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

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**MUSIC P1**

**NOVEMBER 2024**

**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.**

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**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.

**SECTION A: THEORY OF MUSIC (COMPULSORY)****(90 minutes)****SECTION A must be answered on the QUESTION PAPER.**

**Answer QUESTION 1  
AND QUESTION 2.1 OR 2.2  
AND QUESTION 3.1 OR 3.2  
AND QUESTION 4.1 OR 4.2.**

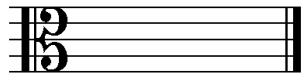
**QUESTION 1****(25 minutes)**

- 1.1 Indicate the correct time signature change on the staff below each asterisk (\*).



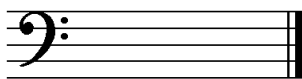
(2)

- 1.2 Write the enharmonic equivalent of the given key signature.

**Answer:**

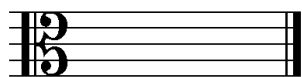
(1)

- 1.3 Write ONE major triad found in the G blues scale. Write the triad in root position.



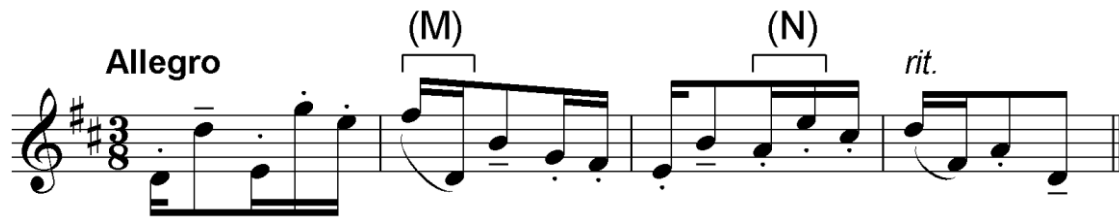
(1)

- 1.4 Write the diminished triad that appears diatonically in the key of E major. Write the triad in first inversion.

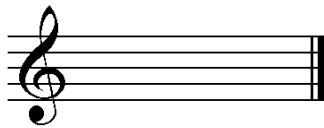


(1)

1.5 Study the extract below and answer the questions.

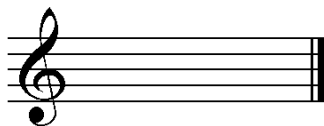


1.5.1 Notate the inversion of the interval at (M) without key signature.



(1)

1.5.2 Change the lower note at (N) to form an interval of a diminished 5<sup>th</sup>. Notate the interval below.



(1)

1.5.3 Give the technical name for the second note in bar 3.

---

(1)

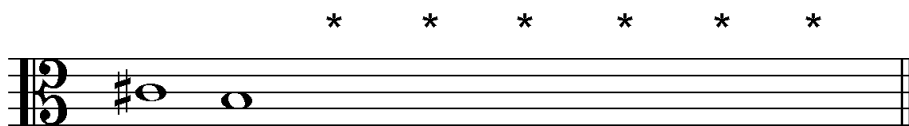
1.5.4 Explain how this extract will be performed with regard to tempo.

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(1)

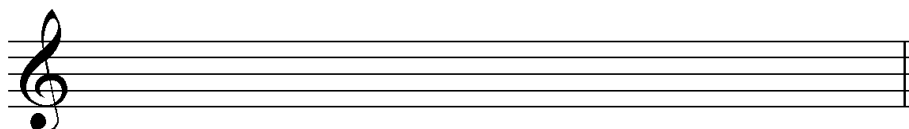
1.6 Write the scales below according to the given instructions.

1.6.1 Add SIX notes at the asterisks (\*) to complete a descending Dorian mode.



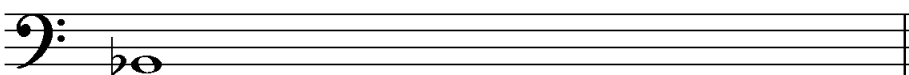
(2)

1.6.2 The ascending relative melodic minor scale of G major



(2)

1.6.3 An ascending whole-tone scale starting on the given note




(2)

**[15]**

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

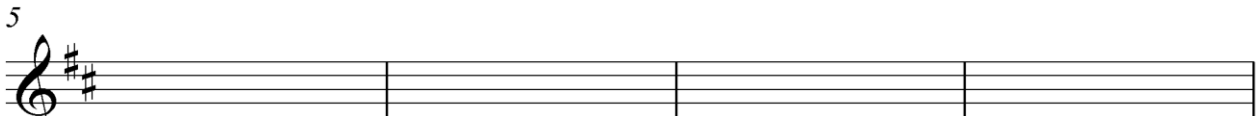
- 2.1 Use the opening below to form a twelve-bar melody in ternary form. Write in sol-fa notation OR in staff notation.

Doh is D




d' : s . l : s ., m | f : | |

5



| | | |

9



| | | |


The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
<b>Form and cadential points</b>	3	
<b>Notation</b> Sol-fa notation: rhythm and pitch indications Staff notation: beats per bar, note stems, grouping and accidentals	2	
<b>Quality</b> Musicality (compass, contour, implied harmony)	10	
<b>TOTAL</b>	<b>15</b>	

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

2.2 Write an original twelve-bar melody in ternary form in sol-fa notation OR in staff notation. Write for any single-line melodic instrument OR voice type of your choice. Name the instrument OR voice type.

Use the following elements to construct a coherent melody:

- Plagal cadence at the end
- Rhythmic motive: 

**Sol-fa notation:**

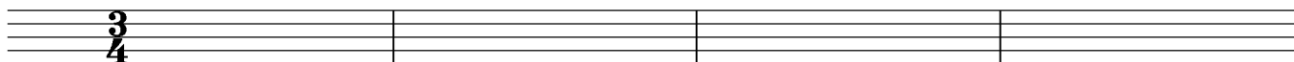
- Lah is G

**Staff notation:**

- Treble clef OR bass clef OR alto clef
- Key: G minor

Instrument/Voice type: \_\_\_\_\_

Lah is G

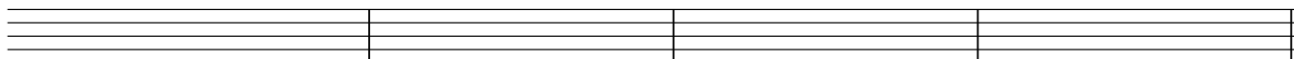


Sol-fa: | | | |

5



9



The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
<b>Form and cadential points</b>	3	
<b>Notation</b> Sol-fa notation: rhythm and pitch indications Staff notation: beats per bar, note stems, grouping and accidentals, indication of clef and key signature	2	
<b>Quality</b> Suitability for instrument or voice (range), use of given rhythmic motive and musicality (compass, contour, implied harmony)	10	
<b>TOTAL</b>	<b>15</b>	

[15]



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

3.1 Study the extract and answer the questions.

(i) (a) (b)

\_\_\_\_\_

7 (c) (d) (ii)

(Z)

\_\_\_\_\_

13 (e) (f) (iii)

\_\_\_\_\_

18 (iv)

\_\_\_\_\_

- 3.1.1 The main key of this extract is G major. A modulation occurs within the first eight bars. Name this new key.  
\_\_\_\_\_  
(1)
- 3.1.2 Figure the chords at (Z) on the score and name the cadence.  
\_\_\_\_\_  
(3)
- 3.1.3 Figure the chords at (a) to (f) on the score using Roman numerals, e.g.  $\text{iii}^6/\text{iii}^b$ .  
\_\_\_\_\_  
(6)
- 3.1.4 Comment on the use of the E in bar 18<sup>1</sup>.  
\_\_\_\_\_  
\_\_\_\_\_  
(1)
- 3.1.5 Notate the following non-harmonic notes at (i) and (ii) on the score. Use a crotchet note value for your answer.
- (i) Anticipation
- (ii) Passing note  
(2)
- 3.1.6 Name the type of non-harmonic notes at (iii) and (iv).  
(iii) \_\_\_\_\_  
(iv) \_\_\_\_\_  
(2)  
**[15]**

**OR**

## 3.2 Study the extract and answer the questions.

(a) (b) (c)

(d) (e)

(f) (g) (m) (n)

(iv)

(Z)

The musical score is for Piano 1, measures 1 to 12. It is in 4/4 time. The melody is in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The score is divided into sections (a) through (n). Section (a) covers measures 1-3, (b) covers measures 4-5, (c) covers measures 6-7, (d) covers measures 8-9, (e) covers measures 10-11, (f) covers measure 12, (g) covers measure 13, (m) covers measure 14, and (n) covers measure 15. Specific notes are labeled (i), (ii), (iii), and (iv). A bracket labeled (Z) is under the final measure.

- 3.2.1 Identify the chords at (a) to (g). Write the chord symbols in the spaces provided above the staves, e.g. G/B. (7)
- 3.2.2 Write the chord symbols at (m) and (n) and name the cadence. (3)
- \_\_\_\_\_
- 3.2.3 Comment on the bass line in bars 11 to 12<sup>2</sup>. (1)
- \_\_\_\_\_
- \_\_\_\_\_
- 3.2.4 Notate the following non-harmonic notes at (i) and (ii) on the score. Use a quaver value for your answer. (2)
- (i) Passing note
- (ii) Upper auxiliary note
- 3.2.5 Name the type of non-harmonic notes at (iii) and (iv). (2)
- (iii) \_\_\_\_\_
- (iv) \_\_\_\_\_
- [15]**

**QUESTION 4**

**(30 minutes)**

**Answer QUESTION 4.1 OR QUESTION 4.2.**

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Include the following in your harmonisation:

- Cadential second inversion ( $\frac{6}{4}$ ) progression
- Passing second inversion ( $\frac{6}{4}$ ) progression
- Dominant seventh chord

6  
4

6  
4

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Choice of chords	15	
Notation and voice leading	8	
Quality	7	
<b>TOTAL</b>	<b>(30 ÷ 2) = 15</b>	

**[15]**

**OR**

4.2 Complete the eight-bar piece below by adding suitable harmonic material in minims. Continue in the style suggested by the opening chord in bar 1 and give attention to voice leading. Include the following:

- Harmonic realisation of the given chord symbols
- ii – V – I progression in C
- A 13<sup>th</sup> chord at the asterisk (\*)

The musical score is for an eight-bar piece in 4/4 time, key of F major. The first system shows the first four bars. The melody is in the treble clef, and the piano accompaniment is in the grand staff. Chord symbols Fmaj7 and Am7 are written above the first two bars. The second system shows the next four bars, starting with a bar number 5. Chord symbols F7/A and an asterisk (\*) are written above the first two bars of the second system. The piano accompaniment staves are empty for all eight bars.

The answer will be marked according to the criteria below:

DESCRIPTION	MAX.	MARK
Choice of chords	15	
Notation and voice leading	8	
Quality	7	
<b>TOTAL</b>	<b>(30 ÷ 2) = 15</b>	

[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: MUSIC INDUSTRY (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 5.1.4), e.g. 5.1.5 E.

5.1.1 Intellectual property (IP) is ...

- A the individual or group ownership of an idea or concept.
- B a possible source of revenue for artists.
- C registered with and protected by copyright collection companies.
- D All the above-mentioned

**(1)**

5.1.2 Earnings of songwriters and music publishers for CD sales or digital downloads are due to them because of ...

- A publishing rights.
- B mechanical rights.
- C performance rights.
- D synchronisation rights.

**(1)**

5.1.3 Which ONE of the following groups benefits from needletime rights?

- A A sound engineer, performer and lyricist
- B Backing vocalists, a music distributor and SAMRO
- C A recording artist, session musician and recording company
- D CAPASSO, a music arranger and a disc jockey (DJ)

**(1)**

5.1.4 Which ONE of the following is NOT an example of music piracy?

- A Photocopying of sheet music for a band performance
- B Unauthorised copying of recorded material from live concerts
- C Selling of counterfeit recordings as original recordings
- D Transcribing a solo part with permission from the rights holder

**(1)**

5.2 Complete the following sentences:

5.2.1 The type of company responsible for the promotion of musical compositions on behalf of the songwriters is called a ... (1)

5.2.2 Payments made by the user of a copyrighted work to its owner are called ... (1)

5.2.3 A work that is no longer protected by copyright will be placed in the ... (1)

5.3 What does the acronym SAMRO stand for? (1)

5.4 Describe what is meant by the *value chain* in the music industry. (2)

**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 Name the artist/band of THREE of the following works. Write the artist/band next to the number of your choice, e.g. 6.1.5 Mahlatini.
- 6.1.1 *Phamba Madiba*
- 6.1.2 *Kuke Kwagijim' Iveni*
- 6.1.3 *Wena Wedwa*
- 6.1.4 *See You Later* (3 x 1) (3)
- 6.2 6.2.1 Compare the praise poetry found in malombo and maskanda music in terms of tempo and use of language. (4)
- 6.2.2 Name TWO origins of maskanda music. (2)
- 6.3 Define the following terms:
- 6.3.1 Crepitation (1)
- 6.3.2 Isihlabo (1)
- 6.3.3 Umgqashiyo (1)
- 6.4 Which woodwind instrument is typically found in a malombo band? (1)
- 6.5 Briefly describe the function of percussion in traditional healing. (3)
- 6.6 Name FOUR prominent features that you would hear in the music of Lemmy Mabaso. (4)
- [20]**

**QUESTION 7**

Discuss the role of percussion in Philip Tabane's music.

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

8.1 Identify the song from which the following extract is taken.

Doh is F

: | . s : s . s | s . , s : - . m | s . m : - | r : m . f | m . r : - | : | : | : | : ||  
 : | : | : | : | : | : | . l : l . l | s . s : s | : l . f | s . s : - . s | - . m - . ||

(1)

8.2 Describe how Western instruments replaced traditional instruments in mbaqanga.

(4)

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

9.1 Define the term *melorhythm*.

(1)

9.2 Choose TWO dances below and name the relevant culture and ONE accompaniment instrument of each. Write the answers next to the question numbers (9.2.1 to 9.2.8) of your choice.

- 9.2.1 Tshikona
- 9.2.2 Borankana
- 9.2.3 Muchongolo
- 9.2.4 Mohobelo
- 9.2.5 Isitshikitsha
- 9.2.6 Indlamu
- 9.2.7 Dinaka
- 9.2.8 Sibhaca

(2 x 2)

(4)

**[5]**

**QUESTION 10**

Maskanda guitarists are known to be technically advanced as well as being extremely competitive even though they are rarely formally trained as musicians or guitar players.

In an essay, briefly discuss maskanda and refer to the guitar techniques and tuning systems associated with this style of music. Name ONE maskanda song and the artist associated with it.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Description of maskanda	2
Guitar techniques	5
Tuning systems	3
Song and artist	2
Logical presentation of facts and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

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

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

- 11.1 Name the instrument played by THREE of the South African jazz artists below. Write the instrument next to the number of your choice, e.g. 11.1.5 drum kit.
- |        |                 |         |     |
|--------|-----------------|---------|-----|
| 11.1.1 | Chris McGregor  |         |     |
| 11.1.2 | Feya Faku       |         |     |
| 11.1.3 | Kippie Moeketsi |         |     |
| 11.1.4 | Jonas Gwangwa   | (3 x 1) | (3) |
- 11.2 11.2.1 Compare the introductions in *Jikelela Emaweni* and *Umjomela*. Refer to instrumentation and tempo. (4)
- 11.2.2 Which title named in QUESTION 11.2.1 is an instrumental piece? (1)
- 11.3 Define the following terms:
- |        |               |     |
|--------|---------------|-----|
| 11.3.1 | Substitution  | (1) |
| 11.3.2 | Comping       | (1) |
| 11.3.3 | Improvisation | (1) |
| 11.3.4 | Scatting      | (1) |
- 11.4 11.4.1 Name ONE local influence on Miriam Makeba's music style. (1)
- 11.4.2 Name ONE European style that influenced the music of Miriam Makeba. (1)
- 11.5 List THREE differences between AABA form and a 12-bar blues form. (3)
- 11.6 Name THREE prominent melodic and/or harmonic features of Spokes Mashiyane's music. (3)
- [20]**

**QUESTION 12**

Discuss the African influences that Abdullah Ibrahim employed to form a notable piano style.

**[5]****QUESTION 13**

Choose ONE description from COLUMN B that matches an aspect of *Vary-oo-Vum* in COLUMN A. Write only the letter (A–K) next to the question numbers (13.1 to 13.5), e.g. 13.6 L.

COLUMN A		COLUMN B	
13.1	Style	A	Swing
		B	Bebop/Hard bop/Blues
13.2	Harmony	C	Diatonic harmony in introduction
		D	Chromatic harmony in introduction
13.3	Introduction	E	Synchronised rhythmic patterns
		F	Polyrhythmic features
13.4	Wind instruments	G	Trombone, trumpet and saxophone
		H	Tuba, horn and saxophone
13.5	Rhythm section	J	Piano and wind instruments
		K	Piano, bass and drum kit

(5 x 1)

**[5]****QUESTION 14**

14.1 Name the artist/group with whom you associate the extract below.

[Doh is Ab] (♩ =  $\frac{3}{4}$ )

| m'. m'. m'. m' | r' : d'. r' | r' . l :- | - : . l | r' . r' : r' . r' | d' : t. d' | d' : l . s | m . r : d . s | ||

(1)

14.2 In which decade did the style/genre in QUESTION 14.1 originate?

(1)

14.3 Name THREE influences that helped shape this music style.

(3)

**[5]**

**QUESTION 15**

Zim Ngqawana wrote of his *Zimphonic Suites* that it was all about 'harmony between antiquity and modernity'.

In an essay, describe the personal style of Zim Ngqawana's music. Refer to general style influences in his music as well as his composition *eBhofolo*.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
General style influences	6
<i>eBhofolo</i>	6
Logical presentation of facts and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

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

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

- 16.1 Name the form of THREE of the works that you have studied. Write the form type next to the number of your choice, e.g. 16.1.5 fugue.
- |        |  |         |     |
|--------|--|---------|-----|
| 16.1.1 | <i>The Hebrides</i>  |         |     |
| 16.1.2 | Last movement of Beethoven's <i>Symphony No. 6 in F major Op. 68</i> |         |     |
| 16.1.3 | Overture to <i>The Magic Flute</i>                                   |         |     |
| 16.1.4 | <i>Der Vogelfänger bin ich ja</i>                                    | (3 x 1) | (3) |
- 16.2 Describe TWO differences between *opera buffa* and *opera seria*. (4)
- 16.3 Name ONE other opera type besides those named in QUESTION 16.2. (1)
- 16.4 Explain the following terms found in opera:
- |        |          |     |
|--------|----------|-----|
| 16.4.1 | Aria     | (1) |
| 16.4.2 | Melisma  | (1) |
| 16.4.3 | Libretto | (1) |
- 16.5 Write ONE word or term for the following descriptions:
- |        |   |     |
|--------|---|-----|
| 16.5.1 | The keyboard instrument that was part of the Baroque orchestra but not of the Classical orchestra | (1) |
| 16.5.2 | A non-transposing instrument in the brass section of the standard Classical orchestra             | (1) |
| 16.5.3 | A double-reed instrument using the tenor clef   | (1) |
- 16.6 List THREE differences between a *codetta* and *coda*. (3)
- 16.7 Name THREE compositional techniques that you would hear in the music of the Mannheim school. (3)
- [20]**

**QUESTION 17**

- 17.1 Write a paragraph in which you describe the virtuoso elements that are found in the aria from which the extract below is taken. Explain how these elements fit into the plot of the opera.

Lah is D

(4)

- 17.2 Name the character who sings the aria mentioned in QUESTION 17.1.

(1)

**[5]****QUESTION 18**

- 18.1 Choose ONE description from COLUMN B that matches an item in COLUMN A regarding structure in Beethoven's *Symphony No. 6 in F major* Op. 68. Write only the letter (A–G) next to the question numbers (18.1.1 to 18.1.4), e.g. 18.1.5 H.

COLUMN A		COLUMN B	
18.1.1	First movement	A	Minuet and trio, F minor
18.1.2	Second movement	B	F major, sonata form
18.1.3	Fourth movement	C	Fast and lively, F minor
18.1.4	Fifth movement	D	Allegretto, tonic key
		E	F minor, sonata form
		F	Allegro ma non troppo, F minor
		G	Relative key, slow movement

(4 x 1)

(4)

- 18.2 How many movements does a standard Classical symphony have?

(1)

**[5]****QUESTION 19**

Write a paragraph in which you discuss the similarities and differences between the *concert overture* and the *symphonic poem/tone poem*.

**[5]**



**QUESTION 20**

Beethoven uses the standard Classical orchestra in his *Symphony No. 6 in F major Op. 68*.

In an essay, describe the fourth and fifth movements of this symphony with specific reference to instrumentation and orchestration.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Standard Classical orchestra instrumentation	4
Fourth movement	4
Fifth movement	4
Logical presentation of facts and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]**

**TOTAL SECTION E: 50**  
**GRAND TOTAL: 120**

