



# basic education

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

## NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2014

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**MARKS: 120**

**TIME: 3 hours**

**This question paper consists of 20 pages and 1 page of 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.
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**

<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 (COMPULSORY)</b>	5	20		
<b>SUBTOTAL</b>		<b>20</b>		
<b>AND</b>				
<b>C: WAM</b>	6	10		
	7	8		
	8	7		
	9	15		
<b>SUBTOTAL</b>		<b>40</b>		
<b>OR</b>				
<b>D: JAZZ</b>	10	10		
	11	8		
	12	7		
	13	15		
<b>SUBTOTAL</b>		<b>40</b>		
<b>OR</b>				
<b>E: IAM</b>	14	10		
	15	8		
	16	7		
	17	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  
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.

**Study**

TF Dunhill

The musical score is for a piece titled "Study" by TF Dunhill, in 2/4 time and two flats. It consists of 14 measures. The score is divided into three systems. The first system contains measures 1-5, the second system contains measures 6-10, and the third system contains measures 11-14. Several measures are highlighted with dotted boxes and labeled with numbers: 1.11 (measure 2), 1.10 (measure 4), 1.2.1 (measure 2), 1.5 (measure 5), 1.2.2 (measure 8), 1.3 (measure 10), and 1.4 (measure 11). Measure numbers 1, 6, and 11 are also indicated at the start of their respective systems. The score includes various rhythmic patterns, including triplets and sixteenth-note runs.

1.1 Name the TWO keys found in this extract. \_\_\_\_\_ (2)

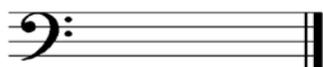
1.2 Name the type of triads marked **1.2.1** and **1.2.2**, for example major triad.

1.2.1 \_\_\_\_\_

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

1.3 Name the interval marked **1.3**, for example perfect 4<sup>th</sup>. \_\_\_\_\_ (1)

1.4 Give the inverted interval marked **1.4**. Write and name the inverted interval in the space below. Use any note value.



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

1.5 Rewrite the bass part of bar 5, doubling the note values. Write your answer in the alto clef. Insert the new time signature.

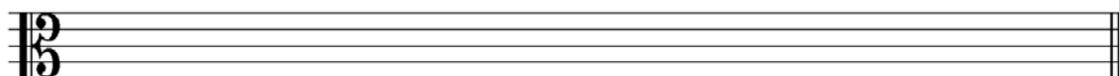


\_\_\_\_\_ (4)

1.6 Name the bar in which all the notes of an ascending melodic minor scale occur. \_\_\_\_\_ (1)

1.7 Write a scale according to the following instructions, using the given clef:

- The natural minor scale that starts on G, without a key signature
- Write ascending only.
- Use semibreves.

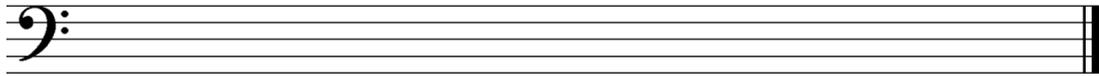


\_\_\_\_\_ (2)

1.8 Give another name for the natural minor scale. \_\_\_\_\_ (1)

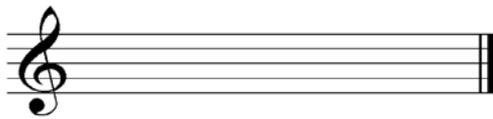
1.9 Write a scale according to the following instructions, using the given clef:

- The Dorian mode that starts on G
- Write ascending only.
- Use semibreves.



(2)

1.10 Rewrite the soprano part of bar 4 by changing the notes enharmonically (notes sounding the same but with different letter names).



(2)

1.11 Identify the compositional technique at **1.11**.



(1)  
**[20]**

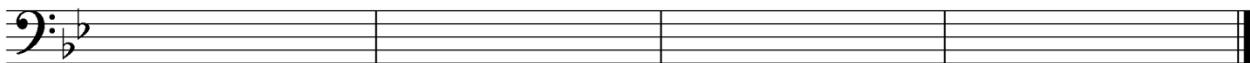
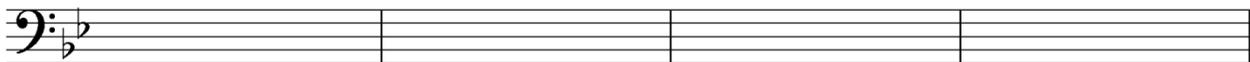
**QUESTION 2**

**(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. Indicate the instrument for which you are writing. Indicate the tempo and add dynamic and articulation indications.

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



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
<b>Instrument choice</b> (Piano will not be accepted.)	1	
<b>Form and cadential points</b>	3	
<b>Correct notation</b>	1	
<b>Dynamics and articulation</b>	2	
<b>Musicality</b> Melodic shape, climax, rhythm, musical unity, creativity	8	
<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. Indicate the instrument for which you are writing. Indicate the tempo and add dynamic and articulation indications.

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

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
<b>Instrument choice</b> (Piano will not be accepted.)	1	
<b>Form and cadential points</b>	3	
<b>Correct notation</b>	1	
<b>Dynamics and articulation</b>	2	
<b>Musicality</b> Melodic shape, climax, rhythm, musical unity, creativity	8	
<b>TOTAL</b>	<b>15</b>	

[15]

**QUESTION 3**

**(10 minutes)**

Study the extract from *Bottle Junction* by Nikki Iles below and answer the questions.

# Bottle Junction

(extract)

Nikki Iles

Example: (a) (b) (c) (d)

A: I \_\_\_\_\_

(e) \_\_\_\_\_ (h) \_\_\_\_\_

3.1 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)

3.2 Name the type of non-chordal notes at (f) and (g).  
(f) \_\_\_\_\_  
(g) \_\_\_\_\_ (2)

3.3 Write the chord progression and the name of the cadence at (h).  
(h) \_\_\_\_\_ (2)

3.4 Name the compositional technique used in the treble clef in bars 1 and 2.  
\_\_\_\_\_ (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>Choice of chords</b>	14	
<b>Correctness</b> Notation, doubling, spacing, voice leading	4	
<b>Use of non-chordal notes</b>	2	
	<b>20</b> (÷ 4 x 3)	
<b>TOTAL</b>	<b>15</b>	

[15]

OR

4.2 Complete the piece below by adding suitable notated harmonic material in the open stave. Add a suitable clef and key signature.

With swing

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords	17	
Correctness	3	
	20 (÷ 4 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 Answer any TEN of the following questions (5.1.1–5.1.18).

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 in the ANSWER BOOK, for example 5.1.19 E.

5.1.1 Copyright law allows people to use and make copies of a part of copyrighted works if they are using it for the purpose of ...

- A a school research project.
- B teaching.
- C comment and criticism.
- D All the above-mentioned

5.1.2 Which ONE of the following woodwind instruments can play the lowest pitch?

- A Oboe
- B Flute
- C Clarinet
- D Piccolo

5.1.3 Which ONE of the following instruments is less likely to be used in indigenous African music?

- A Sitar
- B Mbira
- C Djembe
- D Marimba

5.1.4 Which ONE of the following is NOT a string instrument?

- A Violin
- B Sitar
- C Uhadi
- D Lenaka

- 5.1.5 Which ONE of the following instruments is less likely to be used in jazz music?
- A Saxophone
  - B Piano
  - C Oboe
  - D Trombone
- 5.1.6 Which ONE of the following scales is typically found in indigenous African music?
- A Chromatic scale
  - B Major scale
  - C Pentatonic scale
  - D Blues scale
- 5.1.7 Which ONE of the following does NOT describe texture?
- A Polyphonic
  - B Idiophonic
  - C Homophonic
  - D Monophonic
- 5.1.8 Which ONE of the following patterns of tones and semitones represents the Dorian mode?
- A Tone, tone, tone, tone, tone, tone
  - B Tone, tone, semitone, tone, tone, tone, semitone
  - C Tone, semitone, tone, tone, tone, semitone, tone
  - D Tone, tone, tone, semitone, tone, tone, semitone
- 5.1.9 Which ONE of the following is not a tempo indication?
- A Sforzando
  - B Presto
  - C Largo
  - D Allegretto
- 5.1.10 Which ONE of the following is in a cappella style?
- A Jazz trio
  - B Concerto
  - C Isicathamiya
  - D Opera
- 5.1.11 Which ONE of the following instruments is NOT an idiophone?
- A Mbira
  - B Xylophone
  - C Kora
  - D Cowbell

- 5.1.12 Which ONE of the following is NOT a genre?
- A Symphony
  - B Concerto
  - C Baroque
  - D Ballet
- 5.1.13 The most common time signature found in music is ...
- A compound quadruple time.
  - B simple triple time.
  - C irregular time.
  - D simple quadruple time.
- 5.1.14 Blues is a type of folk music originating from ...
- A African-Americans.
  - B South Africans.
  - C West Africans.
  - D South Americans.
- 5.1.15 Improvisation refers to music which is ...
- A always in simple time.
  - B a spontaneous creation.
  - C only played on a saxophone.
  - D only played in a jazz style.
- 5.1.16 Call and response is ...
- A found in single-line melodies.
  - B exclusively a vocal procedure.
  - C found in chamber music.
  - D characterised by overlapping melodies.
- 5.1.17 Which ONE of the following genres would NOT be found in an opera?
- A Aria
  - B Concerto
  - C Recitativo
  - D Quintet
- 5.1.18 Which ONE of the following aspects is NOT a characteristic of free kiba?
- A Melodic repetition
  - B Chromatic harmony
  - C Rhythmic syncopation
  - D Mbaqanga and malombo influences
- (10 x 1) (10)

5.2 Answer the questions below regarding the South African music industry.

5.2.1 Define the term *music piracy*. (1)

5.2.2 Name TWO different types of music piracy. (2)

5.2.3 You are an employee in the administration section of the South African Music Rights Organisation (SAMRO).

Write an appropriate response to the following questions asked by an artist:

(a) What procedure should I follow if I write a song and would like to include an extract from an existing contemporary song written by somebody else? (1)

(b) How does my SAMRO license protect my rights as a performer/composer? (2)

5.2.4 Name THREE role-players who gain financially in the process of producing an album. (3)

5.2.5 What is the function of Sony, EMI and 999 Studios in the South African music industry? (1)

**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 Define the term *symphonic tone poem*. (2)
- 6.2 Name the form type of Mendelssohn's *Hebrides Overture*. (1)
- 6.3 Write down the descriptive titles of the fourth and fifth movements of Beethoven's *Symphony No. 6 Op. 68*. (2)
- 6.4 State the most important contribution that the Mannheim school made to orchestral music. (1)
- 6.5 Choose a character from COLUMN B that matches the aria in COLUMN A. Write only the letter (A–D) next to the question number (6.5.1–6.5.4) in the ANSWER BOOK, for example 6.5.5 E.

COLUMN A	COLUMN B
6.5.1 <i>Der Vogelfänger bin ich ja</i>	A Sarastro
6.5.2 <i>Der Hölle Rache kocht in meinem Herzen</i>	B Tamino
6.5.3 <i>In diesen heiligen Hallen</i>	C Queen of the Night
6.5.4 <i>Dies Bildnis ist bezaubernd schön</i>	D Papageno

(4 x 1)

(4)  
[10]

**QUESTION 7**

Discuss Beethoven's *Symphony No. 6 Op. 68*. Refer only to the following TWO elements of music:

- Form
- Dynamics

(3)  
(5)  
[8]

**QUESTION 8**

- 8.1 Define the genre *opera*. (2)
- 8.2 Explain the difference between *opera seria* and *opera buffa*. (2)
- 8.3 Describe the term *Singspiel* and give ONE example. (3)
- [7]**

**QUESTION 9**

Write an essay explaining why Mendelssohn's *Hebrides Overture* could be regarded as a programmatic work, despite the fact that the term *tone poem* was only used after 1830.

Refer to the following aspects in your answer:

- Origin of the work (4)
- How the music portrays the programmatic elements (10)

ONE mark will be awarded for presentation in essay format.

(1)  
**[15]**

**TOTAL SECTION C: 40**

**OR**

**SECTION D: JAZZ****QUESTION 10**

- 10.1 Name TWO groups or bands in which Miriam Makeba first appeared as soloist. (2)
- 10.2 Which South African jazz style has its roots in ragtime? (1)
- 10.3 With which musical style was Spokes Mashiane associated in the 1950s? (1)
- 10.4 Which TWO South African styles feature in the development of mbaqanga? (2)
- 10.5 Name THREE musical influences that contributed to the development of Cape jazz. (3)
- 10.6 Name ONE Cape jazz artist. (1)
- [10]**

**QUESTION 11**

Which prominent music characteristics would you expect to hear at a concert performance by Abdullah Ibrahim?

Write a paragraph in which you discuss these music characteristics.

**[8]**

**QUESTION 12**

Discuss ONE of the following female jazz singers:

- Dolly Rathebe

**OR**

- Thandi Klaasen

**OR**

- Miriam Makeba

Refer to the following in your answer:

- Music characteristics (2)
  - Contribution to South African music (including specific works) (4)
  - ONE album/hit (1)
- [7]**

**QUESTION 13**

Marabi and kwela originated in the 20<sup>th</sup> century.

Write an essay in which you discuss these TWO styles, referring to the following aspects:

- Origin of the styles (6)
- Music characteristics and instrumentation (6)
- Artists and works representing the styles (2)

ONE mark will be awarded for presentation in essay format. (1)  
**[15]**

**TOTAL SECTION D: 40**

**OR**

**SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)****QUESTION 14**

- 14.1 State ways in which vocal music plays a role in indigenous African rituals. Refer to initiation and weddings in your own culture or any other African culture. (4)
- 14.2 Define the following vocal techniques:
- Ululation (1)
  - Crepitation (1)
- 14.3 Explain how movement is integrated with music in indigenous African music. Refer to TWO examples. (4)
- [10]**

**QUESTION 15**

Write brief notes on the origin of isicathamiya and its style characteristics. Name ONE famous group and ONE album/hit representative of this style of music. [8]

**QUESTION 16**

Write a paragraph on mbaqanga. Focus on the following aspects:

- Style characteristics (5)
  - Artist and album/hit (2)
- [7]**

**QUESTION 17**

Write an essay in which you discuss malombo AND maskandi. Refer to the following aspects:

- Origin of each style (4)
- General music characteristics of each style (8)
- ONE album/hit of each style (2)

ONE mark will be awarded for presentation in essay format. (1)

**[15]**

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

