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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2022

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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This question paper consists of 24 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: INDIGENOUS AFRICAN MUSIC (IAM), SECTION D: JAZZ and SECTION E: WESTERN ART MUSIC (WAM) 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
A: THEORY OF MUSIC (COMPULSORY)	1	15		
	2	15		
	3	15		
	4	15		
SUBTOTAL		60		

AND

B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	10		
SUBTOTAL		10		

AND

C: IAM	6	20		
	7	5		
	8	5		
	9	5		
	10	15		
SUBTOTAL		50		

OR

D: JAZZ	11	20		
	12	5		
	13	5		
	14	5		
	15	15		
SUBTOTAL		50		

OR

E: WAM	16	20		
	17	5		
	18	5		
	19	5		
	20	15		
SUBTOTAL		50		

GRAND TOTAL		120		
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SECTION A: THEORY OF MUSIC (COMPULSORY)**(90 minutes)****Answer SECTION A on the QUESTION PAPER.****Answer QUESTION 1****AND QUESTION 2.1 OR 2.2 OR 2.3****AND QUESTION 3.1 OR 3.2****AND QUESTION 4.1 OR 4.2.****QUESTION 1****(25 minutes)**

Study the extract below and answer the questions that follow.

The musical score is in D major (two sharps) and 2/4 time. It consists of three systems of music.

System 1 (Measures 1-4):

- Measure 1: Treble clef, D4 quarter note; Bass clef, D3 quarter note. Dynamic: *pp*.
- Measures 1-2: Bracketed and labeled (X).
- Measures 2-3: Bracketed and labeled (Y). Marking: *cresc.*
- Measure 4: Bracketed and labeled (M).

System 2 (Measures 5-8):

- Measure 5: Treble clef, D4 quarter note; Bass clef, D3 quarter note. Measure number 5 is written above the staff.
- Measures 5-6: Bracketed and labeled (Z).
- Measures 6-7: Bracketed and labeled 1.8.
- Measure 7: Marking: *rit.*
- Measures 7-8: Bracketed and labeled (a).
- Measure 8: Marking: *sub. pp*.

System 3 (Measures 9-12):

- Measure 9: Treble clef, D4 quarter note; Bass clef, D3 quarter note. Measure number 9 is written above the staff.
- Measures 10-11: Bracketed and labeled (N).
- Measure 12: Treble clef, D4 quarter note; Bass clef, D3 quarter note. The piece ends with a double bar line.

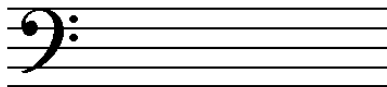
1.1 To which key does the extract modulate in bars 5 to 8¹?

 (1)

1.2 Name the interval at (a) according to type and distance.

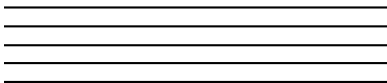
 (1)

1.3 Notate the inversion of the interval at (b).



(1)

1.4 Rewrite the triad at (M) in the alto clef keeping the same pitch.

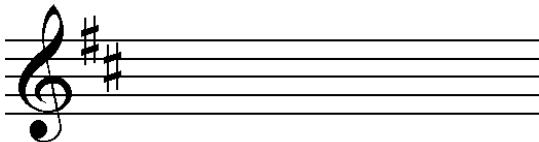


(1)

1.5 Describe the triad at (N) according to type and position.

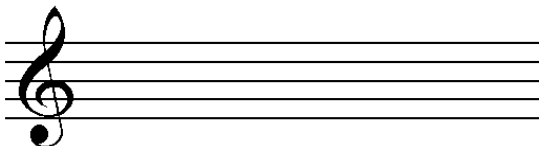
 (1)

1.6 Rewrite (X) using double the note values. Indicate the new time signature.



(2)

1.7 Transpose (Y) a perfect fifth higher. Indicate the new key signature.



(2)

1.8 Write a suitable descending sequence in bar 6 using the motive at (Z). Write your answer on the score.

(1)

1.9 Study the pitches of the treble clef part in bars 1 and 2. Considering only these pitches, identify the type of scale.

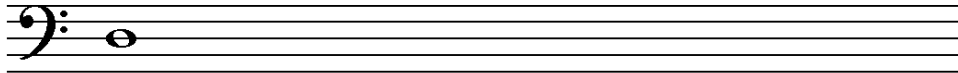
 (1)

- 1.10 Select the Italian term that means the opposite of rit. (ritardando). Make a cross (X) in the appropriate block.

Accelerando	Morendo	Allargando
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(1)

- 1.11 Write the ascending blues scale from the given note.

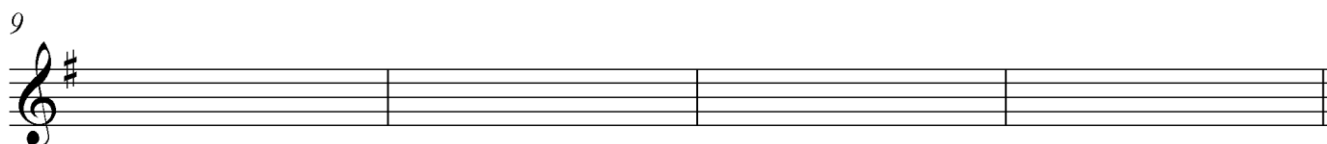
(3)
[15]

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 in appropriate places.

Instrument: _____

Tempo: _____



The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Form and cadential points	3	
Correctness Beats per bar, note stems, grouping, spacing and accidentals	2	
Quality Suitability of instrument, tempo, articulation, dynamics, musicality	10	
TOTAL	15	

[15]**OR**

- 2.2 Complete the opening below in sol-fa notation OR in staff notation to form a twelve-bar melody in ternary form for voice. Name the voice type and supply a suitable tempo indication. Add dynamic indications at appropriate places. Do NOT add lyrics. Use only ONE notation system.

Voice type: _____

Tempo: _____

Doh is G

m : d . r : m ., f | m

5

9

The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Form and cadential points	3	
Correctness Sol-fa notation: rhythmic and pitch indications Staff notation: beats per bar, note stems, grouping, spacing and accidentals	2	
Quality Suitability of range, tempo, dynamics, musicality	10	
TOTAL	15	

[15]

QUESTION 3**(10 minutes)****Answer EITHER QUESTION 3.1 OR QUESTION 3.2.**

3.1 Study the extract below and answer the questions.

The musical score is in G major (one sharp) and 4/4 time. It consists of three systems of music. The first system contains measures 1 to 4, with labels (a) through (e) above the treble staff. The second system contains measures 5 to 8, with labels (i) through (ii) above the treble staff and (f) through (g) above the bass staff. The third system contains measures 9 to 12, with labels (h) above the treble staff, (iii) above the bass staff, and (iv) above the treble staff. A bracket labeled (Z) is under the bass staff in measure 12. Each label is enclosed in a dashed box.

3.1.1 Figure the chords at (a) to (h) on the score using Roman numerals, e.g. $\text{vii}^{\text{o6}}/\text{vii}^{\text{o}b}$. (8)

3.1.2 Name the key and the cadence which is formed at (Z).

(2)

3.1.3 Comment on the chord in the last bar.

(1)

3.1.4 Name the type of non-chordal notes at (i) to (iv).

(i) _____

(ii) _____

(iii) _____

(iv) _____

(4)
[15]

OR

3.2 Study the extract below and answer the questions.

(a) (b) (c)

(d) (e) (f)

7 (g) (h) (j)

14 (iii) (iv) (Z)

3.2.1 Identify the chords at (a) to (h) and (j). Write chord symbols in the spaces provided above the staff, e.g. C/E. (9)

3.2.2 Name the cadence which is formed at (Z). (1)

3.2.3 Comment on the use of the F^b in the treble part in bar 8. (1)

3.2.4 Name the type of non-chordal notes at (i) to (iv).

(i) _____

(ii) _____

(iii) _____

(iv) _____

(4)
[15]

QUESTION 4**(30 minutes)****Answer EITHER QUESTION 4.1 OR QUESTION 4.2.**

- 4.1 4.1.1 Demonstrate the use of the leading note chord, followed by an imperfect cadence in the passage below.

**(3)**

- 4.1.2 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts.

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Correctness Notation, doubling, spacing, voice leading	11	
Chord progression Choice of chords, correct use of cadence	9	
Quality Musicality, non-chordal notes, awareness of style, creativity	4	
TOTAL	(24 ÷ 2) = 12	

**(12)
[15]****OR**

- 4.2 4.2.1 Complete the following harmonic progression by filling in chords in the bass part. Use minims.

- 4.2.2 Complete the piece below by adding suitable harmonic material. Continue in the style suggested by the given material in bars 1 and 2.

The answer will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Correctness Notation, spacing, voicing	11	
Chord progression Choice of chords, correct use of cadence	9	
Quality Musicality, non-chordal notes, awareness of style, creativity	4	
TOTAL	(24 ÷ 2) = 12	

(12)
[15]

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE**(90 minutes)****Answer SECTIONS B, C, D and E in the ANSWER BOOK.****SECTION B: GENERAL (COMPULSORY)****QUESTION 5**

5.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (5.1.1 to 5.1.5), e.g. 5.1.6 E.

- 5.1.1 Which company manages mechanical rights?
 A SAMRO
 B CAPASSO
 C SAMPRA
 D RISA (1)
- 5.1.2 The function of a recording company is to ...
 A edit music scores.
 B pay the copyright to the artist.
 C produce new music in a studio.
 D All the above-mentioned (1)
- 5.1.3 SAMRO is responsible for ...
 A granting licences for the performance of songs.
 B collecting licence fees from consumers and distributing royalties.
 C managing bursaries and competitions.
 D All the above-mentioned (1)
- 5.1.4 A composer's rights with regard to her/his music include ...
 A copying and arranging a work.
 B recording and distributing a song.
 C receiving mechanical royalties for air play.
 D All the above-mentioned (1)
- 5.1.5 A person who prepares the electronic version of a score is a/an ...
 A editor.
 B performer.
 C producer.
 D sound engineer. (1)
- 5.2 To what does 'piracy' refer in published and recorded music? (2)
- 5.3 Explain the term *performance royalties*. (2)
- 5.4 For how long is copyright valid in South Africa? (1)

TOTAL SECTION B: 10

**Answer SECTION C (IAM)
OR SECTION D (JAZZ)
OR SECTION E (WAM) in the ANSWER BOOK.**

SECTION C: INDIGENOUS AFRICAN MUSIC (IAM)

QUESTION 6

6.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (6.1.1 to 6.1.5), e.g. 6.1.6 E.

- 6.1.1 The indigenous style that had the greatest influence on kwela is ...
A mbaqanga.
B malombo.
C kwaito.
D marabi. (1)
- 6.1.2 Which term is NOT associated with traditional indigenous African rhythm?
A Polyrhythm
B Swing
C Cross-rhythm
D Interlocking (1)
- 6.1.3 Which aspect is associated with indigenous African vocal performance?
A A cappella
B Ululation
C Crepitation
D All the above-mentioned (1)
- 6.1.4 A common chord progression used in mbaqanga:
A $I_4^6 - IV - V - I$
B $I - IV - V^7 - I$
C $I - IV^6 - V - I$
D $I - IV - V - I$ (1)
- 6.1.5 Which ONE of the following is NOT associated with call and response?
A Solo and chorus refrain
B Overlapping
C Izihlabo
D Mixed structural form (1)

6.2 Indicate whether the following statements are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (6.2.1 to 6.2.3).

6.2.1 Isitolontolo, Lekope, Tshigwana and Sekgapu are chordophones. (1)

6.2.2 *Kuke Kwagijim' Iveni* is a song by Mfazi' Omnyama. (1)

6.2.3 Maskanda was influenced by Umakhweyane. (1)

6.3 Describe *izibongo* as used in maskanda. (2)

6.4 Explain the use of the following performance techniques:

6.4.1 Ukuvamba (1)

6.4.2 Umnqgokolo (1)

6.4.3 Onomatopoeia (1)

6.5 Describe the following prominent features as found in kwela music:

6.5.1 Melody (1)

6.5.2 Harmony (1)

6.5.3 Rhythm (1)

6.6 To which style of music does 'isimanje manje' refer? (1)

6.7 Complete the table below by comparing the songs *Banana Ba Rustenburg* and *Wamuhle*. Write down only the answer next to the question numbers (6.7.1 to 6.7.3).

	<i>Banana Ba Rustenburg</i>	<i>Wamuhle</i>
Style	Kwela	6.7.1
Lead instrument	6.7.2	Organ
Tonality	Major	6.7.3

(3)
[20]

QUESTION 7

Briefly explain what the song *Melodi Yalla* is about and why it is a good example of mbaqanga.

[5]**QUESTION 8**

Write notes that describe the song *See You Later*. Name the artist/band.

[5]**QUESTION 9**

9.1 Identify the song and the relevant artist/band in the extract below.

Doh is G



| :., l | d ., d - ., d | - . l | : s | m., m.: - . d | - ., t.: -

(2)

9.2 Explain where the musical extract is found in this song. Describe how the music changes at this point in the song.

(3)**[5]****QUESTION 10**

Philip Tabane employs African spirituality which gives malombo music a distinctive quality.

Write an essay in which you explain how African spirituality has influenced Philip Tabane's music. Refer to TWO of his songs/albums in your answer.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
African spirituality	5
Philip Tabane's music	5
Songs/Albums	2
Logical presentation and structure of the essay	3
TOTAL	15

[15]**TOTAL SECTION C: 50****OR**

SECTION D: JAZZ**QUESTION 11**

11.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (11.1.1 to 11.1.5) in the ANSWER BOOK, e.g. 11.1.6 E.

11.1.1 Which ONE of the following is an idiophone?

- A Mbira
- B Banjo
- C Saxophone
- D Djembe

(1)

11.1.2 Which ONE of the following is NOT an original South African jazz style?

- A Mbaqanga
- B Blues
- C Kwela
- D Marabi

(1)

11.1.3 The CORRECT chord progression commonly used in mbaqanga:

- A $I_4^6 - IV - V - I$
- B $I - IV^7 - V^7 - I$
- C $I - IV^6 - V - I$
- D $I - IV - V - I$

(1)

11.1.4 Which ONE of the following is NOT a prominent characteristic of jazz?

- A Improvisation
- B Syncopation
- C Swing
- D Overtone singing

(1)

11.1.5 The musical origins of kwela are ...

- A African folk songs.
- B marabi.
- C American swing.
- D All the above-mentioned

(1)

11.2 Indicate whether the following statements on female mbaqanga groups are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (11.2.1 to 11.2.3).

11.2.1 The Dark City Sisters used five-part vocal harmonies to create a dark and rich tone colour.

11.2.2 The female mbaqanga groups never included a male vocalist.

11.2.3 The music of the Mahotella Queens was guitar-driven. (3)

11.3 State THREE stylistic features of the music of Feya Faku. (3)

11.4 With which South African jazz style do you associate the following?

11.4.1 Ragtime

11.4.2 Avant-garde (2)

11.5 Define any TWO of the following terms:

11.5.1 Substitution

11.5.2 Comping

11.5.3 Improvisation (2)

11.6 Name ONE South African band associated with jazz in exile. (1)

11.7 Complete the table below by comparing the Makgonatsohle Band with the Manhattan Brothers. Write down only the answer next to the question numbers (11.7.1 to 11.7.4).

	Makgonatsohle Band	Manhattan Brothers
Harmonic progression	Cyclic harmonic progression: I – IV – V – I	11.7.1
Style	11.7.2	11.7.3
International style influences	Blues/Rock 'n' Roll/Country	11.7.4

(4)
[20]

[5]

[5]

(2)

(3)
[5]

[15]

SECTION E: WESTERN ART MUSIC (WAM)**QUESTION 16**

16.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (16.1.1 to 16.1.5), e.g. 16.1.6 E.

- 16.1.1 Singing more than one note to a syllable of the text is called a/an ...
A libretto.
B falsetto.
C ostinato.
D melisma. (1)
- 16.1.2 The ... is the only orchestral percussion instrument that is tuned by the player for each specific work.
A tambourine
B timpani
C snare drum
D bass drum (1)
- 16.1.3 Imitation in music is ...
A a compositional technique.
B a melody restated by a different instrument.
C the re-presentation of a melody in a different voice part in polyphonic texture.
D All the above-mentioned (1)
- 16.1.4 Which ONE of the following includes a development section?
A Minuet and trio form
B Ternary form
C Rondo form
D Sonata form (1)
- 16.1.5 'Scherzando' means ...
A to reinforce the sound.
B in an aggressive manner.
C in a light-hearted manner.
D to accelerate the tempo. (1)

16.2 Indicate whether the following statements on the development of opera are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (16.2.1 to 16.2.3).

16.2.1 The camerata, founders of opera, were based in France.

16.2.2 Monteverdi composed the first full-length opera called *Orfeo*.

16.2.3 CW Gluck was an opera composer from the Baroque period. (3)

16.3 Explain the term *symphonic poem*. (2)

16.4 Complete the table below on the Romantic features of Mendelssohn's *Hebrides Overture*. Write only the answer next to the question numbers (16.4.1 to 16.4.3).

ITEM	ANSWER
Dynamics	16.4.1
Programmatic feature	16.4.2
Melody	16.4.3

(3)

16.5 The Mannheim school played a significant role in the development of various compositional techniques. Name any THREE of these techniques. (3)

16.6 Describe in your own words what Beethoven's *Pastoral Symphony* depicts. (1)

16.7 Complete the table below by supplying the missing information on the fourth movement of Beethoven's Symphony No. 6.

PROGRAMMATIC CONTENT	MUSICAL REPRESENTATION
Light rain	16.7.1
16.7.2	Tremolo on the double bass and timpani
Lightning strikes	16.7.3

(3)

[20]

QUESTION 17

Write a paragraph in which you describe the structure and relevant keys of rondo form. **[5]**

QUESTION 18

Write a paragraph on the fifth movement on Beethoven's Symphony No. 6.

Refer to the following aspects: title, form, tempo indication, use of opening motive and instrumentation. **[5]**

QUESTION 19

19.1 Identify the composer and work from which the following extract was taken:



(2)

19.2 State where this extract is found in the work. Describe how the motive is used in the four bars that follow.

(3)
[5]**QUESTION 20**

In the opera, *The Magic Flute*, Mozart contrasts cheerful characters with more solemn characters.

Write an essay in which you discuss how the characters Papageno and Sarastro are contrasted. Show the contrast by referring to the musical features of the following arias:

- *Der Vogelfänger bin ich ja* (Yes, I am the birdcatcher)
- *O Isis und Osiris*

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Papageno: <i>Der Vogelfänger bin ich ja</i>	6
Sarastro: <i>O Isis und Osiris</i>	6
Logical presentation and structure of the essay	3
TOTAL	15

[15]

TOTAL SECTION E: 50
GRAND TOTAL: 120

