



# basic education

---

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

## **SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**MUSIC P1**

**2019**

**MARKS: 120**

**TIME: 3 hours**

**CENTRE NUMBER:**

--	--	--	--	--	--	--	--

**EXAMINATION NUMBER:**

--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--	--

**This question 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
<b>A: THEORY OF MUSIC (COMPULSORY)</b>	1	20		
	2	15		
	3	10		
	4	15		
<b>SUBTOTAL</b>		<b>60</b>		

**AND**

<b>B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)</b>	5	20		
<b>SUBTOTAL</b>		<b>20</b>		

**AND**

<b>C: WAM</b>	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
<b>SUBTOTAL</b>		<b>40</b>		

**OR**

<b>D: JAZZ</b>	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
<b>SUBTOTAL</b>		<b>40</b>		

**OR**

<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)**

1.1 Study the extract below and answer the questions that follow.

**Vivace**

etc./ens.

1.1.1 Name the related dominant key of this piece.

\_\_\_\_\_

(1)

1.1.2 Name the intervals at **(a)** and **(b)** according to type and distance.

(a) \_\_\_\_\_

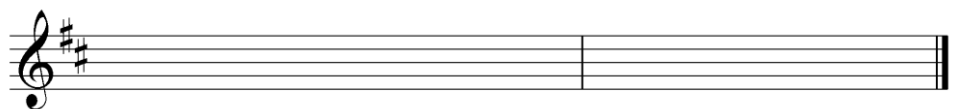
(b) \_\_\_\_\_

(2)

1.1.3 Transpose the right-hand part of bars 7–8 at **(e)** a major second higher. Insert the new key signature.

(3)

1.1.4 Rewrite the melody in bars 7–8 at **(e)** in compound triple time. Insert the new time signature.



(3)

1.1.5 Name the triads at **(c)** and **(d)** according to type and position.

---



---

(2)

1.2 Write a sequence for Motif **A** in the space provided.



(2)

1.3 Write a melodic inversion for Motif **B** as indicated.



(1)

1.4 Study the music example and follow the instructions.



1.4.1 Circle **FOUR** consecutive notes which form part of a chromatic scale. (1)

1.4.2 Circle **ONE** note that is the subdominant note of the new key. (1)

1.4.3 Rewrite the chord in the bass clef of bar 2 in the alto clef without key signature.



(1)

1.5 Identify the scale used in each extract below.

1.5.1



---

(1)

1.5.2



---

(1)

1.6 Write down the letter names of any TWO notes that are enharmonic equivalents of each other.

---

(1)  
[20]

**QUESTION 2**

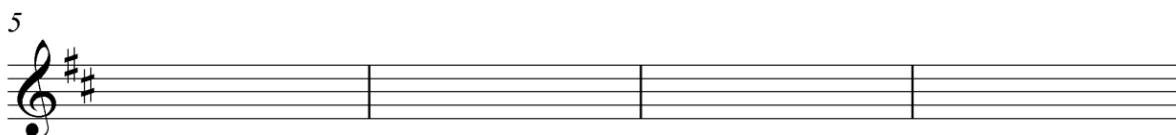
**(25 minutes)**

**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 and supply a suitable tempo indication. Add dynamic and articulation indications at appropriate places.

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 of instrument, tempo, articulation, dynamics, musicality	10	
<b>TOTAL</b>	<b>15</b>	

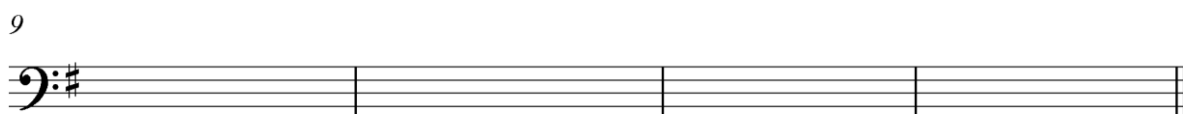
**[15]**

**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 and supply a suitable tempo indication. Add dynamic and articulation indications at appropriate places.

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 of instrument, tempo, articulation, dynamics, musicality	10	
<b>TOTAL</b>	<b>15</b>	

[15]



**QUESTION 3**

**(10 minutes)**

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

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

(a) \_\_\_\_\_

(b) \_\_\_\_\_

(c) \_\_\_\_\_

(i)

(ii)

Name of cadence/  
Type kadens: \_\_\_\_\_

(d) \_\_\_\_\_

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

(f) \_\_\_\_\_

- 3.1.1 Name the key to which the extract modulates in bars 5–8.  
\_\_\_\_\_ (1)
- 3.1.2 Identify chords **(a)–(f)** and figure them on the score. Use only Roman numerals for figuring, e.g. IV. (6)
- 3.1.3 Name the cadence formed at **X**. Use the space which is provided. (1)
- 3.1.4 Name the type of non-chordal notes at **(i)** and **(ii)**.  
(i) \_\_\_\_\_  
(ii) \_\_\_\_\_ (2)
- [10]**

**OR**

3.2 Study the extract below and answer the questions that follow.

# PROUD OF YOUR BOY

(a) (b) (c)

Proud of your boy, I'll make you proud of your boy. Be-lieve me,

(d) (e) (f)

5  
bad as I've been, Ma you're in for a plea-sant sur - prise.

X

Cadence: \_\_\_\_\_

- 3.2.1 Does this extract modulate? \_\_\_\_\_ (1)
- 3.2.2 Identify chords **(a)–(f)** and figure them on the score. Use chord symbols above the score, e.g. B<sup>b</sup>/D. (6)
- 3.2.3 Name the type of non-chordal notes at **(i)** and **(ii)**.
- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_ (2)
- 3.2.4 Name the cadence in the space provided at **X** in bars 7 and 8. (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	12	
<b>Correctness</b> Notation, doubling, spacing, voice leading	14	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential $\frac{6}{4}$ and passing $\frac{6}{4}$ progressions	4	
<b>TOTAL</b>	<b>30 (÷ 2) = 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 bar 1.



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	13	
<b>Correctness</b> Notation, spacing, voice leading	13	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity	4	
<b>TOTAL</b>	<b>(30 ÷ 2) = 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/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 The music industry consists of companies and individuals that earn money by ...

- A creating new songs and pieces.
- B promoting compositions and sheet music.
- C selling audio and video recordings.
- D All the above-mentioned

5.1.2 As a general rule, copyright protection lasts for ...

- A 70 years.
- B author's life plus 30 years.
- C author's life plus 50 years.
- D 100 years.

5.1.3 To produce a CD for distribution requires ...

- A needletime rights.
- B mechanical rights.
- C borrowing rights.
- D copyright.

5.1.4 Performance rights royalties are paid to a songwriter when one of his/her songs is ...

- A played live.
- B aired on radio.
- C played in the school hall.
- D All the above-mentioned

5.1.5 The best way to protect your composition's copyright, is to ...

- A register it with SAMRO.
- B advertise it on the internet.
- C perform it as often as possible.
- D None of the above-mentioned

5.1.6 ONE responsibility of a music rights organisation is to administrate ...

- A a pension fund on behalf of its members.
- B the income tax of the performer.
- C the editing of the works of performers.
- D All the above-mentioned

5.1.7 Music piracy is ...

- A downloading music from the internet without paying for it.
- B making copies of CDs for free distribution.
- C selling recordings that are copies of original recordings.
- D All the above-mentioned

5.1.8 A strongly accented note is indicated with ...

- A *sp.*
- B *sf.*
- C *ff.*
- D *fp.*

5.1.9 Tremolo is a musical effect created by ...

- A rapidly playing with a mute.
- B plucking the strings intensely.
- C the rapid repetition of a single note.
- D the rapid repetition of a single rhythmic motif.

5.1.10 *Vivace* means a ...

- A change in tempo.
- B jolly mood.
- C lively tempo.
- D All the above-mentioned

(10)

5.2 Indicate whether the following statements are TRUE or FALSE. Write 'true' or 'false' next to the question numbers (5.2.1 to 5.2.5) in the ANSWER BOOK.

5.2.1 Structure in music refers to the overall form of a piece.

5.2.2 Structure in music refers to the number of parts in a piece.

5.2.3 The A section of binary form mostly ends in the tonic key.

5.2.4 Ternary form is referred to as ABA form.

5.2.5 Minuet and trio form is associated with compound ternary form.

(5)



5.3 Choose any FIVE instruments in COLUMN A and match each instrument with the correct information in COLUMN B. Write only the letter (A–I) next to the question numbers (5.3.1 to 5.3.7) in the ANSWER BOOK, e.g. 5.3.8 J.

COLUMN A	COLUMN B
5.3.1 Clarinet	A membranophone
5.3.2 Tuba	B E is the lowest pitch on this instrument
5.3.3 Bassoon	C single-reed instrument
5.3.4 Violin	D shaker
5.3.5 Mbira	E lowest double-reed instrument
5.3.6 Double Bass	F G is the lowest pitch on this instrument
5.3.7 Moropa	G thumb piano
	H mouth bow
	I uses a valve system to produce sound

(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 Explain THREE performance techniques introduced by the Mannheim school. (3)
- 6.2 Compare the symphony with the symphonic tone poem. (2)
- 6.3 Give the tempo indication of the first and fifth movements in Beethoven's *Symphony No. 6*. (2)
- 6.4 Explain how the structure of Beethoven's *Symphony No. 6* is different from the typical Classical symphonic model. (2)
- 6.5 Which woodwind instrument was added in Beethoven's *Symphony No. 6*? (1)
- [10]**

**QUESTION 7**

Describe the first theme of Mendelssohn's *Hebrides Overture*. **[5]**

**QUESTION 8**

Motivate why Beethoven's *Symphony No. 6* and Mendelssohn's *Hebrides Overture* contain programmatic elements. **[5]**

**QUESTION 9**

Describe *rondo form* OR *minuet and trio form*. **[5]**

**QUESTION 10**

Write an essay in which you discuss Mozart's opera, *The Magic Flute*, as an excellent example of a Singspiel. Focus on the elements of the genre and refer to examples from this opera to motivate your answer. Do not just tell the story.

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
Characteristics of Singspiel	6
Examples from <i>The Magic Flute</i>	6
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]**

**TOTAL SECTION C: 40**

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

- 11.1 Briefly describe the music of Feya Faku. (3)
- 11.2 Name ONE international style or artist that influenced Sakhile and Sipho Gumede's music. (1)
- 11.3 Compare the voice type and sound quality of TWO of the following female jazz singers: Miriam Makeba, Dolly Rathebe, Thandi Klaasen (2)
- 11.4 Name ONE artist in the band Voice and name the instrument that he/she plays. (2)
- 11.5 Indicate whether the following statements are TRUE or FALSE. Write 'true' or 'false' next to the question numbers (11.5.1 to 11.5.2) in the ANSWER BOOK.
- 11.5.1 Mbaqanga is a style of South African music with its origins in the Xhosa culture.
- 11.5.2 Marabi style is deeply rooted in ragtime and blues. (2)
- [10]**

**QUESTION 12**

Describe the characteristics of the music for which Spokes Mashiyane, Lemmy Mabaso or Elias Lerole are well-known. **[5]**

**QUESTION 13**

Which local and indigenous elements had an influence on Cape jazz? **[5]**

**QUESTION 14**

Discuss the music characteristics of The Brotherhood of Breath and name a representative from the band. **[5]**

**QUESTION 15**

Choose ONE of the following artists/bands:

- The Jazz Epistles
- Gideon Nxumalo
- Todd Matshikiza
- Phillip Tabane

Write an essay in which you discuss the background and style characteristics of your chosen artist/band. Name TWO representative albums/hits.

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

The essay will be marked according to the following criteria:

<b>CRITERIA</b>	<b>MARK ALLOCATION</b>
Background	2
Style characteristics	8
Albums/Hits	2
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

[15]

**TOTAL SECTION D: 40**

**OR**

**SECTION E: IAM****QUESTION 16**

16.1 Which FOUR of the statements below are features of mbaqanga? Write down only the question numbers in the ANSWER BOOK.

16.1.1 2/4 time

16.1.2 Choral singing

16.1.3 Symmetrical phrases and AB structure

16.1.4 Influenced by marabi and township jazz

16.1.5 12-bar blues structure

16.1.6 Lyrics are only in isiZulu

16.1.7 Bass and electric guitar feature prominently (4)

16.2 How do indigenous South African people of various cultures teach their children traditional songs and dances? (3)

16.3 Name the first international artist who collaborated with Ladysmith Black Mambazo and popularised their music internationally. (1)

16.4 Which ONE of the instruments below is NOT used in the given styles? Write your answer next to the question number in your ANSWER BOOK, e.g. 16.4.3 accordian.

16.4.1 **FREE KIBA:**

Moropa wa diatla	Malombo	concertina
------------------	---------	------------

(1)

16.4.2 **MBAQANGA:**

double bass	organ	guitar
-------------	-------	--------

(1)  
[10]

**QUESTION 17**

Describe the tuning of strings and playing techniques of the guitar in maskanda. [5]

**QUESTION 18**

Explain the role of music in African traditional rituals. Give relevant examples of rituals from your community. [5]

**QUESTION 19**

Describe isicathamiya in terms of its origin and features.

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

Write an essay in which you discuss how Phillip Tabane developed malombo into a popular musical style. Refer also to his vocal and guitar-playing techniques.

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

The essay will be marked according to the following criteria:

<b>CRITERIA</b>	<b>MARK ALLOCATION</b>
Development of malombo music	4
Vocal technique	4
Guitar playing technique	4
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]**

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

