



# basic education

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

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P1**

**FEBRUARY/MARCH 2017**

**MARKS: 120**

**TIME: 3 hours**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**This question paper consists of 25 pages and 1 manuscript page.**

**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 notations 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. 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**

<b>SECTION</b>	<b>QUESTION</b>	<b>MARKS</b>	<b>MARKER</b>	<b>MODERATOR</b>
<b>A: THEORY OF MUSIC (COMPULSORY)</b>	1	20		
	2	15		
	3	10		
	4	15		
<b>SUBTOTAL</b>		<b>60</b>		
<b>AND</b>				
<b>B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)</b>	5	20		
<b>SUBTOTAL</b>		<b>20</b>		
<b>AND</b>				
<b>C: WAM</b>	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
<b>SUBTOTAL</b>		<b>40</b>		
<b>OR</b>				
<b>D: JAZZ</b>	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
<b>SUBTOTAL</b>		<b>40</b>		
<b>OR</b>				
<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>		

**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 extract below and answer the questions that follow.

**Schubert**

Violin I

Piano

1.5

1.7

1.2.1

4

1.4.1

1.2.2

7

3

3

1.3

3

1.4.2

1.6

1.1 Name the main key of this piece.

\_\_\_\_\_

(1)

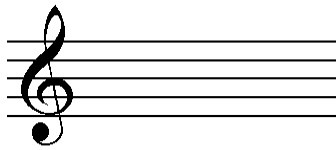
1.2 Name the intervals at **1.2.1** and **1.2.2** according to type and distance.

1.2.1 \_\_\_\_\_

1.2.2 \_\_\_\_\_

(2)

1.3 Write and name the inversion of the interval at **1.3**.



\_\_\_\_\_

(1)

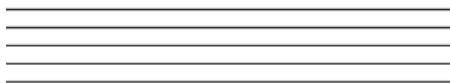
1.4 Name the triads at **1.4.1** and **1.4.2** according to type and position/inversion.

1.4.1 \_\_\_\_\_

1.4.2 \_\_\_\_\_

(2)

1.5 Rewrite bar 1 of the violin part for viola using the same pitch.



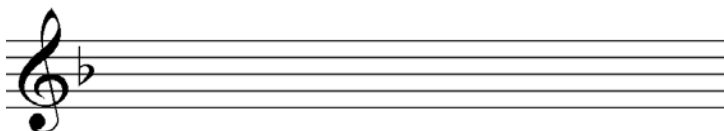
(2)

1.6 Transpose the bass part from bars 7–10 a perfect fourth higher.  
Do NOT use a key signature.



(2)

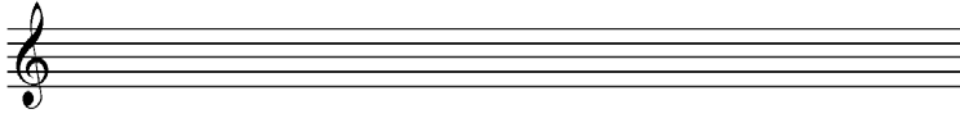
1.7 Rewrite bar 1 of the right-hand part of the piano in compound time.  
Add the new time signature.



(2)

1.8 Write the scales below as indicated. Use semibreves.

1.8.1 Write F<sup>#</sup> melodic minor, ascending and descending, with key signature. Mark the semitones.



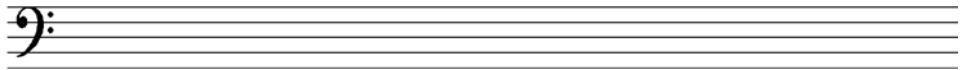
(3)

1.8.2 Write the Aeolian mode on E, descending in the alto clef. Do NOT use a key signature.



(2)

1.8.3 Write a chromatic scale on B<sup>b</sup>, ascending only.



(3)  
**[20]**

**QUESTION 2**

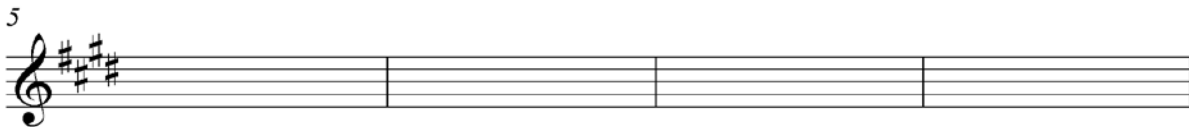
**(25 minutes)**

**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: \_\_\_\_\_

Tempo: \_\_\_\_\_



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> Suitability, dynamics, articulation, tempo indication, musicality	10	
<b>TOTAL</b>	<b>15</b>	

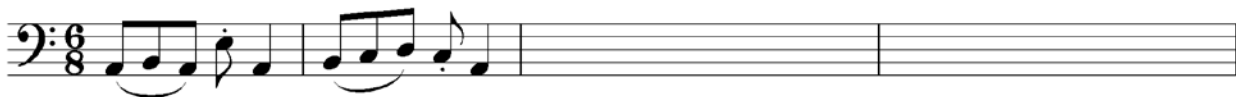
**[15]**

**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: \_\_\_\_\_

Tempo: \_\_\_\_\_



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> Suitability, dynamics, articulation, tempo indication, musicality	10	
<b>TOTAL</b>	<b>15</b>	

[15]



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**QUESTION 3**

**(10 minutes)**

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract by Mendelssohn below and answer the questions that follow.

The image shows a musical score for Mendelssohn's 'The Echo Song' in 3/8 time, G major. The score is divided into two systems. The first system contains measures 1 through 5. The second system contains measures 6 through 8. Analysis boxes are placed over specific parts of the score:

- (a) Boxed around the first two notes of the treble staff in measure 2.
- (b) Boxed around the first two notes of the bass staff in measure 2.
- (c) Boxed around the first two notes of the treble staff in measure 3.
- (d) Boxed around the first two notes of the treble staff in measure 7.
- (e) Boxed around the first two notes of the treble staff in measure 8.

Additional markings include a '3' above the first note of measure 6, a 'Z' above the first note of measure 7, and '(i)' and '(ii)' above the first two notes of measures 7 and 8 respectively. A bracket labeled 'Cadence 3.1.5' spans the final two notes of measure 8.

- 3.1.1 Name the key of this extract.  
\_\_\_\_\_ (1)
- 3.1.2 Identify chords **(a)–(e)** and figure them on the score. Use EITHER figuring below the score, for example  $V^6$ , OR chord symbols above the score, for example C/E. (5)
- 3.1.3 Name the types of non-chordal notes at **(i)** and **(ii)**.  
(i) \_\_\_\_\_  
(ii) \_\_\_\_\_ (2)
- 3.1.4 Which ONE of the following do you associate with the note at **Z**?  
Make a cross (X) in the appropriate block.  

Anticipation	Suspension	Appoggiatura	Chord note
--------------	------------	--------------	------------

 (1)
- 3.1.5 Name the cadence with which this extract ends.  
\_\_\_\_\_ (1)
- [10]**

**OR**

3.2 Study the extract from *Till* by Charles Danvers below and answer the questions that follow.

(a)

(b)

(c)

(d)

(e)

3.2.4

- 3.2.1 Name the key of this extract.  
\_\_\_\_\_ (1)
- 3.2.2 Identify the chords from **(a)** to **(e)** and figure them on the score. Use chord symbols above the score, for example B<sup>b</sup>/D. (5)
- 3.2.3 Name the types of non-chordal notes at **(i)**–**(iii)**.
- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_
- (iii) \_\_\_\_\_ (3)
- 3.2.4 Name the cadence at the end of this extract.  
\_\_\_\_\_ (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.

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
<b>Chord progression</b> Choice of chords, correct use of cadence	14	
<b>Correctness</b> Notation, doubling, spacing, voice leading	16	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity	10	
	<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 open staves. Continue in the style suggested by the given material in bars 1–4.

G    G<sup>7</sup>/B    C/E    C<sup>7</sup>    G    G/B    D    D<sup>7</sup>

5

9

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
<b>Chord progression</b> Choice of chords, correct use of cadence	15	
<b>Correctness</b> Notation, doubling, spacing, voice leading	15	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity	10	
	<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 Various options are provided as possible answers to the following questions. Write down the question number (5.1.1–5.1.10), choose the answer and make a cross (X) over the letter (A–D) of your choice in the ANSWER BOOK.

**EXAMPLE:**

5.1.1  A  B  C  D

- 5.1.1 Royalties paid to composers when their music is performed in public are called ...
- A copyright.
  - B performance rights.
  - C needletime rights.
  - D mechanical rights.
- 5.1.2 Royalties paid to songwriters and performers for CD sales or digital downloads are called ...
- A copyright.
  - B performance rights.
  - C needletime rights.
  - D mechanical rights.
- 5.1.3 SAMRO is the abbreviation for the ...
- A South African Music Relevance Organisation.
  - B South African Music Rights Organisation.
  - C South African Music Recording Organisation.
  - D South African Music Restrictions Organisation.
- 5.1.4 A person who writes the words of a song is a/an ...
- A arranger.
  - B editor.
  - C lyricist.
  - D performer.

- 5.1.5 A musical work is copyrighted ...
- A immediately after it has been composed.
  - B for 80 years after the work has been composed.
  - C until the year of the composer's death.
  - D only two weeks after it has been composed.
- 5.1.6 The symbol above the given note  is called a/an ...
- A lower mordent.
  - B appoggiatura.
  - C upper mordent.
  - D turn.
- 5.1.7 In a Dorian mode, semitones occur between the ...
- A 3<sup>rd</sup> and 4<sup>th</sup> notes and the 6<sup>th</sup> and 7<sup>th</sup> notes.
  - B 2<sup>nd</sup> and 3<sup>rd</sup> notes and the 7<sup>th</sup> and 8<sup>th</sup> notes.
  - C 3<sup>rd</sup> and 4<sup>th</sup> notes and the 7<sup>th</sup> and 8<sup>th</sup> notes.
  - D 2<sup>nd</sup> and 3<sup>rd</sup> notes and the 6<sup>th</sup> and 7<sup>th</sup> notes.
- 5.1.8 Which ONE of the following means to become softer gradually?
- A Accelerando
  - B Morendo
  - C Crescendo
  - D Rallentando
- 5.1.9 The musical term for  is ...
- A lungo.
  - B portato.
  - C fermata.
  - D staccato.
- 5.1.10 The blues scale can be constructed by ....
- A lowering the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees of the major scale.
  - B raising the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees of the major scale.
  - C lowering the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees of the minor scale.
  - D raising the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees of the minor scale. (10 x 1) (10)

- 5.2 Give the correct term for any FIVE of the following descriptions. Write down only the term next to the question number (5.2.1–5.2.8) in the ANSWER BOOK.
- 5.2.1 A musical texture consisting of a single melodic line
- 5.2.2 A musical texture consisting of a melodic line with accompaniment
- 5.2.3 A musical texture consisting of several independent melodic lines
- 5.2.4 A rhythmic pattern which repeats while other music material changes around it
- 5.2.5 Ancient scales with Greek names that are used in various music styles
- 5.2.6 The quality or colour of a voice or an instrument
- 5.2.7 Vocal music without instrumental accompaniment
- 5.2.8 The technical name for the third degree of a scale (5)
- 5.3 Write a paragraph in which you describe *binary form*. (5)

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

6.1.1 Soprano

6.1.2 Tenor

6.1.3 Baritone

6.1.4 Bass

6.1.5 Coloratura (5)

6.2 *The Magic Flute* is considered to be a Singspiel.

Write notes to substantiate this statement using examples from this opera. (5)  
**[10]**

**QUESTION 7**

Study the table below which represents sonata form and answer the questions that follow.

EXPOSITION	DEVELOPMENT	RECAPITULATION
------------	-------------	----------------

7.1 In which section would one expect to find an episode? (1)

7.2 What is the function of the bridge in the exposition of this form? (1)

7.3 Briefly describe what happens in the development section. (2)

7.4 How is the recapitulation different from the exposition? (1)  
**[5]**

**QUESTION 8**

Write a paragraph on the final (fifth) movement of Beethoven's *Symphony No. 6* in which you link the title of this movement to the programmatic content. **[5]**

**QUESTION 9**

Define the *Classical symphony* and explain how Beethoven's *Pastoral Symphony* differs from the Classical symphonic model.

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

Mendelssohn demonstrates both Classical and Romantic features in his *Hebrides Overture*.

Write an essay in which you discuss this statement.

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:

<b>CRITERIA</b>	<b>MARK ALLOCATION</b>
Classical features	6
Romantic features	6
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

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

**SECTION D: JAZZ****QUESTION 11**

- 11.1 Describe prominent music characteristics of kwela. (3)
- 11.2 Name the instruments used in a typical mbaqanga band. (3)
- 11.3 Write down the title of a song associated with EACH of the following artists/groups:
- 11.3.1 Dolly Rathebe
- 11.3.2 Miriam Makeba
- 11.3.3 Sakhile
- 11.3.4 Philip Tabane (4)

**[10]****QUESTION 12**

Indicate whether the following statements concerning Cape jazz are TRUE or FALSE. Write down only 'true' or 'false' next to the question number (12.1–12.5) in the ANSWER BOOK.

- 12.1 It is inspired by blues and folk songs sung by descendants of the former slave communities living in the Western Cape.
- 12.2 It is influenced by the street carnival parade and instrumentation of the Mardi Gras.
- 12.3 It is a mixture of Xhosa and Zulu songs, as well as Latin-American styles.
- 12.4 It was originally mainly a piano jazz style.
- 12.5 Robbie Jansen is a famous saxophone player who is linked to the development of Cape jazz. [5]

**QUESTION 13**

Discuss TWO international influences and TWO local influences on Miriam Makeba's music style. Comment on her unique vocal style. [5]

**QUESTION 14**

Write a paragraph in which you discuss the importance of the Jazz Epistles in the development of South African jazz. [5]

**QUESTION 15**

Marabi is a true example of an early South African jazz style.

Write an essay in which you expand on this statement by referring to the origins, characteristics and music examples of marabi.

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:

<b>CRITERIA</b>	<b>MARK ALLOCATION</b>
Origins	5
Characteristics	5
Music examples	2
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

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

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

16.1 Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question number (16.1.1–16.1.4) in the ANSWER BOOK. If the statement is FALSE, write down the correct information.

16.1.1 Isicathamiya was popularised internationally by Ladysmith Black Mambazo's collaboration with Simon and Garfunkel.

16.1.2 Julian Bahula played drums for Sello Galane.

16.1.3 Mahotella Queens is a group that sings free kiba.

16.1.4 The Manhattan Brothers was a kwela group. (4)

16.2 Define *malombo*. (2)

16.3 Define the following terms associated with maskandi:

16.3.1 Ikati

16.3.2 Ukupika (4)  
[10]

**QUESTION 17**

Write a paragraph in which you define and describe *free kiba*. Refer to the traditional drums used in this style of music. (5)

**QUESTION 18**

Briefly discuss ONE of the following ceremonies. Refer to the function, ceremonial features and the role of dance, music and instruments.

- AmaZulu: Amahubo
- AmaSwati: Incwala
- AmaXhosa: Intonjane
- AmaNdebele: Luma
- Basotho: Lebollo
- Bapedi: Byale
- Batswana: Bojale
- Vhavenda: Domba
- Batsonga: Mancomane

(5)



**QUESTION 19**

Discuss the features of praise poetry as used in African music.

**[5]****QUESTION 20**

Isicathamiya has become one of the most readily recognised South African music genres of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries.

Write an essay in which you discuss this statement with specific reference to Ladysmith Black Mambazo.

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:

<b>CRITERIA</b>	<b>MARK ALLOCATION</b>
Origins	3
Style characteristics	5
Contribution of Ladysmith Black Mambazo	4
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]**

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

