



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1
NOVEMBER 2018

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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This paper consists of 22 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 for each question to provide enough information in their answers.
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		
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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 and answer the questions that follow.

Musical extract for Question 1, measures 1-3. Treble clef, 12/8 time signature, key signature of three flats. Measure 1 has a circled note 'a' and a bracket 'X' under the bass line. Measure 2 has a circled note 'c'.

Musical extract for Question 1, measures 4-6. Treble clef, 12/8 time signature, key signature of three flats. Measure 4 has a circled note '4' and a bracket 'Y' under the bass line. Measure 6 has a circled note 'd'.

Musical extract for Question 1, measures 7-8. Treble clef, 12/8 time signature, key signature of three flats. Measure 8 has a circled note 'b'.

Musical extract for Question 1, measures 9-10. Treble clef, 12/8 time signature, key signature of three flats. Measure 9 has a circled note '9'. Measure 10 has a circled note '10' and a triplet of notes. The piece ends with 'etc./ens.'

1.1 Name the submediant minor key of this piece. _____ (1)

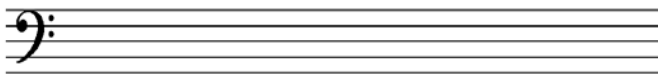
1.2 Name the related dominant major key of this piece. _____ (1)

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

(a) _____

(b) _____ (2)

1.4 Transpose the bass part of bar 1 at **X** a perfect 5th lower. Insert the new key signature.



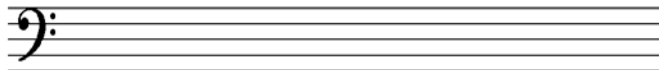
(3)

1.5 Describe the triads at **(c)** and **(d)** according to type and position.

(c) _____

(d) _____ (2)

1.6 Halve the note values and rewrite the bass clef part at **Y** in bar 4. Insert the new time signature.



(3)

1.7 Complete the melody below by writing ascending sequences as indicated.

Motif/Motief A Sequence/Sekwens

Motif/Motief B Sequence/Sekwens

3

(4)

1.8 Select the scale/mode on which EACH of the following TWO extracts is based. Make a cross (X) in the appropriate block.

1.8.1



Major scale	Dorian mode	Mixolydian mode	Blues scale	Whole-tone scale
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(1)

1.8.2



F# major	Dorian mode	Chromatic scale	D ^b minor	Whole-tone scale
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(1)

1.9 Write the F[#] melodic minor scale ascending and descending, without a key signature, in the given clef. Use only semibreves and indicate the semitones.



(2)
[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 where applicable.

Instrument: _____

Tempo: _____



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 Suitability, musicality, dynamics, articulation, tempo indication	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 and supply a suitable tempo indication. Add dynamic and articulation indications where applicable.

Instrument: _____

Tempo: _____

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 Suitability, musicality, dynamics, articulation, tempo indication	10	
TOTAL	15	

[15]

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QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract and answer the questions.

Solo part
Soloparty

Piano/Klavier

5

New key: _____

9

Key: _____

Cadence: _____

- 3.1.1 Name the new key to which the piece modulates in bars 5–8. Write the answer on the score. (1)
- 3.1.2 Figure the chords at **(a)**–**(e)** with Roman numerals on the score, e.g. iii⁶/iiib. (5)
- 3.1.3 Identify the cadence at **(f)** in bars 12–13 on the score. Indicate the key and figure the chords with Roman numerals. (2)
- 3.1.4 Name the type of non-chordal notes at **(i)** and **(ii)**.
- (i) _____
- (ii) _____ (2)
- [10]**

OR



3.2 Study the extract and answer the questions that follow.

(a) (b) (c)

(d)

(e) (f) (g)

4

7

11

3

(i)

(ii)

(iii)

Cadence: _____

- 3.2.1 Identify the chords **(a)–(e)** and write chord symbols in the spaces provided on the score, e.g. B^b/D. (5)
- 3.2.2 Name the types of non-chordal notes at **(i)–(iii)**.
- (i) _____
- (ii) _____
- (iii) _____ (3)
- 3.2.3 Name the cadence which is formed in bars 12–13 on the score. Indicate the chord symbols at **(f)** and **(g)**. (2)
- [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 cadence	12	
Correctness Notation, doubling, spacing, voice leading	14	
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential $\frac{6}{4}$ and passing $\frac{6}{4}$ progressions	4	
TOTAL	30(÷ 2) = 15	

[15]

OR

- 4.2 Complete the piece below by adding suitable harmonic material in the open spaces on the staff. Continue in the style suggested by the given material in bars 1 and 2.

1

5

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Chord progression Choice of chords, correct cadence	12	
Correctness Notation, doubling, spacing, voice leading	14	
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential $\frac{6}{4}$ and passing $\frac{6}{4}$ progressions	4	
TOTAL	30(÷ 2) = 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 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 FOUR main elements of music are ...

- A technique, rhythm, tempo, melody.
- B timbre, rhythm, harmony, melody.
- C tuning, timbre, harmony, melody.
- D bass line, rhythm, imitation, melody.

5.1.2 Syncopation is associated with the element of ...

- A dynamics.
- B texture.
- C rhythm.
- D All the above-mentioned

5.1.3 The element melody is associated with ...

- A register.
- B range.
- C pitch.
- D All the above-mentioned

5.1.4 A texture that has several prominent melodies sounding at the same time is ...

- A monophonic.
- B polyphonic.
- C homophonic.
- D None of the above-mentioned

5.1.5 The specific quality of a musical sound played by a particular instrument is known as ...

- A texture.
- B melody.
- C pitch.
- D timbre.

5.1.6 A very loud dynamic level in music is ...

- A prestissimo.
- B forte.
- C mezzo piano.
- D fortissimo.

5.1.7 Which ONE of the following terms is the ODD ONE OUT?

- A Meno mosso
- B Ritardando
- C Rallentando
- D Morendo

5.1.8 'Intro' is short for ...

- A instrumentation.
- B introduction.
- C introspection.
- D intermezzo.

5.1.9 Singing more than one note to a syllable of the text is called ...

- A a cappella.
- B cantabile singing.
- C a melisma.
- D scat singing.



5.1.10 Swing rhythm is a performance style whereby the first quaver in a group of two quavers is ...

- A shortened and the second quaver lengthened.
- B lengthened and the second quaver shortened.
- C played non-legato.
- D None of the above-mentioned

(10 x 1) (10)

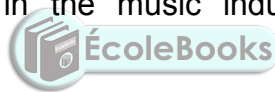
5.2 Choose a description from COLUMN B that matches an item in COLUMN A. Write only the letter (A–E) next to the question numbers (5.2.1 to 5.2.5) in the ANSWER BOOK, e.g. 5.2.6 F.

COLUMN A		COLUMN B	
5.2.1	Performance rights	A	payment to composers whenever their music is copied on any kind of recording device
5.2.2	Mechanical rights		
5.2.3	Needletime rights	B	payment to composers whenever their music is performed in public
5.2.4	Royalty	C	payment to the owner for using copyrighted works
5.2.5	Copyright	D	the ownership that a songwriter or composer has of his/her music
		E	payment to recording artists when their songs are played on the radio

(5 x 1)

(5)

5.3 Name FIVE role-players in the music industry who play a part in the production of a song.



(5)

[20]

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 wind instruments found in the standard Classical orchestra. (2)
- 6.2 State which woodwind instrument is found in the Classical orchestra, but not in the Baroque orchestra. (1)
- 6.3 Give the name and number of instruments in the percussion section of the standard Classical orchestra. (1)
- 6.4 Write down THREE differences between a *coda* and a *codetta*, when referring to sonata form. (3)
- 6.5 Give the musical terms or symbols for the following types of articulation:
- 6.5.1 Short, detached notes (1)
- 6.5.2 A note that is held longer than its full value (1)
- 6.5.3 A sharp emphasis on a specific note (1)
- [10]**

QUESTION 7

- 7.1 Study the extract below and identify the aria from *The Magic Flute* by Mozart.



- 7.2 Write a short paragraph on this aria. (4)
[5]

QUESTION 8

- Discuss the contribution that the Mannheim school made to orchestral music. **[5]**

QUESTION 9

Beethoven is often seen as a bridging figure between the Classical and Romantic styles. Describe the Romantic features that are found in his *Pastorale Symphony No. 6 in F Major*. Refer only to his use of instrumentation and dynamics.

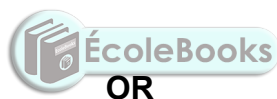
[5]**QUESTION 10**

Write an essay on Mendelssohn's *Hebrides Overture*.

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
Origin	3
Form	3
Instrumentation/Orchestration	3
Style	3
Logical presentation and structure of the essay	3
TOTAL	15

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

SECTION D: JAZZ

QUESTION 11

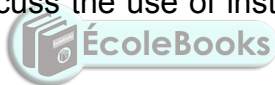
- 11.1 Name ONE transposing instrument found in a big band. (1)
- 11.2 Which TWO instruments are commonly used in a backing band in mbaqanga? (2)
- 11.3 Describe TWO differences between *popular song form* and *blues form*. (4)
- 11.4 Give the musical terms for the following descriptions:
- 11.4.1 Music created in the moment of performance, without written scores (1)
- 11.4.2 Spontaneous accompaniment played on piano or guitar (1)
- 11.4.3 Chord replacement or re-harmonisation (1)
- [10]**

QUESTION 12

Describe *malombo music* and name an artist/band associated with it. **[5]**

QUESTION 13

Write a paragraph in which you discuss the use of instruments in EITHER marabi OR kwela music. **[5]**



QUESTION 14

Describe typical characteristics of the melody in the music of ONE of the following artists and give ONE example of a relevant work:

- Abdullah Ibrahim
 - Robbie Jansen
 - Winston Mankunku Ngozi
- [5]**

QUESTION 15

Discuss *mbaqanga music*. Refer to reasons for its rise in popularity. Comment on style characteristics and give examples of artists that are associated with this style.

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
Reasons for popularity	3
Style characteristics	7
Artists	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 Name TWO instruments used in tshikona. (2)
- 16.2 Which woodwind instrument is used in a malombo band? (1)
- 16.3 Name ONE instrument commonly used in the backing band in mbaqanga. (1)
- 16.4 Describe THREE differences between *indlamu dance* and *mokhibo dance*. (3)
- 16.5 Give the musical term for the descriptions below:
- 16.5.1 A long, wavering, shrill, high-pitched vocal sound (1)
- 16.5.2 A quick, spoken part done by a Zulu praise singer (1)
- 16.5.3 The musical instrument classification for an uhadi (1)
- [10]**

QUESTION 17

Kiba is an indigenous music tradition of the baPedi people. How did artists, such as Sello Galane, transform the traditional kiba into the modern style known as free kiba? **[5]**

QUESTION 18

How did Phillip Tabane make malombo music popular? **[5]**

QUESTION 19

Discuss the role of music and movement in African divinity. **[5]**

QUESTION 20

Discuss *maskanda music*. Refer to the role of the guitar, the style of singing and izihlabo.

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
Playing techniques on the guitar	3
Tuning of the guitar	2
Style of singing	5
Izihlabo	2
Logical presentation and structure of the essay	3
TOTAL	15

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120

