



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2015

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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This question paper consists of 21 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 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. 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.**

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.

CHARLIE IS MY DARLING

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, for example Perfect 5th.

1.2.1 _____

1.2.2 _____

(2)

1.3 Name triads at **1.3.1** and **1.3.2** according to type and inversion, for example Major, second inversion. (Consider only the notes in the block.)

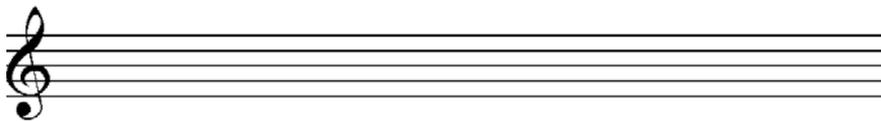
1.3.1 _____

1.3.2 _____

(2)

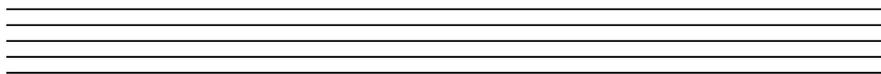
1.4 Circle the last FOUR notes (tetrachord) of an ascending melodic minor scale on the score. (1)

1.5 Transpose bar 2 of the solo part a major second higher. Add a new key signature. (3)



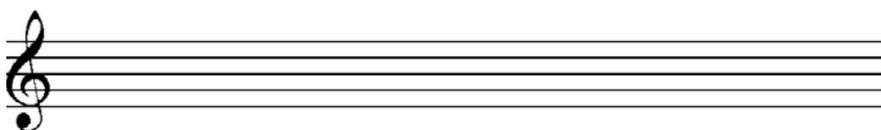
(3)

1.6 Transcribe bar 3 of the bass part for viola at the same pitch. Use the correct clef. (3)



(3)

1.7 Rewrite bar 4 of the solo part, but double the note values. Add a new time signature. (3)



(3)

1.8 Add FOUR notes to the following to form a Dorian mode: (2)



(2)

1.9 Write an ascending sequence of the given melodic fragment. (2)



(2)

1.10 Change the final chord of this extract on the score to form a tierce de Picardie (major chord). (1)

(1)

[20]

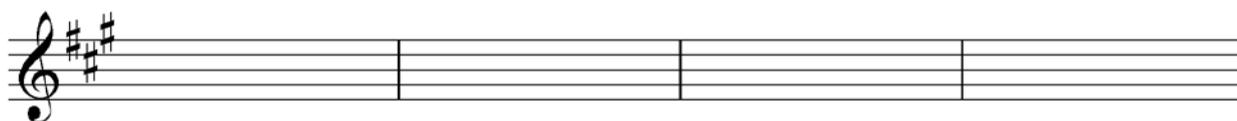
QUESTION 2

(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
Form and cadential points	3	
Correctness Note stems, beats per bar, accidentals, spacing, layout	2	
Quality - Quality of melody and suitability for chosen instrument - Appropriateness of dynamic and articulation indications - Musicality	10	
TOTAL	15	

[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
Form and cadential points	3	
Correctness Note stems, beats per bar, accidentals, spacing, layout	2	
Quality - Quality of melody and suitability for chosen instrument - Appropriateness of dynamic and articulation indications - Musicality	10	
TOTAL	15	

[15]

QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the *Chorale* by JS Bach below and answer the questions that follow.

Chorale

Example: F JS Bach (adapted)

(a) (b) (c)

(d) (e) (f)

(i)

(ii)

F: I

3.1.1 This chorale modulates in bar 4. How is the new key in bar 4 related to the original key of the chorale?

_____ (1)

3.1.2 Identify the chords from **(a)**–**(f)** and figure them on the score. Use EITHER figuring below the score OR chord symbols above the score. See the example in bar 1.

(6)

3.1.3 Name the type of non-chordal notes at **(i)** and **(ii)**.

(i) _____

(ii) _____

(2)

3.1.4 Name the cadence in bar 6²–6³.

(1)
[10]

OR

3.2 Study the extract from *You're Breaking My Heart* by Pat Genaro and Sunny Skylar below and answer the questions that follow.

You're Breaking My Heart

Pat Genaro & Sunny Skylar

Example: C: C

(a) (b) (i)

(c) (d) (ii) (iii) (e) (f)

5

3.2.1 Identify the chords from (a)–(f) and figure them on the score. Use chord symbols above the score. See the example in bar 1. (6)

3.2.2 Name the type of non-chordal notes at (i), (ii) and (iii).

(i) _____

(ii) _____

(iii) _____

(3)

3.2.3 Name the cadence in bars 8³–9.

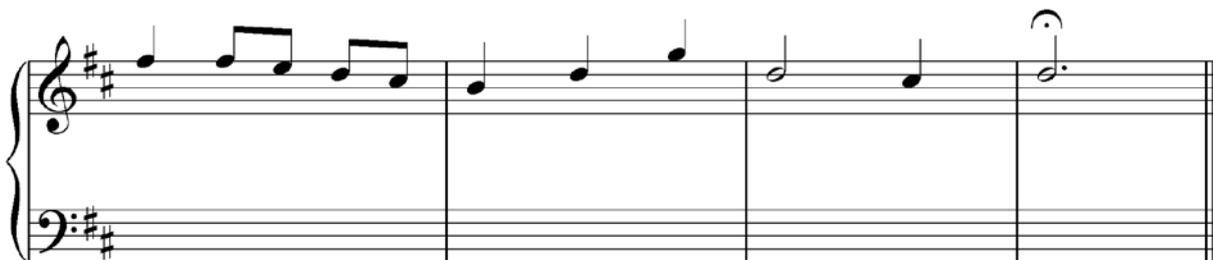
(1)
[10]

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
Chord progression Choice of chords, correct use of cadence	12	
Correctness Notation, doubling, spacing, voice leading	12	
Quality Musicality, non-chordal notes, awareness of style, creativity	16	
	40 (÷ 8 x 3)	
TOTAL	15	

[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 and 2.

Melody

Chords

Bass

Cmaj7 C#dim7 Dmin7

3

3

6

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Chord progression Choice of chords, correct use of cadence	12	
Correctness Notation, doubling, spacing, voice leading	12	
Quality Musicality, non-chordal notes, awareness of style, creativity	16	
	40 (÷ 8 x 3)	
TOTAL	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).**

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 *Diatonic music* refers to music that is based on ...

- A the whole-tone scale.
- B the chromatic scale.
- C a major or minor scale.
- D the Dorian mode.

5.1.2 Which ONE of the following is NOT an element of music?

- A Perspective
- B Duration
- C Dynamics
- D Texture

5.1.3 Which ONE of the following is a tempo indication?

- A Ossia
- B Con fuoco
- C Stringendo
- D Morendo

5.1.4 The following term describes musical notes that sound detached when performed:

- A Legato
- B Staccato
- C Rubato
- D Pesante

5.1.5 The term *chorus* refers to ...

- A two vocalists performing together.
- B an instrumental introduction to a vocal piece.
- C a group of traditional dancers.
- D the refrain of a popular song.

5.1.6 *Ternary form* refers to ONE of the following:

- A AB
- B ABACA
- C ABA
- D ABCBA

5.1.7 A *cadence* is ...

- A found at the beginning of a phrase.
- B a chord progression.
- C a improvisatory solo passage.
- D a passage of successive fast notes.

5.1.8 Which ONE of the following is NOT a South African recording company?

- A SAMRO
- B Gallo Music
- C EMI
- D Universal

5.1.9 A *clarinet* is a ...

- A single-reed instrument.
- B expressive chordophone.
- C percussive wind instrument.
- D non-transposing instrument.

5.1.10 Which type of form has two sections that start in related keys?

- A Sonata form
- B Ternary form
- C Rondo form
- D Binary form

(10 x 1) (10)

5.2 Briefly describe any TWO of the following terms:

5.2.1 Ostinato

5.2.2 Texture

5.2.3 Chordophone

5.2.4 Polyrhythm

(2 x 2) (4)

5.3 What benefit does it have for you to register your composition with SAMRO? (4)

5.4 Arrange the following role-players in the music industry in the correct order according to their function in the process of producing a song. Write down only the letters in the correct order, for example EFGH.

- A Sound engineer
- B Songwriter

- C Radio presenter
- D Performer

(2)

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 Name the title of any other Mozart opera besides the one that you have studied. (1)
- 6.2 Write down the name(s) and voice type(s) of the characters who sing the following arias:
- (a) *Ein Mädchen oder Weibchen* (2)
- (b) *O Isis und Osiris* (2)
- 6.3 Explain why the title, *The Magic Flute*, is a fitting description for this opera. (1)
- 6.4 Name ONE difference between *opera buffa* and *opera seria*. (2)
- 6.5 Name ONE difference between *aria* and *recitative*. (2)
- [10]**

QUESTION 7

- 7.1 Name TWO Classical features/elements found in Mendelssohn's *Fingal's Cave*. (2)
- 7.2 Describe TWO Romantic features/elements found in Mendelssohn's *Fingal's Cave*. (2)
- 7.3 Which other title is also used for Mendelssohn's *Fingal's Cave*? (1)
- [5]**

QUESTION 8

Complete the table below representing the schematic layout of the Classical sonata form by inserting the missing words.

Write only the question number (8.1–8.5) and the answer in the ANSWER BOOK, for example 8.6 Cadenza.

Exposition	8.2	8.3
First subject (tonic key)	(Various keys)	First subject (tonic key)
8.1	New material	Bridge
Second subject (dominant/relative key)		8.4
Codetta		8.5

[5]**QUESTION 9**

Describe the instrumentation of the standard Classical orchestra.

[5]**QUESTION 10**

The fourth movement of Beethoven's *Symphony No. 6 Op. 68* is an unusual addition to the standard symphonic structure of the Classical period.

Write an essay in which you describe and discuss this movement.

Refer to the following aspects in your answer:

- Form
- Instrumentation
- Mood/Atmosphere

(5)**(2)****(5)**

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

(3)**[15]****TOTAL SECTION C: 40****OR**

SECTION D: JAZZ

QUESTION 11

- 11.1 Name the instrument, other than the trumpet, that Feya Faku plays. (1)
- 11.2 Name ONE female marabi group from the 1930s. (1)
- 11.3 Name THREE characteristics that you would hear in the music of the kwela artist, Lemmy Mabaso. (3)
- 11.4 Which ONE of the following music elements can be treated as a cyclic pattern in a jazz standard? Write down only ONE term in the ANSWER BOOK. (1)

texture; harmony; tone colour; mood
--

- 11.5 Choose jazz classifications from COLUMN B that matches any FOUR artists/groups in COLUMN A. Write only the letter of your choice (A–F) next to the question number (11.5.1–11.5.6) in the ANSWER BOOK, for example 11.5.7 G. (4)

COLUMN A	COLUMN B
11.5.1 Sakhile	A recent years
11.5.2 Merry Blackbirds	B New jazz
11.5.3 Robbie Jansen	C marabi
11.5.4 Todd Matshikiza	D Cape jazz
11.5.5 Moses Molelekwa	E jazz at home
11.5.6 Union of Africa	F jazz in exile

(4 x 1) (4)
[10]

QUESTION 12

- 12.1 Briefly describe TWO of the elements below that are reflected in the music of Chris McGregor's bands, The Blue Notes and The Brotherhood of Breath. (2)
 - Timbre
 - Melody
 - Style
- 12.2 Give TWO reasons why Chris McGregor's music could be regarded as extremely progressive. (2)
- 12.3 Name any musician who influenced Chris McGregor's style. (1)

[5]

QUESTION 13

- 13.1 Name the style of Philip Tabane's music. (1)
- 13.2 Briefly describe THREE style characteristics of Philip Tabane's music. Also refer to the instruments he uses. (4)
[5]

QUESTION 14

- 14.1 Name an early keyboard-based style of South African jazz. (1)
- 14.2 Write a paragraph in which you briefly describe the musical origin of the style of music named in QUESTION 14.1. (4)
[5]

QUESTION 15

'Mbaqanga is a music style that was strongly influenced by South Africa's political, social and economic climate during the early 1960s.'

Write an essay in which you discuss this statement.

Refer to the following aspects in your answer:

- Origins (5)
- Characteristics (5)
- Songs and artists (2)

THREE marks will be awarded for the logical presentation of facts and the structure of your essay. (3)
[15]

TOTAL SECTION D: 40

OR

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

- 16.1 Name the TWO guitar-playing styles used in maskandi. (2)
- 16.2 What is the difference between the two styles in QUESTION 16.1? (2)
- 16.3 Which South African cultural group uses malombo and murundzi drums? (1)
- 16.4 With which style of music would you associate ukucothoza (dance style)? (1)
- 16.5 Choose cultural groups from COLUMN B that match any FOUR instruments in COLUMN A. Write only the letter of your choice (A–I) next to the question number (16.5.1–16.5.9) in the ANSWER BOOK, for example 16.5.10 J.

COLUMN A		COLUMN B	
16.5.1	Sikhelekhele	A	abeZulu
16.5.2	Tshizambi	B	Batswana
16.5.3	Lingcacu	C	Bapedi
16.5.4	Marhonge	D	amaXhosa
16.5.5	Morothlwane	E	amaNdebele
16.5.6	Ifegwana	F	Basotho
16.5.7	Lengope	G	vhaVenda
16.5.8	Sekgobogobo	H	Batsonga
16.5.9	Umhubhe	I	amaSwati

(4 x 1)

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

- 17.1 State FOUR ways in which traditional kiba music influenced the music of Sello Galane. (4)
- 17.2 Name an artist/band that influenced Sello Galane's music. (1)

[5]

QUESTION 18

Choose ONE of the following types of song-dances. Write the letter of your choice (a)–(e) and then answer the question.

- (a) Tshikona
- (b) Borankana
- (c) Muchongolo
- (d) Mohobelo
- (e) Isitshikiza

Write a short paragraph in which you link the type of song-dance to a cultural group.

Refer to the following aspects:

- Cultural group
- Features of the dance/music
- Function of the dance
- Instrumentation used

[5]**QUESTION 19**

Briefly describe the function of drumming and dance in indigenous African communities.

[5]**QUESTION 20**

'Mbaqanga is a musical style that was strongly influenced by South Africa's political, social and economic climate during the early 1960s.'

Write an essay in which you discuss this statement.

Refer to the following aspects in your answer:

- Origins
- Characteristics
- Songs and artists

(5)**(5)****(2)**

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

(3)**[15]**

TOTAL SECTION E: 40
GRAND TOTAL: 120

