



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2016**

**MUSIC P1  
MEMORANDUM**

**MARKS: 120**

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This memorandum consists of 21 pages.

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**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTION B and C or D or E in blue or black ink in the ANSWER BOOK provided.
4. Number the answers correctly according to the numbering system used in this question paper.
5. The last page of this question paper is manuscript paper intended for rough work. You may remove this page.
6. You may NOT have access to any musical instrument for the duration of this examination.
7. Use the table on the next page as a guide for mark and time allocation when answering each question.
8. 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>		
<b>AND</b>				
<b>B: (COMPULSORY)</b>	5	20		
<b>SUBTOTAL</b>		<b>20</b>		
<b>AND</b>				
<b>C: WAM</b>	6	10		
	7	10		
	8	10		
	9	10		
<b>SUBTOTAL</b>		<b>40</b>		
<b>OR</b>				
<b>D: JAZZ</b>	10	10		
	11	7		
	12	8		
	13	15		
<b>SUBTOTAL</b>		<b>40</b>		
<b>OR</b>				
<b>E: IAM</b>	14	10		
	15	8		
	16	7		
	17	15		
<b>SUBTOTAL</b>		<b>40</b>		
<b>GRAND TOTAL</b>		<b>120</b>		

## SECTION A: THEORY OF MUSIC (COMPULSORY)

Answer **QUESTION 1**, **QUESTION 2.1** OR **QUESTION 2.2**, **QUESTION 3**, AND **QUESTION 4.1** OR **QUESTION 4.2**.

Answer the questions in the spaces provided on this question paper.

### QUESTION 1

Study the extract from *Oboe Sonata, Op. 166* by C. Saint Seans below and answer the questions that follow.

The musical score extract is for the Oboe Sonata, Op. 166 by C. Saint Seans. It is in 3/4 time, key of D major, and marked Andantino. The score is divided into three systems. The first system (measures 1-4) has a box around measure 3 labeled 1.3.1 and a box around measure 4 labeled 1.5. The second system (measures 5-8) has a box around measure 6 labeled 1.6 and a box around measure 7 labeled 1.3.2. The third system (measures 9-12) has a box around measure 10 labeled 1.4 and a box around measure 11 labeled 1.2. Dynamics include p, mf, and cresc. (crescendo).

- 1.1 Name the key of this extract.

D Major

(1)

- 1.2 Name the type of triad at 1.2, for example diminished triad.

Major Triad OR B Major

(1)

- 1.3 Give the intervals marked 1.3.1 and 1.3.2, for example major 2<sup>nd</sup>.

1.3.1 Minor 7<sup>th</sup>

1.3.2 Minor 10<sup>th</sup> OR compound Minor 3<sup>rd</sup>

(2)

- 1.4 Transpose the oboe part in bar 16 and 17 for Clarinet in Bb. Insert a new key signature.



Minus 1/2 a mark per mistake

(8 x 1/2)

(4)

- 1.5 Re-write bar 7 of the piano part in half the note values. Insert a new time signature.



Minus 1/2 a mark per mistake

1/2 a mark key signature

1/2 a mark time signature

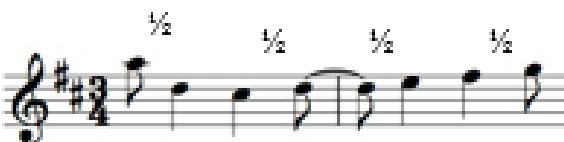
1/2 a mark top part

1/2 a mark bottom part

(4 x 1/2)

(2)

- 1.6 Improve the grouping in bars 10 and 11 of the oboe part.



Minus 1/2 a mark per mistake

(4 x 1/2)

(2)

1.7 Why are rests not used on beat 2 and 3 in the bass clef in bar 10?

*The left hand notes/part is notated in the treble clef.*

(1)

1.8 Write the following scales or modes according to the given instruction:

1.8.1 B Dorian mode, descending without key signature. Use the bass clef and minims.



*Minus ½ a mark per mistake*

(6 x ½)

(3)

1.8.2 C melodic minor scale, ascending, with key signature. Use the alto clef and minims.



*Minus ½ a mark per mistake*

(12 ÷ 3)

(4)

**[20]**

**QUESTION 2****ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.**

- 2.1 Use the opening motif below and complete a 12-bar melody in ABA-form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing and add dynamics and articulation marks, as well as a tempo indication.

Instrument: \_\_\_\_\_

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Instrument choice</b> (Piano will not be accepted)	1	
<b>Form and cadential points</b>	3	
<b>Musicality</b> Melodic shape, climax, rhythm, musical unity and creativity	8	
<b>Correct notation</b>	1	
<b>Dynamics and articulation</b>	2	
<b>TOTAL</b>	<b>15</b>	

[15]

OR

- 2.2 Use the opening motif below and complete a 12-bar melody in ABA-form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing and add dynamics and articulation marks, as well as tempo indication.

Instrument: \_\_\_\_\_



5



9



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Instrument choice</b> (Piano will not be accepted)	1	
<b>Form and cadential points</b>	3	
<b>Musicality</b> Melodic shape, climax, rhythm, musical unity and creativity	8	
<b>Correct notation</b>	1	
<b>Dynamics and articulation</b>	2	
<b>TOTAL</b>	<b>15</b>	

[15]



### QUESTION 3

Study the extract from *O Ewigkeit, du Donnerwort* by J.S. Bach below and answer the questions that follow.

## O Ewigkeit, du Donnerwort

J.S. Bach

Piano

F Major

(a)

(e)

(g)

1

5

(h)

(b)

Pno.

(c)

(d)

(f)

8

Pno.

- 3.1 Figure the chords marked (a) – (d) on the score. Use EITHER figuring symbols below the score OR chord symbols above the score. Note the example answer in bar 1.

(a)	F: vi OR F: D minor		
(b)	F: vii° OR F: E diminished		
(c)	F: ii OR F: G minor		
(d)	F: VI OR F: Bb major	(4 x 1)	(4)

- 3.2 Name the cadences at (e) and (f). Write only the name of the cadence below the score in the block provided.

(e)	Imperfect cadence		
(f)	Perfect cadence	(2 x 1)	(2)

- 3.3 Name the type of non-chordal notes at (g) to (i).

(g)	Lower auxiliary		
(h)	Suspension		
(i)	Unaccented passing note	(3 x 1)	(3)

- 3.4 Name the relative key (major or minor) of this extract.

D minor	(1)
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**[10]**

**QUESTION 4**

**Answer EITHER QUESTION 4.1 (WAM) OR QUESTION 4.2 (JAZZ).**

- 4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Use at least TWO non-chordal notes.

5

I vii°/V<sub>4</sub> I<sup>6</sup> I VI IV<sub>4</sub> V

IV I<sub>4</sub> IV<sup>6</sup> ii I<sub>4</sub> V<sup>7</sup> I

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Choice of chords</b>	14 (Minus ½ mark per mistake)	
<b>Correctness</b> Notation, doubling, spacing, voice leading and doubling	14 (Minus ½ mark per mistake)	
<b>Use of non-chordal notes</b>	2	
	<b>30 (÷ 2)</b>	
<b>TOTAL</b>	<b>15</b>	

[15]

**OR**

- 4.2 Complete the piece below by adding suitable harmonic material in the bass clef. Ensure that you write in the style of Ragtime.

## Bag's Groove

Medium Swing

Milt Jackson

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Choice of chords</b>	16 (2 per bar) (Minus ½ mark per mistake)	
<b>Correctness</b> Notation, spacing and voice leading	8 (Minus ½ mark per mistake)	
<b>General impression</b>	6	
	<b>30 (÷ 2)</b>	
<b>TOTAL</b>	<b>15</b>	

[15]

**TOTAL SECTION A: 60**

**SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE**

**Answer SECTION B (COMPULSORY)  
AND SECTION C (Western Art Music)  
OR SECTION D (Jazz)  
OR SECTION E (Indigenous African Music)**

Answer these questions in an ANSWER BOOK.

**SECTION B: GENERAL (COMPULSORY)****QUESTION 5**

- 5.1 Four options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–D) next to the question number in the ANSWER BOOK, for example 5.11 E.

5.1.1	C		
5.1.2	B		
5.1.3	C		
5.1.4	D		
5.1.5	D		
5.1.6	D		
5.1.7	C		
5.1.8	C		
5.1.9	D		
5.1.10	B	(10 x 1)	(10)
5.2	5.2.1	South African Music Rights Organisation	(1)
	5.2.2	Protect musicians' rights and collect money for songwriters in South Africa and abroad.	(1)
	5.2.3	2059 (Copyright last for 50 years post death)	(1)
5.3	•	Register the work with a collection agency	
	•	Post the work to yourself	
	•	A Commissioner of Oath can certify the work	(3 x 1) (3)
5.4	5.4.1	True	
	5.4.2	False	
	5.4.3	True	
	5.4.4	False	(4 x 1) (4)

**TOTAL SECTION B: 20**

**Answer SECTION C (Western Art Music)**  
**OR SECTION D (Jazz)**  
**OR SECTION E (Indigenous African Music)**

**SECTION C: WESTERN ART MUSIC (WAM)**

**QUESTION 6**

- 6.1 Beethoven composed 9 symphonies. (1)
- 6.2 They are both overtures. (1)
- 6.3 A symphony is a large scale work in 4 or more movements while a symphonic poem is a one movement work that is normally programmatic in nature. (2)
- 6.4 Free Masonary (1)
- 6.5 *The Wedding March* OR *A Midsummer Night's dream* OR the hymn tune "Hark the Herald Angels Sing". (2)
- 6.6 Piano/Violin Sonata, Oratorio, Symphony, Chamber music (Any 2 x 1) (2)
- 6.7 *Opera seria* refers to operas with a serious theme/story while *opera comique* is light hearted and comedic in nature. (2)
- [10]**

**QUESTION 7**

- 7.1 7.1.1 The name Mannheim School refers to a group of composers and musicians that worked at the court of Duke Carl Theodor in Mannheim, Germany, where the best composers were brought together. (2)
- 7.1.2
- Melodic prominence given to the violins
  - Clarinet brought into orchestra
  - Harpsichord no longer used
  - Continuo part replaced by written parts for all instruments
  - Addition of orchestral effects, e.g. the tremolo and broken chord in rapid notes.
  - Replaced contrapuntal writing with homophonic texture
  - Effective use of crescendo and diminuendo.
  - Established the sections of sonata form and the four-movement symphony structure
  - The Minuet and Trio is added as the third movement. (Any 5 x 1) (5)
- 7.2 7.2.1 B
- 7.2.2 C
- 7.2.3 A (3 x 1) (3)
- [10]**

## QUESTION 8

8.1 Use the following list of elements to write a paragraph on the style characteristics of the Romantic period.

- **Melody**

- Song-like melodies (Lyrical)
- Wide leaps, e.g. 6ths, 7ths, diminished
- Augmented intervals are used for expressive purposes
- Phrases not so regular and balanced as in the Classical Period
- Melody with accompaniment frequently used (1)

- **Harmony**

- Many dischords
- Chords used as a means of expressive colour
- Development of chromatic harmonies
- Freer use of non-harmonic tones and chromatic voice leading
- Often use 9th, 11th and 13th chords (1)

- **Tonality**

- Sudden key changes were common
- Interchange of harmonies and keys from major to minor and vice-versa was common
- Distant modulations, tonal ambiguity, and tendency to avoid distinct cadences (1)

- **Texture**

- Use a wide range of pitch, dynamics and tone colours
- Dense textures were common
- Textures change within a piece (1)

- **Rhythm**

- Freedom and flexibility of rhythm
- Rhythms tend to be less vital, and more focus on lyrical, expressive melodies
- Sometimes use movements based on one unbroken rhythmic pattern and cross-rhythms (1)

Any ONE characteristic for each element.
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8.2 The *Hebrides Overture Op. 26* is in **B minor** and written in **sonata form**. The **instrumentation** consists of strings (Violin, viola, cello, double bass), 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets and timpani. (4)

- 8.3 The music was inspired by Mendelssohn's boat trip to the Fingals cave on the island of Staffa off the west coast of Scotland, which is known for its weird echoes.

(1)  
[10]

### QUESTION 9

#### First movement – Awakening of cheerful feelings on arrival in the countryside.

- Time signature: 2/4
- Key: F major
- Form: Written in sonata form

Any THREE of the following:

- A leisurely movement in which the brook murmurs in quavers or semiquavers almost throughout.
- The first subject is built up of five figures, which are used throughout the movement.
- Scored for flute, oboe, clarinet in Bb, bassoon, horn and strings

#### Fourth Movement – Thunderstorm

- Time signature: 4/4
- Key: F minor
- Form: Programme music

Any THREE of the following:

- The 4<sup>th</sup> movement depicts a violent thunderstorm with painstaking realism, building from just a few drop or rain to a great climax with thunder, lightning, high winds and sheets of rain. The storm eventually passes with an occasional peal of thunder still heard in the distance. There is a seamless transition into the final movement.
- The *pp* staccato quavers played by the violins in bar 3 give the effect of the first raindrops.
- The drums enter for the first time in bar 21, representing the first big roll of thunder.
- Two additional trombones enter for the first time in bar 106 giving additional strength when the storm reaches its climax.
- The storm reaches its climax with tremolos and drum rolls.

2 Marks for language and style

(16 ÷ 1.6) [10]

**TOTAL SECTION C: 40**



OR

## SECTION D: JAZZ

## QUESTION 10

- 10.1 New Orleans (1)
- 10.2 The Jazz Epistles (1)
- 10.3 Dolly Rathebe, Thandi Klaasen (2)
- 10.4 Kwela, a pennywhistle-based street music developed in South Africa. (1)
- 10.5 Fusion (1)
- 10.6 Piano (1)
- 10.7 The Blue Notes (1)
- 10.8 10.8.1 *Pata Pata* (1)
- 10.8.2 1989 (1)
- [10]

## QUESTION 11

- Known as one of the greatest **pennywhistlers** in South Africa.
  - Performed/composed in **Kwela style**: Kwela is a pennywhistle-based street music. This style developed in South Africa blending with the music of Malawian immigrants. Uses simple chord progressions which are made up mostly of primary chords (I, IV, and V).
  - Spokes claims that the **inspiration** for his songs come from his dreams.
  - **Albums** included *King Kwela*, *Ace Blues*, *Kwela Spokes*, *Chobolo*, *Sono Sam*. (Only ONE album)
- [7]

**QUESTION 12**

- 12.1 • Voice is a jazz **quintet** consisting of some of South Africa's leading jazz musicians. The group includes musicians such as Andile Yenana (Piano), Sydney Mnisi (Saxophone), Marcus Wyatt (Trumpet), Herbie Tsoaeli (Bass), Morabo Morojele (Drums).
- Voice is inspired by early jazz musicians such as Abdullah Ibrahim. Their compositions are in **Marabi and Kwela styles**. They are also **influenced** by bebop and Latin Jazz. (4)
- 12.2 12.2.1 True
- 12.2.2 True
- 12.2.3 False
- 12.2.4 False (4 x 1) (4)
- [8]**

**QUESTION 13**

- The Jazz Epistles were made up of 6 members. It included Dollar Brand, later known as Abdullah Ibrahim (Piano), Kippie Moeketsi (Alto Saxophone), Jonas Gwangwa (Trombone), Hugh Masekela (Trumpet), Johnny Gertze (Bass) and Early Mabuza OR Makaya Ntshoko (Drums).
- They were the first important **Bebop** band in South Africa. Bebop is a style of jazz characterised by a **fast tempo, instrumental virtuosity and improvisation**.
- This style began during the mid-1940's in the USA and aimed to counter the popular swing style of the time with a new non-danceable style of music.
- The music contained **advanced harmonies, complex syncopation** and the role of the **rhythm section** was expanded. During the apartheid system, jazz offered a way to **protest** against the political system of the time. The South African government made numerous attempts at **suppressing** the music by controlling radio broadcasts and raiding jazz clubs.
- First **album** by Jazz Epistles was '*Jazz Epistle, Verse 1*' [15]

**TOTAL SECTION D: 40**

OR

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

**QUESTION 14**

- 14.1 Chordophone (1)
- 14.2 A singer, storyteller, praise singer that presents a series of important events through song or praise or narrative. (2)
- 14.3 An ululation is a long, wavering, high-pitched vocal sound resembling a howl with a trilling quality. (1)
- 14.4 Mbaqanga (1)
- 14.5 The mixed structural form is a combination of call and response, call and refrain and call and chorus refrain. An ending sentence/phrases is not used to respond to the call. (2)
- 14.6 Beatboxing (1)
- 14.7
- Comprises of eight to ten “pipe blowers” and three drum beaters.
  - Lyrics are in many different languages including isiZulu, Shona and Northern Ndebele, Sepedi. (2)

**[10]**

**QUESTION 15****Definition of the word**

- The word originates from the Zulu word 'Cothoza' which means to 'walk on one's toes lightly'.
- It was originally sung by the workers in the early Natal Province where they held competitions amongst each other.
- It is known as a Zulu style that is just as famous as maskanda music.
- Isicathamiya was made famous by the SA group, Ladysmith Black Mambazo.
- The word 'Isicathamiya' is derived from the word *cathama* which means to crawl like a cat or walk on your toes as the workers were compelled to practice their dance moves softly in the evenings.

(2)

**Characteristics of the music**

- It is in the style of a capella harmonious singing. It is a style where men sing without accompaniment.
- Uses call and response between the leader and the group.
- Singing generally in four parts.
- Vocal techniques such as crepitation and ululation.
- Lyrics mostly in isiZulu and choreography is derived from traditional isiZulu dancing.

(4)

**ONE important album and its composer(s)**

- Ladysmith Black Mambazo (*Shaka Zulu/Long walk to Freedom/Journey of Dreams/Gift of the Tortoise/Songs from Zulu-Farm*)

Any 1 album

(2)

**[8]****QUESTION 16****Style/Characteristics**

- Afro Soul is the term given to the music genre that is a fusion between soul music (A style that combines elements of gospel, rhythm and blues and jazz) and African music.

(3)

**Instrumentation**

- A distinct feature of Afro Soul is the strong influence of vocals. The instrumentation consists mainly of drums, bass, guitar and vocal (AND backing vocals)

(4 ÷ 2)

(2)

**TWO artists**

- Artists such as Hugh Masekela and Mirriam Makeba composed in an Afro Soul style.

(2)

**[7]**

**QUESTION 17****Cultural origins (any TWO)**

- Maskandi means a virtuoso instrumentalist who plays traditional music on Western instruments.
- Traditionally maskandi music consists of a song evolving with the singers' (usually a male singer) real life experiences, his daily joys etc.
- The term Maskanda comes from the Afrikaans word "musikant" which means musician, and is associated with Zulu folk music.
- Maskandi is a kind of Zulu folk music that has evolved within South African society, particularly in Kwazulu-Natal.

(2)

**Typical instrumentation**

- Typical instrumentation consists of a concertina, acoustic guitar, bass guitar, keyboards, synthesizer, drums and backing vocalists. Normally associated with the guitar.

(5)

**Style characteristics of the music**

- Traditional songs begin with a flourish on the guitar or accordion and is referred to as "izihlabo" – "*This is what I am going to play and this is who I am.*"
- The guitar is not tuned the same as the traditional tuning. Lyrical content includes praise, storytelling and migrant culture.
- People dance, play drums and clap hands in different ways and the dances that is portrayed signifies the district or area where the maskandi originated.
- The frontman's natural personality is a key element in the music.
- Use of rapidly spoken sections of Zulu praise poetry, called "izibongo".
- Known as "Zulu Blues", because of the cyclical repetitive and picking strings on the guitar.

(5)

**THREE artists that were influential in exposing Maskandi to the international market.**

- Artists like Johnston Zibokwakhe Mnyandu, Bhodloza Nzimande, Amatshitshi Amhlophe, Amashayina Amahle, Siyani Ngcobo, Imithente, Inkunzi Emdaka and Izingane Zoma contributed in exposing Maskandi to the international market.

(3)

**[15]**

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