 1) (2)

Track 31

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	**X**
Imitation between orchestra and voices	**X**
Presto tempo with a stringendo	
Major key	**X**
Minor key	
Descending vocal sequence in both voices	**X**
A recitative between the two characters	

(3 x 1) (3)

Track 32

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.	True
(b) The extract is taken from Act 2 of *The Magic Flute*.	False

(2 x 1) (2)

Track 33

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

Answer:

- The staccato quavers on the strings could suggest the first raindrops in the approaching storm.
- The tremolo figure in the cellos and double basses could refer to the approaching thunder.
- The rapid dynamic crescendo could suggest the pending storm.
- The fortissimo orchestral tutti could suggest the full terror of the storm.
- The high strings play a sforzando arpeggiated figure which could suggest lightning strikes.
- The timpani rolls could imitate the rumble of thunder.

(3 x 1) (3)

Track 34

5.7 Describe the following features regarding this extract.

5.7.1 Phrases

Answer:
Opening 4-bar phrase (played by clarinet) and an answering 4-bar phrase (played by French horn)

5.7.2 Articulation

Answer: Legato

(2 x 1) (2)

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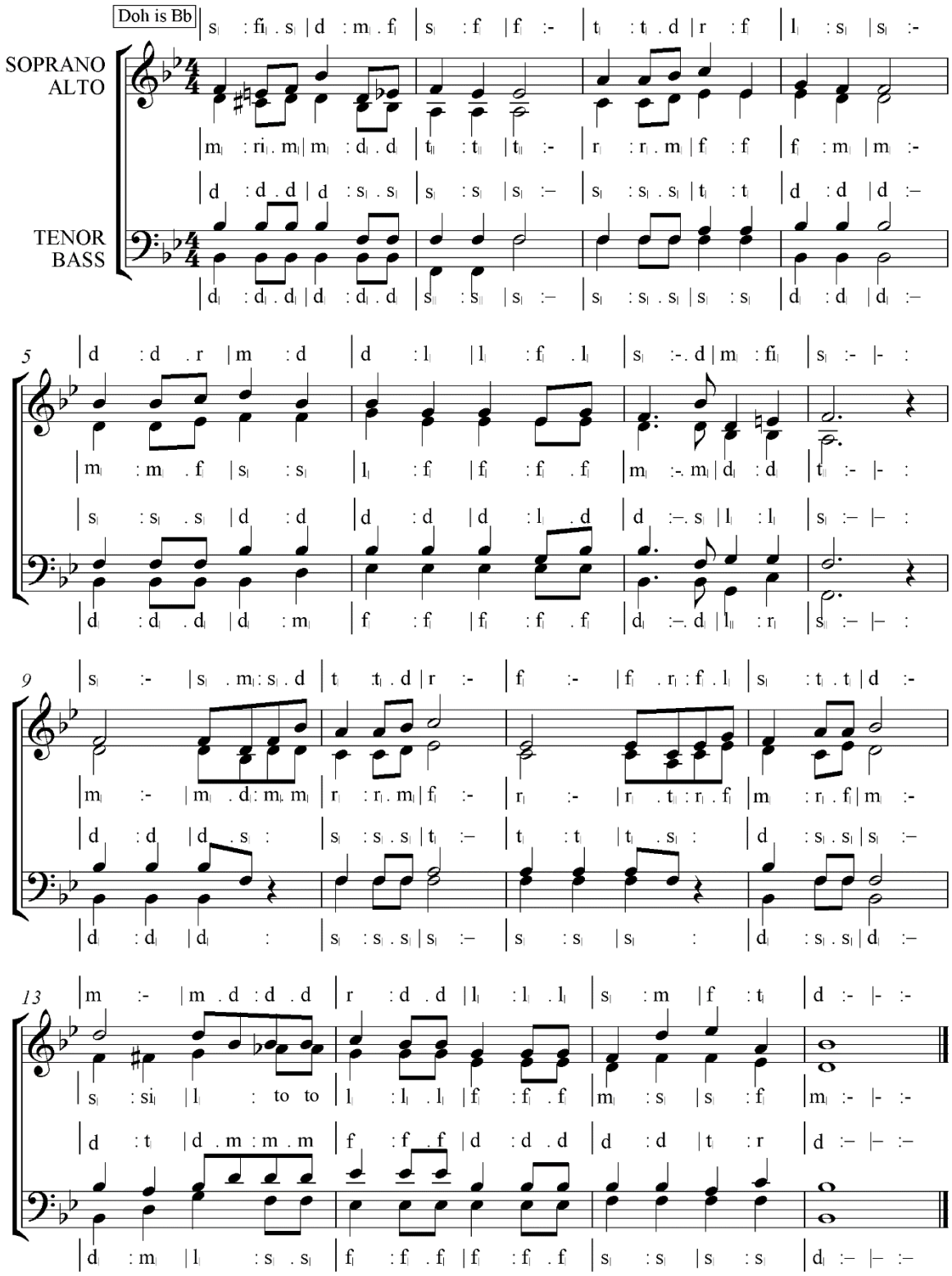
TOTAL SECTION B: 14

SECTION C: FORM ANALYSIS (COMPULSORY)

QUESTION 6

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

Track 35



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

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.

Answer:
- Bars 1 to 8 is the A section and bars 9 to 16 is the B section.
- There is a repetition of both sections.
- The second section is repeated again for the last time.
- Section A is a verse whereas section B is a chorus (repeated lyrics)

(2 x 1) (2)

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

Answer:
- The first section ends on the dominant (V) (an imperfect cadence) or it could be seen as a perfect cadence in F major.
- The second section ends on the tonic (I) (perfect cadence).

(2 x 1) (2)

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

Answer:
- The tempo gradually slows down.
- There is a rallentando/ritardando.

(1 x 1) (1)

6.4 Describe the *texture* in this piece.

Answer:
- Melody with chordal accompaniment/homophonic
- A soprano melody with chordal accompaniment sung by the remaining alto, tenor and bass voices
- Chorale style where four voices sing mostly in the same rhythm/block chords

(1 x 1) (1)

6.5 Describe how the cadence at bar 4 is decorated.

Answer:
- It uses the cadential $^{6}_{4}$ progression.
- The tonic chord is decorated by the second inversion subdominant chord.
- The cadence is decorated with an appoggiatura in the soprano and a suspension in the alto.

(1 x 1) (1)

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

Answer:

- Chromatic passing note in the alto voice (raised dominant note of B♭ major)
- V of G minor creates a secondary dominant

(1 x 1) (1)

Play Track 35 ONE last time.

TOTAL SECTION C: 8
GRAND TOTAL: 30

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