



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

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	15		
	7	7		
	8	5		
	9	8		
	10	15		
SUBTOTAL		50		

OR

D: JAZZ	11	15		
	12	7		
	13	5		
	14	8		
	15	15		
SUBTOTAL		50		

OR

E: WAM	16	15		
	17	7		
	18	5		
	19	8		
	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, then answer the questions that follow.

The musical score is in 2/4 time, starting in B-flat major. It consists of two systems of staves. The first system starts with a piano (*f*) dynamic. The second system starts with a piano (*p*) dynamic. Annotations include: (a) interval between G4 and A4; (M) interval between G4 and Bb4; (b) interval between G4 and A4; (X) interval between G4 and Bb4; (1.11) interval between G4 and A4; (Z) interval between G4 and Bb4; (N) interval between G4 and Bb4; (Y) interval between G4 and Bb4.

- 1.1 Name the key to which this extract modulates. (1)

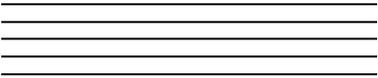
- 1.2 Motivate your answer to QUESTION 1.1. (1)

- 1.3 Insert the correct time signature on both staves in the block provided on the score. (1)
- 1.4 Name the interval at (a) according to type and distance. (1)

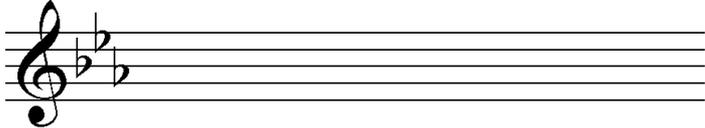
1.5 Name the inversion of the interval at (b) according to type and distance. (1)

1.6 Describe the triad at (M) according to type and position. (1)

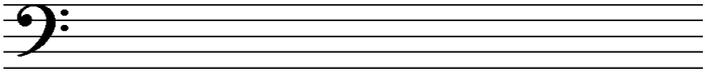
1.7 Rewrite the triad at (N) in the alto clef keeping the same pitch. (1)



1.8 Rewrite (X) using a corresponding compound time signature. Ensure that the music sounds the same. Add the new time signature. (2)



1.9 Transpose (Y) a major second lower. Indicate the new key signature. (2)



1.10 Give an Italian term for the hairpin sign in bar 5. (1)

1.11 Which TWO notes will have to be omitted in bar 5 (treble clef) to form a major pentatonic scale starting on E flat? Circle these TWO notes on the score. (1)

1.12 Change the given scale from bar 4 below into an ascending melodic minor scale starting on E flat. (1)



(1)

1.13 Circle ONE melodic inversion of the motif (Z) in bars 6 to 7 in the upper voice. (1)

[15]

QUESTION 2

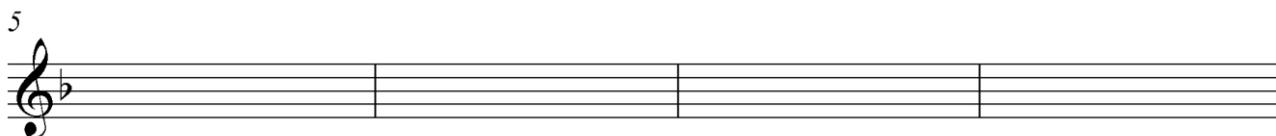
(25 minutes)

Answer QUESTION 2.1 OR QUESTION 2.2 OR QUESTION 2.3.

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: Note stems, beats per bar, accidentals, spacing, grouping	2	
Quality: Suitability of instrument, tempo, articulation, dynamics and musicality	10	
TOTAL	15	

[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 at appropriate places.

Instrument: _____

Tempo: _____



The melody will be marked according to the criteria below.

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

[15]

OR

2.3 Complete the opening below in sol-fa 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.

Voice type: _____

Tempo: _____

Doh is F

4/**4** | m : r., d | s :- f | m, r. d, r: | | | |

| | | |

| | | |

The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Form and cadential points	3	
Correctness: Sol-fa notation, colons, semicolons and dashes	2	
Quality: Suitability of range, tempo, dynamics and musicality	10	
TOTAL	15	

[15]

QUESTION 3

(10 minutes)

Answer QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract below and answer the questions.

The musical score is in 3/4 time and the key of D major. It consists of 12 bars. The chords are labeled as follows:

- (a) Bars 4-5: D major triad
- (b) Bars 4-5: D major triad
- (c) Bar 6: D major triad
- (d) Bar 7: D major triad
- (e) Bar 8: D major triad
- (f) Bar 9: D major triad
- (g) Bar 10: D major triad
- (h) Bar 11: D major triad

Additional labels in the bass line:

- (i) Bar 5: G4
- (ii) Bar 7: G3
- (iii) Bar 8: G3
- (iv) Bar 10: G3

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

3.1.2 Name the cadence at bars 7 to 8. (1)

3.1.3 Comment on the bass line in bars 1 to 3². (1)

3.1.4 Identify the faulty voice leading indicated by the brackets in bars 7³ to 8¹. Make a cross (X) in the relevant block.

Voice leading	Answer
Oblique movement	
Parallel 5 ^{ths}	
Contrary movement	
Parallel octaves	

(1)

3.1.5 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)

Allegro

(c) (d) (e) (f)

6

(g) (h)

12

(iv)

(Z)

3.2.1 Identify the chords at (a) to (h) and write chord symbols in the spaces above the staves, e.g. B^b/D. (8)

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

3.2.3 Comment on the harmonic function of the B-note in the treble clef at bar 12.

(1)

3.2.4 What is unusual about the subdominant chord in bar 10?

(1)

3.2.5 Name the types of non-chordal notes at (i) to (iv).

(i) _____

(ii) _____

(iii) _____

(iv) _____

(4)
[15]

QUESTION 4

(30 minutes)

Answer QUESTION 4.1 OR QUESTION 4.2.

- 4.1 4.1.1 Demonstrate a cadential second inversion chord progression with an interrupted cadence.

(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	10	
Chord progression: Choice of chords, correct use of cadence	9	
Quality: Musicality, non-chordal notes, awareness of style, creativity	5	
TOTAL	(24 ÷ 2) = 12	

(12)
[15]

OR

4.2 4.2.1 Complete the harmonic progression below by filling in chords in the bass clef. Use semibreves.

(3)

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, voice leading	10	
Chord progression: Choice of chords, correct use of cadence	8	
Quality: Musicality, non-chordal notes, awareness of style, creativity	6	
TOTAL	(24 ÷ 2) = 12	

(12)
[15]

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE (90 minutes)**SECTIONS B, C, D and E must be answered 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 The function of a music rights company is to ...
- A issue digital licences.
 - B commission new compositions.
 - C control copyright of music.
 - D All the above-mentioned (1)
- 5.1.2 The ownership which a songwriter has over his/her music is called ...
- A royalties.
 - B a trademark.
 - C copyright.
 - D None of the above-mentioned (1)
- 5.1.3 Intellectual property (IP) is ...
- A the personal or group ownership of an idea or concept.
 - B a potential source of revenue for artists.
 - C registered and protected by copyright collection companies.
 - D All the above-mentioned (1)
- 5.1.4 Pirated recordings are ...
- A only downloaded from online platforms.
 - B unlawful copies of legitimate recordings.
 - C public-domain recordings.
 - D None of the above-mentioned (1)
- 5.1.5 Performance rights royalties are ...
- A paid to the songwriter each time the song is reproduced or copied on any kind of recording device.
 - B paid to the songwriter when his/her song is downloaded from an online platform.
 - C paid each time a song is performed in public.
 - D administered by SAMPRA. (1)
- 5.2 Explain the process, including the role-players, in the music industry from the origin of a musical idea to the publication of the sheet music and the performance of the work at a live concert. (5)

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 skiffle-like beat is commonly used in ...

- A malombo.
- B mbaqanga.
- C kwela.
- D maskanda.

(1)

6.1.2 Thee Legacy ...

- A is a modern isicathamiya group.
- B uses beat boxing in their performance.
- C is influenced by Ladysmith Black Mambazo.
- D All the above-mentioned

(1)

6.1.3 The guitar was adopted in maskanda because ...

- A it was closest to the umakhweyane in sound.
- B it was easily available in the cities.
- C a maskandi could accompany himself while singing.
- D All the above-mentioned

(1)

6.1.4 A term that refers to alternating singing between a soloist and group is called ...

- A crepitation.
- B call and response.
- C isihlabo.
- D izibongo.

(1)

6.1.5 A typical characteristic of the music of Soul Brothers is ...

- A a prominent organ sound.
- B a cappella singing.
- C the use of amafahlakwane.
- D a harmonic progression taken from twelve-bar blues.

(1)

- 6.2 Describe the use of harmony in marabi. (1)
- 6.3 Name TWO instruments which are commonly used in malombo. (2)
- 6.4 Indicate whether the following statements regarding isicathamiya are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (6.4.1 to 6.4.3) in the ANSWER BOOK.
- 6.4.1 Isicathamiya was popularised in the United States of America by Paul Williams.
- 6.4.2 Isicathamiya groups sing in four-part harmony with a soloist.
- 6.4.3 Isicathamiya developed from imbube. (3)
- 6.5 Name TWO influences (international or local) on Philip Tabane's music. (2)
- 6.6 Explain the term *polyrhythm* in indigenous African music. (2)
- [15]**

QUESTION 7

Write a paragraph in which you discuss the similarities (4 marks) and the differences (3 marks) between the following songs:

- *Melodi Yalla* (Mahlathini and the Mahotella Queens)
 - *Wamuhle* (Soul Brothers)
- [7]**

QUESTION 8

Describe the role of music in traditional African initiation rituals. **[5]**

QUESTION 9

- 9.1 Name the song and artist for the extract below. (2)

Doh is C

- 9.2 Discuss the vocal (3 marks) and instrumental (3 marks) style characteristics of maskanda in the song referred to in QUESTION 9.1. (6)
- [8]**

QUESTION 10

Write an essay on the distinctive elements of kwela (harmony, melody and rhythm) and its rise in popularity over the years. Refer to ONE artist and ONE hit/album in your discussion.

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
Elements	6
Rise in popularity	4
Artist and hit/album	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), e.g. 11.1.6 E.
- 11.1.1 Tremolos and tone clusters are common pianistic features in ...
- A kwela.
 - B malombo.
 - C Cape jazz.
 - D ragtime. (1)
- 11.1.2 The Blue Notes ...
- A was an avant-garde jazz band.
 - B came to prominence in the 1960s.
 - C were a multiracial jazz band who performed locally.
 - D All the above-mentioned (1)
- 11.1.3 Feya Faku collaborated musically with ...
- A Chris McGregor.
 - B Abdullah Ibrahim.
 - C Dave Brubeck.
 - D All the above-mentioned (1)
- 11.1.4 A 32-bar song form is represented as ...
- A ABA coda.
 - B AABA.
 - C ABBA.
 - D AB. (1)
- 11.1.5 A typical style characteristic of the music of Zim Ngqawana is ...
- A a blend of bop, funk, vocal chants, Indian, Xhosa and Western classical music elements.
 - B the use of a mbaqanga guitar style.
 - C a commercialised Afro-pop sound.
 - D a blend of blues, township jazz, ghoema, church bands, langarm, African and Western music elements. (1)
- 11.2 Give a short description of the use of harmony in marabi. (1)
- 11.3 Name TWO instruments, besides the drum kit and guitar, which are commonly used in marabi. (2)

- 11.4 Indicate whether the following statements regarding Cape jazz are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (11.4.1 to 11.4.3) in the ANSWER BOOK.
- 11.4.1 Melodies combine influences from the Khoi-Khoi and San melodies with Polynesian syllabic styles.
- 11.4.2 It features portable instruments for street festivals, e.g. brass instruments, banjos, guitars and percussion.
- 11.4.3 Many songs have a strong underlying ghoema beat. (3 x 1) (3)
- 11.5 Name TWO international influences on Miriam Makeba's music. (2)
- 11.6 Briefly describe Chris McGregor's contribution to the development of big band jazz. (2)
[15]

QUESTION 12

Describe the general style characteristics of mbaqanga that are found in the song *Ujomela* by Makgona Tsohle Band. **[7]**

QUESTION 13

Write a paragraph on Cape jazz as it appears in the song *Mannenber* by Abdullah Ibrahim (Dollar Brand). Refer to the music elements: rhythm, harmony and texture. **[5]**

QUESTION 14

- 14.1 Name any TWO artists associated with the Jazz Epistles. (2)
- 14.2 Discuss how the Jazz Epistles advanced South African jazz and ensured international recognition. (6)
[8]

QUESTION 15

Write an essay on the distinctive elements of kwela (harmony, melody and rhythm) and its rise in popularity over the years. Refer to ONE artist and ONE hit/album in your discussion.

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
Elements	6
Rise in popularity	4
Artist and hit/album	2
Logical presentation and structure of the essay	3
TOTAL	15

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

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 The correct meaning of 'senza' is ...
- A with.
 - B without.
 - C the same.
 - D scene. (1)
- 16.1.2 A piccolo is a ...
- A transposing brass instrument.
 - B single-reeded woodwind instrument.
 - C transposing woodwind instrument.
 - D non-transposing treble instrument. (1)
- 16.1.3 An episode in music may refer to ...
- A a connecting passage.
 - B a section in rondo form.
 - C the contrasting section to a refrain.
 - D All the above-mentioned (1)
- 16.1.4 The key of the second theme/subject in an exposition in *Sonata in G Major* will be in ...
- A G major.
 - B D major.
 - C C major.
 - D None of the above-mentioned (1)
- 16.1.5 A melisma is ...
- A only found in vocal music.
 - B a group of notes sung to one syllable of text.
 - C part of a melodic line.
 - D All the above-mentioned (1)
- 16.2 Define the term *symphony*. (2)
- 16.3 Give the key and form of the fifth movement of Beethoven's *Pastoral Symphony*. (2)

- 16.4 Indicate whether the following statements regarding Beethoven's *Pastoral Symphony* are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (16.4.1 to 16.4.3) in the ANSWER BOOK.
- 16.4.1 Beethoven added two trombones to the fourth and fifth movements.
- 16.4.2 The second, third and fourth movements are played without a break between them.
- 16.4.3 The fifth movement ends pianissimo followed by three fortissimo chords. (3)
- 16.5 What inspired Mendelssohn to compose the *Hebrides Overture*? (1)
- 16.6 Name the type of orchestra that Mendelssohn uses in the *Hebrides Overture*. (1)
- 16.7 Comment on Mendelssohn's use of harmony in the *Hebrides Overture*. (1)
[15]

QUESTION 17

Explain *Minuet and Trio form*. Refer to form type (2 marks), character (3 marks) and use of keys (2 marks). **[7]**

QUESTION 18

Comment on the programmatic features of the fourth movement of Beethoven's *Pastoral Symphony No. 6 Op. 68*. **[5]**

QUESTION 19

Discuss the development of the orchestra in the Classical period.

Refer to the following:

- Background (2 marks)
- Instrumentation (4 marks)
- Performance techniques/Compositional techniques/Mannheim orchestra (2 marks) **[8]**

QUESTION 20

In *The Magic Flute*, *Pa Pa Pa* is an innocent and amusing musical item in the opera.

Write an essay in which you discuss the context of this song and how the characters are depicted through the music. Refer to musical characteristics 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
Characters	4
Context	2
Musical characteristics	6
Logical presentation and structure of the essay	3
TOTAL	15

[15]

TOTAL SECTION E: 50
GRAND TOTAL: 120

