



# basic education

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

## SENIOR CERTIFICATE/ NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**MUSIC P1**

**NOVEMBER 2020**

**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 sheet 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 NOT 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>		
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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.**

**QUESTION 1****(25 minutes)**

Study the extract and answer the questions that follow.

Vivace ma non troppo

1.1 This extract begins in D major. In which key does it end?

\_\_\_\_\_

**(1)**

1.2 What relationship does the second key have to the original key?

\_\_\_\_\_

**(1)**

1.3 Insert the correct time signature in the space provided on the score in bar 1.

**(1)**

1.4 Name the intervals at (a) to (d) according to type and distance.

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

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

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

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

(4)

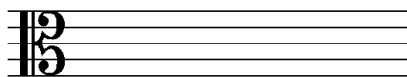
1.5 Describe the triads at (X) and (Y) according to type and position. Consider only the notes in the block.

(X) \_\_\_\_\_

(Y) \_\_\_\_\_

(2)

1.6 Rewrite the notes and key signature of the bass clef stave in bar 6 at (P) an octave higher. Use the given clef.



(2)

1.7 The notes above the square bracket at (Q) are called a/an ...

(Make a cross in the appropriate block.)

Ostinato	Tritone	Tetrachord	Pentatonic scale
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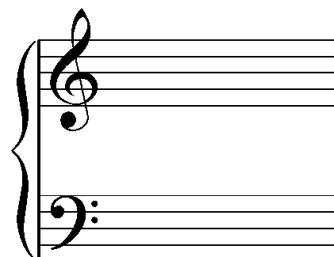
(1)

1.8 What is the meaning of the tempo indication?

\_\_\_\_\_

(1)

1.9 Transpose the passage at (Z) a perfect 5<sup>th</sup> lower. Insert the new key signature.



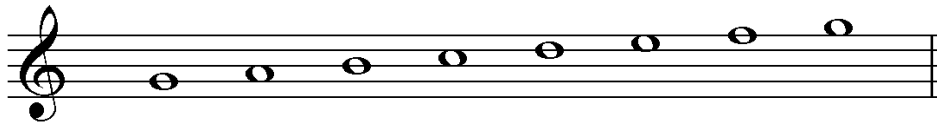
(3)

- 1.10 Complete an ascending pentatonic scale in which the two notes below appear.



(2)

- 1.11 Add accidentals to form the G natural minor scale. Indicate the semitones in your answer.

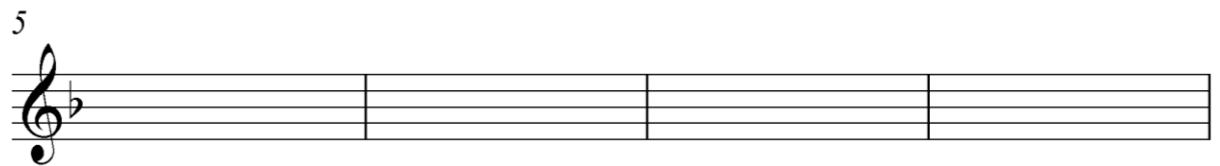
(2)  
[20]

**QUESTION 2****(25 minutes)****Answer EITHER QUESTION 2.1 OR QUESTION 2.2.**

- 2.1 Complete the opening 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
<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; correct range; musicality; dynamic, articulation and tempo indications	10	
<b>TOTAL</b>	<b>15</b>	

**[15]****OR**

- 2.2 Complete the opening 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
<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; correct range; musicality; dynamic, articulation and tempo indications	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 and answer the questions.

Key: \_\_\_\_\_

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

3.1.1 Figure the chords at (a) to (e) with Roman numerals on the score, e.g. iii<sup>6</sup>/iib. (5)

3.1.2 Name the new key at (P). (1)

\_\_\_\_\_

3.1.3 Name the type of non-chordal notes at (X) and (Y). (2)

(X) \_\_\_\_\_

(Y) \_\_\_\_\_

3.1.4 Identify the key and cadence in bars 7<sup>3</sup>–8 on the score. Figure the chords with Roman numerals. (2)

**[10]**

**OR**

## 3.2 Study the extract and answer the questions.

The musical score is in B-flat major (two flats) and 4/4 time. It consists of 16 measures. Measures 1-4 are grouped under labels (a), (b), and (c). Measures 5-8 are grouped under label (d), with measure 8 containing a non-chordal note marked (X). Measures 9-12 are grouped under label (e). Measures 13-16 are grouped under labels (f) and (g), with measure 14 containing a non-chordal note marked (Y). A cadence is indicated at the end of measure 16.

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

3.2.1 Identify the chords (a) to (e) and write chord symbols in the spaces provided on the score, e.g. B<sup>b</sup>/D. (5)

3.2.2 Name the types of non-chordal notes at (X) and (Y).

(X) \_\_\_\_\_

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

3.2.3 Identify the cadence in bars 15–16 on the score. Indicate the chord symbols at (f) and (g). (3)  
[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>Correctness</b> Notation, doubling, spacing, voice leading	15	
<b>Chord progression</b> Choice of chords, correct cadences	13	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential and passing progressions	2	
<b>TOTAL</b>	<b>30(÷ 2) = 15</b>	

**[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.



The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
<b>Correctness</b> Notation, spacing, voice leading	12	
<b>Chord progression</b> Choice of chords, correct cadences	12	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity, e.g. use of interesting chord voicings and progressions	6	
<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).**

**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 E.

5.1.1 Ornamentation is ...

- A the improvisation of a melody on the spot.
- B very popular in choral music.
- C the use of embellishment with the main tune.
- D None of the above-mentioned

5.1.2 The correct meaning of 'sempre' is ...

- A with.
- B always.
- C without.
- D similar.

5.1.3 Indigenous African music is ...

- A connected to a cultural or social event.
- B passed down orally and mostly not written down.
- C often accompanied on percussion instruments.
- D All the above-mentioned

5.1.4 A style of jazz with a syncopated melody and a steady two-beat accompaniment could be ...

- A bebop.
- B maskanda.
- C ragtime.
- D swing.

5.1.5 Improvisation is found in ...

- A music from the Baroque period.
- B indigenous African music.
- C solo breaks in big band jazz.
- D All the above-mentioned

- 5.1.6 A Classical orchestra is divided into ...
- A wind and string instruments.
  - B percussion, brass and string instruments.
  - C keyboard, string and wind instruments.
  - D string, wind and percussion instruments.
- 5.1.7 Characteristics of African jazz include ...
- A syncopation.
  - B improvised and arranged music.
  - C swing and shuffle-like rhythms.
  - D All the above-mentioned
- 5.1.8 Which ONE of the following is NOT a basic element of music?
- A Timbre
  - B Technique
  - C Rhythm
  - D Form
- 5.1.9 The rhythm section in a jazz band consists of a ...
- A bass guitar, voice and drum kit.
  - B piano, saxophone and double bass.
  - C piano, double bass and drum kit.
  - D None of the above-mentioned
- 5.1.10 An example of a chordophone:
- A Bass guitar
  - B Musical bow
  - C Viola
  - D All the above-mentioned
- 5.2 Briefly describe FIVE different functions of SAMRO. (10 x 1) (10)
- 5.3 Briefly describe *piracy* in the music industry. (5)
- 5.4 How are the following royalties awarded? (3)
- 5.4.1 Performance rights (1)
- 5.4.2 Needletime rights (1)
- [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 ONE instrument EACH of the following composers added to the standard classical orchestra in some of their works for dramatic effect:

6.1.1 Mozart (1)

6.1.2 Beethoven (1)

6.2 Name ONE transposing string instrument in the orchestra. (1)

6.3 Give the musical term for the text of an opera. (1)

6.4 Define the term *symphonic tone poem* in ONE sentence. (2)

6.5 Choose FOUR items regarding the sonata form in COLUMN A and match EACH with the correct term in COLUMN B. Write only the letter (A–F) next to the question numbers (6.5.1 to 6.5.5) in the ANSWER BOOK, e.g. 6.5.6 G.

COLUMN A		COLUMN B	
6.5.1	First and second themes/subjects are reintroduced	A	bridge
6.5.2	Separates the two themes/subjects	B	codetta
6.5.3	An ending passage	C	first subject
6.5.4	Ends in a related key	D	recapitulation
6.5.5	New keys explored	E	exposition
		F	development

(4 x 1)

(4)  
[10]

**QUESTION 7**

The table below is a graphic layout of a typical Classical symphony structure. Complete the table by supplying the missing information. Write only answers next to the question numbers (7.1 to 7.5) in your ANSWER BOOK, e.g. 7.6 Coda.

MOVEMENT	FORM	TEMPO
First movement	Sonata form	Allegro
Second movement	Ternary	7.3
Third movement	7.1	7.4
Fourth movement	7.2	7.5

(5 x 1)

**[5]****QUESTION 8**

Write a paragraph in which you describe how orchestration depicts different moods in Mendelssohn's *Hebrides Overture*.

**[5]****QUESTION 9**

Write a paragraph in which you indicate the types of form that Beethoven uses in *Symphony No. 6 Op. 68*.

**[5]****QUESTION 10**

Mozart's opera, *The Magic Flute*, can be regarded as a timeless drama of good versus evil.

Write an essay in which you discuss how the opera portrays this theme by discussing both the Queen of the Night and Sarastro and also at least ONE aria that EACH of these characters sings.

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
Two arias	2
Arguments on good versus evil (character, context, voice type, musical features, etc.)	(5 x 2) (10)
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

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

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

- 11.1 Give a brief description of the instrumentation, texture and the use of melody in a typical Cape jazz composition. (3)
- 11.2 Name TWO music influences that contributed to the development of marabi. (2)
- 11.3 Name the jazz artist who developed a typical Cape jazz sound by imitating the Klopse saxophone sound. (1)
- 11.4 Choose FOUR bands in COLUMN A and match EACH one with the correct jazz style in COLUMN B. Write only the letter (A–F) next to the question numbers (11.4.1 to 11.4.5) in the ANSWER BOOK, e.g. 11.4.6 G.

COLUMN A	COLUMN B
11.4.1 The Jazz Epistles	A jazz in exile
11.4.2 The Jazz Maniacs	B marabi
11.4.3 Spirits Rejoice	C mbaqanga
11.4.4 Makgonatsohle Band	D Cape jazz
11.4.5 The Brotherhood of Breath	E jazz at home
	F new jazz

(4 x 1)

(4)  
[10]**QUESTION 12**

Write a paragraph in which you explain the role of the guitar in kwela.

[5]

**QUESTION 13**

Write a paragraph on the music of Chris McGregor's bands, The Blue Notes and The Brotherhood of Breath.

[5]

**QUESTION 14**

Write a paragraph on ONE of the following artists: Todd Matshikiza, Gideon Nxumalo or Philip Tabane.

Refer to the artist's musical background as well as style features. Name ONE relevant song/album.

[5]

**QUESTION 15**

Music played on the radio was censored to exclude any reference to the reality of urban African life in the 1960s; and yet mbaqanga flourished.

Write an essay in which you discuss the historical background, an actual performance format and the style features of mbaqanga.

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
Historical background	3
Actual performance format	3
Style features	6
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]****TOTAL SECTION D: 40****OR**

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

- 16.1 Briefly describe *izihlabo* in maskanda. (2)
- 16.2 Give the correct term for the following descriptions:
- 16.2.1 High-pitched trilling sound produced by the vocal chords (1)
- 16.2.2 Vocal interjections and exclamations which reinforce the emotional content of the song (1)
- 16.3 Name TWO international artists/styles that influenced the malombo music of Philip Tabane. (2)
- 16.4 Choose FOUR artists in COLUMN A and match EACH with the correct items in COLUMN B. Write only the letter (A–F) next to the question numbers (16.4.1 to 16.4.5) in the ANSWER BOOK, e.g. 16.4.6 G. (4)

COLUMN A	COLUMN B
16.4.1 Soul Brothers	A dinaka
16.4.2 Phuzekhemisi	B flute
16.4.3 Joseph Shabalala	C a cappella
16.4.4 Sello Galane	D organ
16.4.5 Philip Tabane	E umnqokolo
	F concertina

(4 x 1)

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

Write a paragraph on the vocal features of maskanda.

[5]

**QUESTION 18**

Write a paragraph in which you discuss how the 'belief in animals' is realised in isicathamiya.

[5]

**QUESTION 19**

Write short notes on the instrumentation in a mbaqanga song.

[5]

**QUESTION 20**

Write an essay in which you discuss the role of music in traditional healing. Refer to general musical features, rhythm and the role of drumming and dance.

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
General musical features	5
Rhythm	2
Drumming	2
Dance	3
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]**

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



