



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2017

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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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 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 of each question in order to provide enough information in their answer.
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 | | |
|--------------------|--|------------|--|--|

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.

ON A CLEAR DAY

Andante x Burton Lane

Solo

Piano Klavier

A 1.2.1

1.2.2

5 Y

B etc./ens.

1.1 Is this piece in duple time or quadruple time?
_____ (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 Circle the enharmonic equivalent of B^b on the score. (1)

1.4 Name the triads at **A** and **B** according to type and position, e.g. major, second inversion. (Consider ONLY the notes in the block.)

A: _____

B: _____ (2)

1.5 Transpose the solo part at **X** a major second higher. Remember to add the new key signature.



(2)

1.6 Rewrite the vocal part at **Y** TWO octaves lower for the cello. Use the correct clef and key signature.



(3)

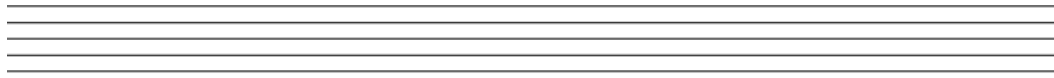
1.7 What is the meaning of the Italian term *andante*?
_____ (1)

1.8 Complete the chromatic scale below. Use appropriate rhythmic material.



(2)

1.9 Write the melodic form of the B^b minor scale ascending. Use the alto clef, a key signature, semibreves. Indicate the semitones.



(3)

1.10 The extract below has changes in the time signature. Insert the correct time signatures where there is an asterisk (*).



(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: _____

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 | 2 | |
| Quality Suitability, dynamics, articulation, tempo indication, 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: _____

1

mf

5

9

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 | 2 | |
| Quality Suitability, dynamics, articulation, tempo indication, musicality | 10 | |
| TOTAL | 15 | |

[15]

QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the adapted extract from the *Piano Sonata in D, Op. 28* by Beethoven below and answer the questions that follow.

New key:
Nuwe toonsoort:

3.1.1 The piece modulates from bar 10–12. Indicate the new key in the space on the score. (1)

3.1.2 Figure chords **(a)–(g)** in the spaces on the score. Indicate the key, chord and position in each case, for example C: iib/iii⁶ (7)

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

(i) _____

(ii) _____

(2)
[10]

OR

3.2 Study the extract from *Second Hand Rose* by James F Hanley below and answer the questions that follow.

(a) (b) (c)

(d) (e) (f) (i) (g)

(ii)

etc./ens.

3.2.1 Name the main key of this piece.

(1)

3.2.2 Identify chords **(a)–(g)** and write the chord symbols in the spaces above the stave on the score, e.g. D/A.

(7)

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

(i) _____

(ii) _____

(2)
[10]

QUESTION 4

(30 minute)

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 | 14 | |
| Quality Musicality, non-chordal notes, awareness of style, creativity | 4 | |
| | 30 ÷ 2 | |
| TOTAL | 15 | |

[15]

OR

4.2 Complete the piece below by adding suitable harmonic material on the open staves. Continue in the style suggested by the given material in bar 1.

The harmonic material will be marked according to the following criteria:

| DESCRIPTION | MARK ALLOCATION | CANDIDATE'S MARKS |
|---|-----------------|-------------------|
| Chord progression Choice of chords, correct use of cadence | 14 | |
| Correctness Notation, doubling, spacing, voice leading | 12 | |
| Quality Musicality, non-chordal notes, awareness of style, creativity | 4 | |
| | 30 ÷ 2 | |
| 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 ALL the 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. 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 D.

5.1.1 The term *baritone* describes a type of ...

- A female voice of high range.
- B male voice of middle range.
- C female voice of middle range.
- D male voice of high range.

5.1.2 Unaccompanied vocal music is referred to as ...

- A mbaqanga.
- B scat singing.
- C a cappella.
- D None of the above-mentioned

5.1.3 Which characteristic(s) is/are commonly found in jazz?

- A Improvisation is rarely employed.
- B Sonata form is extensively used.
- C Syncopated rhythms and the swing feel are used.
- D All the above-mentioned

5.1.4 Describes a note performed with an articulation type between staccato and legato:

- A Agitato
- B Portato
- C Tenuto
- D Martellato

5.1.5 The term *crepitation* refers to a/an ...

- A instrumental technique typical of Indigenous African Music.
- B playing technique on the violin typical of Western Art Music.
- C slapping technique on the bass guitar typical of jazz music.
- D vocal technique typical of Indigenous African Music.

- 5.1.6 The flute is both a ...
- A woodwind instrument and an aerophone.
 - B woodwind instrument and a chordophone.
 - C brass instrument and an aerophone.
 - D woodwind instrument and an idiophone.
- 5.1.7 An *ostinato* is ...
- A motif that repeats a melodic pattern an octave higher.
 - B motif that repeats while material changes around it.
 - C motif that changes constantly as the piece progresses.
 - D section of music that features a sustained or repeated note.
- 5.1.8 The djembe is usually played ...
- A in the percussion section of a big band.
 - B with marching band music as part of the accompaniment.
 - C in the percussion section of a symphony orchestra.
 - D with choral music as part of the accompaniment.
- 5.1.9 Verse and chorus form is commonly used in ...
- A Baroque music.
 - B 12-bar blues.
 - C popular songs.
 - D orchestral music.
- 5.1.10 A coda is found at the end of ...
- A each phrase of music.
 - B a piece of music.
 - C the bridge section.
 - D the first section in ternary form. (10 x 1) (10)
- 5.2 Describe the function of a music publishing company. (3)
- 5.3 What is a *performance rights licence*? (1)
- 5.4 For how long is copyright valid? (1)

- 5.5 Choose a term from COLUMN B that matches the description in COLUMN A. Write only the letter (A–F) next to the question number (5.5.1–5.5.5) in the ANSWER BOOK, for example 5.5.6 G.

| COLUMN A | | COLUMN B | |
|----------|---------------------|----------|-------------------|
| 5.5.1 | Key | A | call and response |
| 5.5.2 | Instrument | B | tonality |
| 5.5.3 | Ululation | C | beat |
| 5.5.4 | Melodic interaction | D | vocal technique |
| 5.5.5 | Metre | E | timbre |
| | | F | texture |

(5 x 1) (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 Name TWO transposing instruments used in the standard Classical orchestra. (2)
- 6.2 Name the form type of the following:
- 6.2.1 Mendelssohn: *Fingal's Cave Overture/Hebrides Overture* (1)
- 6.2.2 Beethoven: *Pastoral Symphony* – fourth movement (1)
- 6.2.3 Mozart: *The Magic Flute* – overture (1)
- 6.3 Give ONE musical term in opera for each of the following descriptions. Write only the term next to the question number (6.3.1–6.3.5) in the ANSWER BOOK.
- 6.3.1 Musical introduction played by an orchestra and often consists of excerpts from the opera
- 6.3.2 Text of an opera
- 6.3.3 Solo for voice with orchestral accompaniment
- 6.3.4 Piece sung by a large group of people on stage
- 6.3.5 Italian comic opera (5)
- [10]**

QUESTION 7

- 7.1 State THREE differences between an *exposition* and a *recapitulation*, as found in sonata form. (3)
- 7.2 Identify a musical structure that is in compound ternary form. Give a schematic representation, for example AB. (2)
- [5]**

QUESTION 8

The fourth movement (*The Storm*) of Beethoven's *Symphony No. 6* is an early example of programme music. Describe how the programmatic content is represented in the music. (5)

[5]

QUESTION 9

- 9.1 What type of orchestra does Mendelssohn use in his *Hebrides Overture*? (1)
- 9.2 All FOUR sections of an orchestra are represented in this work. Name the instruments that appear in the score. Write only the instrument next to the question number (9.2.1–9.2.5) in the ANSWER BOOK, for example 9.2.6 harp, guitar.
- 9.2.1 Strings (1)
- 9.2.2 Woodwind (1)
- 9.2.3 Brass (1)
- 9.2.4 Percussion (1)
- [5]**

QUESTION 10

Discuss in an essay how the characters of Tamino and Papageno are depicted through music.

Refer to the following arias:

- *Dies Bildnis ist bezaubernd schön (This likeness is enchantingly lovely)*
- *Der Vogelfänger bin ich ja (Yes, I am the birdcatcher)*

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 |
|---|-----------------|
| Tamino: Any three characteristics that match three depictions in the aria | 6 |
| Papageno: Any three characteristics that match three depictions in the aria | 6 |
| Logical presentation and structure of the essay | 3 |
| TOTAL | 15 |

[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ**QUESTION 11**

- 11.1 Define *marabi* in TWO sentences. (2)
- 11.2 Motivate why you regard Abdullah Ibrahim's music as Cape jazz. (4)
- 11.3 Name the music instrument played by EACH of the following artists:
- 11.3.1 Mahlathini
- 11.3.2 Spokes Mashiyane
- 11.3.3 Chris McGregor
- 11.3.4 Feya Faku (4)
- [10]**

QUESTION 12

Write a paragraph on the social and musical origins of mbaqanga. **[5]**

QUESTION 13

Discuss the style characteristics of ONE of the jazz at home artists/bands below. Name at least ONE hit/album:

- Zim Nqawana
- Sakhile
- Spirits Rejoice **[5]**

QUESTION 14

Write a paragraph on the music of early South African female groups. **[5]**

QUESTION 15

Write an essay in which you discuss kwela as a jazz genre. Refer to the musical origins, social value and musical features. Include ONE artist and ONE 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 |
|---|------------------------|
| Musical origins | 3 |
| Social value | 2 |
| Musical features | 5 |
| 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 Define *mbaqanga* in TWO sentences. (2)
- 16.2 Which musical features of malombo are typically African? (4)
- 16.3 Name the modern styles (constructs) of indigenous African music associated with the terms below. Write only the music style next to the question number (16.3.1–16.3.4) in the ANSWER BOOK, for example 16.3.5 Malombo jazz.
- 16.3.1 Concertina
- 16.3.2 TTBB
- 16.3.3 Organ
- 16.3.4 Moropa (4)
[10]

QUESTION 17

Discuss how izibongo is used in maskandi. [5]

QUESTION 18

Discuss which features make free kiba different from traditional kiba. [5]

QUESTION 19

Write a paragraph on the characteristics of isicathamiya. [5]

QUESTION 20

Write an essay in which you discuss the social context and typical music elements of South African Indigenous Music.

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 |
|---|-----------------|
| Social context | 5 |
| Typical music elements | 7 |
| Logical presentation and structure of the essay | 3 |
| TOTAL | 15 |

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120

