



# basic education

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

## NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2016

**MARKS: 120**

**TIME: 3 hours**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**This question paper consists of 23 pages and 1 page manuscript paper.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. SECTIONS A and B are compulsory.
3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTION C or D or E).
4. Write all music notation in SECTION A in pencil and all written text in blue or black ink on this question paper.
5. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.
6. Number the questions correctly according to the numbering system used in this question paper.
7. The last page of this question paper is manuscript paper intended for rough work. Candidates may remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Write neatly and legibly.

**MARKING GRID**

SECTION	QUESTION	MARKS	MARKER	MODERATOR
<b>A: THEORY OF MUSIC (COMPULSORY)</b>	1	20		
	2	15		
	3	10		
	4	15		
<b>SUBTOTAL</b>		<b>60</b>		

**AND**

<b>B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)</b>	5	20		
<b>SUBTOTAL</b>		<b>20</b>		

**AND**

<b>C: WAM</b>	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
<b>SUBTOTAL</b>		<b>40</b>		

**OR**

<b>D: JAZZ</b>	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
<b>SUBTOTAL</b>		<b>40</b>		

**OR**

<b>E: IAM</b>	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
<b>SUBTOTAL</b>		<b>40</b>		

<b>GRAND TOTAL</b>		<b>120</b>		
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**SECTION A: THEORY OF MUSIC (COMPULSORY)**

**(90 minutes)**

**Answer QUESTION 1  
AND QUESTION 2.1 OR 2.2  
AND QUESTION 3.1 OR 3.2  
AND QUESTION 4.1 OR 4.2.**

Answer the questions in the spaces provided on this question paper.

**QUESTION 1**

**(25 minutes)**

Study the score below and answer the questions that follow.

**SLUMBER SONG**

R. Schumann

1.1 Name the key of this extract.

\_\_\_\_\_

(1)

1.2 Name the intervals at **1.2.1** and **1.2.2** according to type and distance.

1.2.1 \_\_\_\_\_

1.2.2 \_\_\_\_\_ (2)

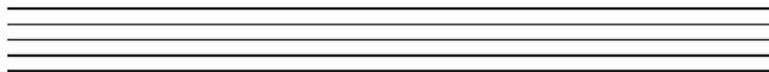
1.3 Name the type of triad at **1.3.1** and **1.3.2**, for example minor triad. (Consider only the notes in the block on the score.)

1.3.1 \_\_\_\_\_

1.3.2 \_\_\_\_\_ (2)

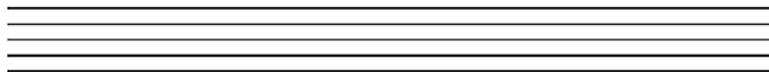
1.4 Circle a chord that forms a dominant seventh chord in root position on this score. (1)

1.5 Transpose bar 3 of the solo part a minor third lower for the E-flat alto saxophone. Add a new key signature.



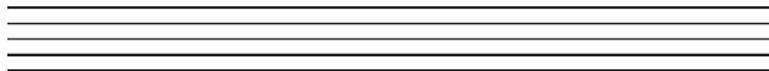
(3)

1.6 Transcribe bar 5 of the piano part (right hand) for viola at the same pitch. Use the correct clef.



(3)

1.7 Rewrite bar 1 of the piano part (right hand), but halve the note values. Add a new time signature.



(3)

1.8 Complete the following to form a pentatonic scale:



(2)

1.9 Write an ascending sequence of the given melodic fragment.



(1)

- 1.10 Compare the music example below with the piano part in bar 5. Which compositional technique is used in the example below?




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(1)

- 1.11 Add a performance indication(s) to the extract below to instruct the performer to play legato.




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(1)  
**[20]**

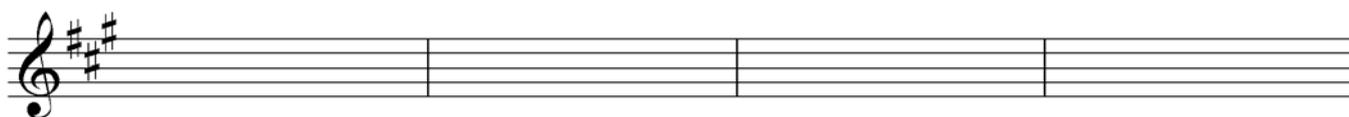
**QUESTION 2**

**(25 minutes)**

**Answer EITHER QUESTION 2.1 OR QUESTION 2.2.**

2.1 Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

Instrument: \_\_\_\_\_



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
<b>Form and cadential points</b>	3	
<b>Correctness</b> Note stems, beats per bar, accidentals, spacing, layout	2	
<b>Quality</b> - Quality of melody and suitability for chosen instrument - Appropriate dynamic and articulation indications - Musicality	10	
<b>TOTAL</b>	<b>15</b>	

[15]

**OR**

2.2 Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

Instrument: \_\_\_\_\_



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
<b>Form and cadential points</b>	3	
<b>Correctness</b> Note stems, beats per bar, accidentals, spacing, layout	2	
<b>Quality</b> - Quality of melody and suitability for chosen instrument - Appropriate dynamic and articulation indications - Musicality	10	
<b>TOTAL</b>	<b>15</b>	

[15]



- 3.1.1 This piece modulates in bars 11–13<sup>3</sup>. Name the new key.  
\_\_\_\_\_ (1)
- 3.1.2 A second modulation occurs in bars 14–16. How is the new key in these bars related to F major?  
\_\_\_\_\_ (1)
- 3.1.3 Identify the chords from **(a)**–**(e)** and figure them on the score. Use EITHER figuring symbols below the score OR chord symbols above the score. (Note the example in bar 1.) (5)
- 3.1.4 Name the cadence at **(f)**.  
\_\_\_\_\_ (1)
- 3.1.5 Name the type of non-chordal notes at **(i)** and **(ii)**.  
(i) \_\_\_\_\_  
(ii) \_\_\_\_\_ (2)
- [10]**

**OR**

3.2 Study the score below and answer the questions that follow.

# Autumn Leaves

Joseph Kosma

Example:  $A_{m9}$

(a) (b)

(f)

7 (c)

13 (g)

(d) (e)

19

- 3.2.1 This piece modulates in bars 12<sup>2</sup>–16<sup>2</sup>. Name the new key.  
\_\_\_\_\_ (1)
- 3.2.2 Identify the chords from **(a)**–**(e)** and write chord symbols above the score. (Note the example in bar 1.) (5)
- 3.2.3 Write the chord progression and the name of the cadence at **(f)**.  
\_\_\_\_\_ (2)
- 3.2.4 Name the type of non-chordal note at **(g)**.  
\_\_\_\_\_ (1)
- 3.2.5 Name the stylistic feature used in the bass clef from bars 9–24.  
\_\_\_\_\_ (1)
- [10]**

**QUESTION 4**

**(30 minutes)**

**Answer EITHER QUESTION 4.1 OR QUESTION 4.2.**

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Use at least TWO non-chordal notes.

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Chord progression</b> Choice of chords, correct use of cadence	12	
<b>Correctness</b> Notation, doubling, spacing, voice leading	12	
<b>Quality</b> Bass line, musicality, non-chordal notes, awareness of style, innovation, creativity	16	
	<b>40</b> (÷ 8 x 3)	
<b>TOTAL</b>	<b>15</b>	

[15]

**OR**

4.2 Complete the piece below by adding a suitable bass line and harmonic material in the incomplete bars. Continue in the style suggested by the given material in bars 1 and 2 and add the chord symbols above the melodic line.

Melody

Chords

Bass line

Fm<sup>7</sup> B<sup>b</sup>7 Fm<sup>7</sup> B<sup>b</sup>7

3

6

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Chord progression</b> Choice of chords; correct use of cadences	11	
<b>Correctness</b> Notation, spacing, voice leading	11	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, innovation, creativity	18	
	<b>40</b> (÷ 8 x 3)	
<b>TOTAL</b>	<b>15</b>	

[15]

TOTAL SECTION A: 60

**SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE****(90 minutes)**

**Answer SECTION B  
AND SECTION C (Western Art Music)  
OR SECTION D (Jazz)  
OR SECTION E (Indigenous African Music).**

Answer these questions in the ANSWER BOOK provided.

**SECTION B: GENERAL (COMPULSORY)****QUESTION 5**

5.1 Four options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–D) next to the question number (5.1.1–5.1.10) in the ANSWER BOOK, for example 5.1.11 E.

5.1.1 A chromatic note is ...

- A a note that belongs to the key currently in use.
- B the technical name for the seventh degree of a scale.
- C a note that does not belong to the key currently in use.
- D a note that belongs to the diatonic scale.

5.1.2 A capella refers to ...

- A a voice accompanied by an organ.
- B choral music without instrumental accompaniment.
- C accompanied ensemble singing.
- D an instrumental ensemble playing in a chapel.

5.1.3 The sound of an aerophone is generated by ...

- A a vibrating air column.
- B a vibrating string.
- C a vibrating vellum.
- D the instrument's own material.

5.1.4 Syncopation is ...

- A a melody note on the first beat of the bar.
- B a rhythmic harmonic device.
- C an accented note on a weak beat.
- D All the above-mentioned

5.1.5 What is transcription?

- A Adding dynamic indications to a score
- B Music written in a different clef changing pitch
- C Music written at the same pitch for a different instrument
- D Transposing the main theme of a composition

- 5.1.6 A motif is ...
- A a short melodic or rhythmic fragment.
  - B a lyrical vocal passage in music.
  - C the setting of several notes to one syllable.
  - D a repeated note with changing harmonies.
- 5.1.7 To register a new composition you need to ...
- A register the work at a collection agency.
  - B post the work to yourself to establish the date of creation.
  - C get a commissioner of oaths to certify your work.
  - D All the above-mentioned
- 5.1.8 Which ONE of the following is NOT example of music piracy?
- A Photocopying of sheet music for a band performance
  - B Illegal recordings of radio, TV or live concerts
  - C Selling counterfeit recordings as original recordings
  - D Transcribing a solo with permission from the performer
- 5.1.9 Pizzicato is ...
- A an instruction to string players to pluck the strings.
  - B the opposite of arco.
  - C an Italian music term used in a string quartet.
  - D All the above-mentioned
- 5.1.10 The term scherzando means ...
- A a slow tempo.
  - B a jest or joke.
  - C a neutral mood.
  - D to play staccato. (10 x 1) (10)
- 5.2 Describe any TWO of the terms below. Write the answers next to your choices (5.2.1–5.2.6) in the ANSWER BOOK.
- 5.2.1 Rubato
  - 5.2.2 Libretto
  - 5.2.3 Scatting
  - 5.2.4 Substitution chord
  - 5.2.5 Melorhythm
  - 5.2.6 Ukuvamba (2 x 2) (4)
- 5.3 An independent composer has certain rights with regard to his/her compositions. State SIX of these rights. (6)

**TOTAL SECTION B: 20**



**QUESTION 7**

7.1 In which prescribed work does the following theme appear?



(1)

7.2 What is the form structure of this work?

(1)

7.3 Explain what inspired the composer to write this work.

(3)

**[5]****QUESTION 8**

Write a paragraph in which you explain the differences AND similarities between an *overture* and a *concert overture*.

**[5]****QUESTION 9**

Write a paragraph on the role which the Mannheim School played in the development of the symphony orchestra.

**[5]****QUESTION 10**

'Mozart's opera *The Magic Flute* can be regarded as both comic and serious.'

Write an essay in which you discuss the statement above by referring to Mozart's use of characters, voice types and elements of music in the following TWO arias:

- *Der Vogelfänger bin ich ja (Yes, I am the birdcatcher)*
- *Die Hölle Rache kocht in meinem Herzen (The wrath of hell boils in my heart)*

THREE marks will be awarded for the logical presentation of facts and the structure of your essay.

**[15]****TOTAL SECTION C: 40****OR**

**SECTION D: JAZZ**

**QUESTION 11**

11.1 Choose an instrument from COLUMN B that matches any FOUR artists in COLUMN A. Write only the letter of your choice (A–F) next to the question number (11.1.1–11.1.5) in the ANSWER BOOK, for example 11.1.6 G.

COLUMN A		COLUMN B	
11.1.1	Todd Matshikiza	A	piano
11.1.2	Elias Lerole	B	saxophone
11.1.3	Winston Ngozi	C	guitar
11.1.4	Philip Tabane	D	voice
11.1.5	David Maseondo	E	pennywhistle
		F	drum kit

(4 x 1) (4)

11.2 Name the leader of TWO of the South African jazz bands or groups below. Write the answers next to your choices (11.2.1–11.2.3) in the ANSWER BOOK.

- 11.2.1 The Blue Notes
- 11.2.2 Manhattan Brothers
- 11.2.3 Sakhile

(2)

11.3 Give FOUR reasons why the pennywhistle was a popular instrument in the 1930s.

(4)  
**[10]**

**QUESTION 12**

Write a paragraph on Cape jazz by referring to the following features:

- Melody
- Rhythm
- Instrumentation

(2)  
(1)  
(2)  
**[5]**

**QUESTION 13**

Write a paragraph on the style of music that ONE of the following bands represents. Name the style in your answer and elaborate on the music features of this style.

- Makgonatsohle Band
- Soul Brothers
- The Cool Crooners

**[5]**

**QUESTION 14**

Marabi developed in the townships around the major South African cities during the 1920s and 1930s. Write notes on the social and musical origins of this style.

**[5]****QUESTION 15**

Choose ONE of the following artists/groups:

- Zim Nqawana
- Sakhile
- Spirits Rejoice

Write an essay outlining the history of the artist/group as well as the music style characteristics of your chosen artist/group. Name at least TWO hits/albums.

THREE marks will be awarded for the logical presentation of facts and the structure of your essay.

**[15]****TOTAL SECTION D: 40****OR**

**SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)****QUESTION 16**

- 16.1 Choose the cultural groups from COLUMN B that match any FOUR dances in COLUMN A. Write only the letter of your choice (A–I) next to the question number (16.1.1–16.1.9) in the ANSWER BOOK, for example 16.1.10 J.

COLUMN A		COLUMN B	
16.1.1	Domba	A	baPedi
16.1.2	Xincayincayi	B	amaSwati
16.1.3	Umtyityimbo	C	amaZulu
16.1.4	Mokorotlo	D	amaXhonga
16.1.5	Sekgapa	E	amaXhosa
16.1.6	Borankana	F	amaNdebele
16.1.7	Itshikiza	G	baTswana
16.1.8	Umtsimba	H	baSotho
16.1.9	Inkwahla	I	vhaVenda

(4 x 1) (4)

- 16.2 State TWO functions of crepitation during a music performance. (2)
- 16.3 State FOUR ways in which musical development of children occurs within traditional South African societies. (4)
- [10]**

**QUESTION 17**

Write a paragraph on the style of music that ONE of the following bands represents. Name the style in your answer and elaborate on the music features of this style.

- Makgonatsohle Band
- Soul Brothers
- The Cool Crooners

**[5]****QUESTION 18**

Write a paragraph in which you briefly describe *maskandi*. Refer to the guitar-playing technique, tuning and music features.

**[5]**

**QUESTION 19**

19.1 Briefly describe *malombo*. (4)

19.2 Name ONE representative malombo artist/band. (1)  
**[5]**

**QUESTION 20**

'Indigenous African music is a cultural expression of the ubuntu spirit.'

Write an essay in which you discuss the statement above. Give examples of how ubuntu is portrayed in music and dance.

THREE marks will be awarded for the logical presentation of facts and the structure of your essay. **[15]**

**TOTAL SECTION E: 40**  
**GRAND TOTAL: 120**

