



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2019

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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This paper consists of 22 pages and 1 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 answers 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. Candidates must take note of the mark allocation for each question to provide enough information in their answers.
10. Write neatly and legibly.

MARKING GRID

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

AND

B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	20		
SUBTOTAL		20		

AND

C: WAM	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
SUBTOTAL		40		

OR

D: JAZZ	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
SUBTOTAL		40		

OR

E: IAM	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
SUBTOTAL		40		

GRAND TOTAL		120		
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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.**

QUESTION 1

(25 minutes)

Study the extract and answer the questions that follow.

Medium tempo/Matige tempo

Violin/Viool

Piano/Klavier

5

9

(i)

(b)

(X)

(a)

(c)

(Y)

(d)

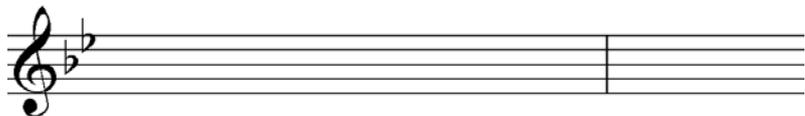
1.1 Name the key of this piece.
_____ (1)

1.2 Give a suitable Italian term for the tempo indication above bar 1.
_____ (1)

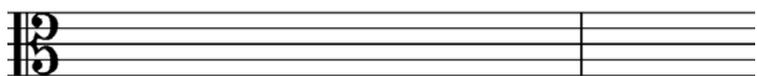
1.3 What is the enharmonic equivalent of the note at (i)?
_____ (1)

1.4 Name the intervals at (a) and (b) according to type and distance.
(a) _____
(b) _____ (2)

1.5 Halve the note values and rewrite the notes at (X). Insert the new time signature.



_____ (3)

1.6 In the given clef, rewrite the violin part at (Y) at the same pitch.
 _____ (3)

1.7 Describe the triads at (c) and (d) according to type and position.
(c) _____
(d) _____ (2)

1.8 Answer the questions on the extract below.

Motif
Motief Sequence
Sekwens (S)

Detailed description: The musical extract is in 4/4 time and the key of Bb. It consists of three measures. The first measure contains a motif of four quarter notes: Bb4, Bb4, Bb4, Bb4. The second measure contains a sequence of four quarter notes: Bb4, Bb4, Bb4, Bb4. The third measure contains a sequence of four quarter notes: Bb4, Bb4, Bb4, Bb4. A bracket labeled '(S)' spans the last two measures.

1.8.1 Complete the melody above by writing an ascending sequence. (1)

1.8.2 Give TWO different names for the mode/scale formed at (S).

(2)

1.9 Add FOUR notes between the given notes to complete a blues scale.

Detailed description: The musical notation is in treble clef, 4/4 time. It shows three notes: G4, Bb4, and D5. A bracket above the staff indicates the space between G4 and D5 to be filled with four notes to complete a blues scale.

(2)

1.10 Complete the following to form an harmonic minor scale. Add the necessary accidentals and mark the semitones.

Detailed description: The musical notation is in bass clef. It shows a sequence of notes: G2, A2, B2, C3, D3, E3, F3, G3. The notes G2, A2, and B2 have sharps. A slur is over the notes C3 and D3.

(2)
[20]

QUESTION 2

(25 minutes)

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Complete the opening below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications where applicable.

Instrument: _____

Tempo: _____



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3	
Correctness Note stems, beats per bar, accidentals, spacing, layout	2	
Quality Suitability of instrument; correct range; musicality; dynamic, articulation and tempo indications	10	
TOTAL	15	

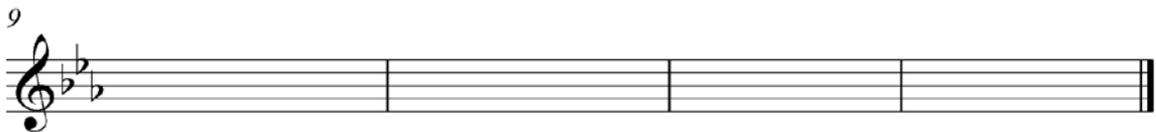
[15]

OR

2.2 Complete the opening below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications where applicable.

Instrument: _____

Tempo: _____



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3	
Correctness Note stems, beats per bar, accidentals, spacing, layout	2	
Quality Suitability of instrument; correct range; musicality; dynamic, articulation and tempo indications	10	
TOTAL	15	

[15]

QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract and answer the questions.

Andante

.....

.....

.....

.....

.....

.....

.....

Cadence/Kadens: _____

3.1.1 Name the key of this work.

_____ (1)

3.1.2 Figure the chords at (a)–(e) with Roman numerals on the score, e.g. iii⁶/iiib. (5)

3.1.3 Identify the cadence at (f) in bars 7⁴–8 on the score. Figure the chords with Roman numerals. (2)

3.1.4 Name the types of non-chordal notes at (X) and (Y).

(X) _____

(Y) _____

(2)
[10]

OR

3.2 Study the extract and answer the questions.

The musical score is in 4/4 time with a key signature of one sharp (F#). It consists of five systems of two staves each (treble and bass clef). Annotations (a) through (h) are placed above or below specific notes or groups of notes in the score:

- (a) and (b) are above the treble staff in the first system, marking a pair of eighth notes and a pair of quarter notes respectively.
- (c) and (d) are below the bass staff in the second system, marking a pair of eighth notes and a pair of quarter notes respectively.
- (e) is above the treble staff in the third system, marking a pair of quarter notes.
- (f) is below the bass staff in the third system, marking a pair of eighth notes.
- (g) and (h) are above the treble staff in the fourth system, marking a pair of eighth notes and a pair of quarter notes respectively.
- (X) is above a note in the bass staff in the second system.
- (Y) is above a note in the bass staff in the third system.

Cadence/Kadens: _____

- 3.2.1 Identify the chords (a)–(f) and write the chord symbols in the spaces provided on the score, e.g. B^b/D. (6)
- 3.2.2 Name the types of non-chordal notes at (X) and (Y).
(X) _____
(Y) _____ (2)
- 3.2.3 Name the cadence which is formed in bars 14–16 on the score. Indicate the chord symbols at (g) and (h). (2)
[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.

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness Notation, spacing, voice leading	12	
Chord progression Choice of chords, correct cadences	14	
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential ⁶ / ₄ and passing ⁶ / ₄ progressions	4	
TOTAL	30(÷ 2) = 15	

[15]

OR

4.2 Complete the piece below by adding suitable harmonic material in the open spaces on the staff. Continue in the style suggested by the given material in bars 1 and 2.

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness Notation, spacing, voice leading	12	
Chord progression Choice of chords, correct cadences	14	
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of interesting chord voicings and progressions	4	
TOTAL	30(÷ 2) = 15	

[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).**

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

5.1 Various options are provided as possible answers to the following questions/statements. Choose the answer and write only the letter (A–D) next to the question numbers (5.1.1 to 5.1.10) in the ANSWER BOOK, e.g. 5.1.11 D.

5.1.1 Timbre is another term for ...

- A tonality.
- B the quality and loudness of the tone.
- C the colour and character of the tone.
- D the duration and loudness of the tone.

5.1.2 A bassoon is a ...

- A transposing brass instrument.
- B non-transposing woodwind instrument.
- C transposing double-reed instrument.
- D non-transposing single-reed instrument.

5.1.3 Praise singing (ukubonga) can be described as ...

- A a performance of music and poetry.
- B a performance at everyday occasions.
- C a display of music and dance.
- D All the above-mentioned

5.1.4 A twelve-bar harmonic pattern is most often found in ...

- A bebop.
- B ragtime.
- C avant-garde music.
- D blues.

5.1.5 Contrapuntal texture can be described as ...

- A homophony.
- B polyphony.
- C monophony.
- D All the above-mentioned

- 5.1.6 Which ONE of the following instruments does NOT fit?
- A Trombone
 - B Trumpet
 - C Saxophone
 - D Flugelhorn
- 5.1.7 Which ONE of the following instruments is a membranophone?
- A Mbira
 - B Marimba
 - C Tabla
 - D Kudu horn
- 5.1.8 A number of notes or chords that indicate a temporary or final end of a musical phrase:
- A Cadence
 - B Chord progression
 - C Fermata
 - D Upbeat
- 5.1.9 The verse in a pop song is a section that ...
- A sounds the same as the bridge.
 - B contrasts with the chorus.
 - C forms the coda of the song.
 - D has the same lyrics as the chorus.
- 5.1.10 Polyrhythm means ...
- A an accent in music caused by emphasising the weak beat.
 - B the simultaneous use of two or more melodies or voices.
 - C the simultaneous use of two or more conflicting rhythms.
 - D the use of a complex rhythmic pattern in a melody. (10 x 1) (10)
- 5.2 Explain FOUR rights of a composer with regard to her/his music composition, other than performing rights. (4)
- 5.3 Explain how music royalties work. (2)
- 5.4

CAPASSO; EMI; SONY MUSIC; SAMRO

- From the list of companies above, choose a:
- 5.4.1 Recording company (1)
 - 5.4.2 Music rights organisation (1)
- 5.5 Describe TWO functions of a music publishing company. (2)

[20]**TOTAL SECTION B: 20**

**Answer SECTION C (WAM)
OR SECTION D (JAZZ)
OR SECTION E (IAM).**

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

6.1 Which voice types are associated with the following characters in *The Magic Flute* by WA Mozart?

6.1.1 Tamino

6.1.2 Queen of the Night

6.1.3 Monostatos (3)

6.2 Which changes did the Mannheim school make to the existing orchestral set-up? (2)

6.3 Name ONE orchestral playing technique developed by the Mannheim school. (1)

6.4 Choose FOUR genres or work types in COLUMN A and match EACH one with the correct statement in COLUMN B. Write only the letter (A–G) next to the question numbers (6.4.1 to 6.4.5) in the ANSWER BOOK, e.g. 6.4.6 H.

COLUMN A	COLUMN B
6.4.1 Overture	A solo work with orchestral accompaniment
6.4.2 Symphony	B work in four parts
6.4.3 Tone poem	C musical drama
6.4.4 Aria	D introduction to a bigger work
6.4.5 Opera seria	E comical musical drama
	F independent one movement work with programmatic content
	G a work in three parts with a solo instrument

(4 x 1)

(4)
[10]

QUESTION 7

7.1 Write a paragraph in which you explain *rondo form*. (4)

7.2 What is the tempo of a typical rondo movement? (1)
[5]

QUESTION 8

Write a paragraph in which you define the genre (2 marks) and describe how Mendelssohn utilised sonata form (3 marks) in the *Hebrides Overture*. [5]

QUESTION 9

Write a paragraph in which you discuss why the opera, *The Magic Flute*, could be regarded as a good example of a Singspiel. [5]

QUESTION 10

Write an essay on Beethoven's *Pastorale Symphony No. 6 Op. 68* in which you discuss how the use of instruments depicts the pastoral idea. Refer to at least THREE of the movements.

You will be credited for the logical presentation of facts and the structure of your essay.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Programmatic titles of at least three movements	3
Link of instruments to pastoral ideas in at least three movements	9
Logical presentation and structure of the essay	3
TOTAL	15

[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ**QUESTION 11**

- 11.1 Write short notes on the playing style of Feya Faku. (2)
- 11.2 Name TWO prominent rhythmic features of kwela. (2)
- 11.3 Explain why the township, Sophiatown, was important in the development of African jazz. (2)
- 11.4 Choose FOUR artists in COLUMN A and match EACH one with the correct instrument in COLUMN B. Write only the letter (A–G) next to the question numbers (11.4.1 to 11.4.5) in the ANSWER BOOK, e.g. 11.4.6 H.

COLUMN A		COLUMN B	
11.4.1	Moses Molelekwa	A	drum kit
11.4.2	Philip Tabane	B	saxophone
11.4.3	Robbie Jansen	C	guitar
11.4.4	Louis Moholo	D	pennywhistle
11.4.5	Lemmy Mabaso	E	piano
		F	trumpet
		G	trombone

(4 x 1)

(4)
[10]**QUESTION 12**

Write a paragraph on the musical legacy of the Jazz Epistles.

[5]

QUESTION 13

Write a paragraph in which you discuss the contribution of Miriam Makeba OR Dolly Rathebe OR Thandi Klaasen to South African jazz.

[5]

QUESTION 14

Write a paragraph in which you explain the characteristics of Cape jazz by referring to ONE of the following artists: Abdullah Ibrahim OR Robbie Jansen OR Winston Mankunku Ngozi. Refer to the elements of music.

[5]

QUESTION 15

Write an essay in which you discuss the historical background, musical origins and style features of marabi.

Name ONE artist and a hit/album.

You will be credited for the logical presentation of facts and the structure of your essay.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Historical background	2
Musical origins	3
Style features	5
Representative artist and hit/album	2
Logical presentation and structure of the essay	3
TOTAL	15

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

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

- 16.1 What is the role of music in traditional healing? (2)
- 16.2 Describe TWO ways of tuning the guitar used in maskanda. (2)
- 16.3 Explain TWO ways in which Sello Galane developed kiba into its modern version, free kiba. (2)
- 16.4 Choose FOUR artists from COLUMN A and match EACH one with the correct musical influence in COLUMN B. Write only the letter (A–G) next to the question numbers (16.4.1 to 16.4.5) in the ANSWER BOOK, e.g. 16.4.6 H.

COLUMN A	COLUMN B
16.4.1 Soul Brothers	A amakhweyane
16.4.2 Sello Galane	B umnqokolo
16.4.3 Phuzekhemisi	C American soul
16.4.4 Mahlathini	D mbube
16.4.5 Joseph Shabalala	E malombo
	F moppies and ghoema
	G kwaito

(4 x 1)

(4)
[10]**QUESTION 17**

Write a paragraph in which you describe the origins of isicathamiya and how the style gained international status.

[5]

QUESTION 18

Write a paragraph in which you discuss Philip Tabane's singing style in malombo.

[5]

QUESTION 19

Write a paragraph on the development of children's musical skills in traditional African societies.

[5]

QUESTION 20

Write an essay in which you argue why mbaqanga can be considered a fusion of African and Western features.

You will be credited for the logical presentation of facts and the structure of your essay.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
African style features	6
Western style features	6
Logical presentation and structure of the essay	3
TOTAL	15

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120

