



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**SEPTEMBER 2018**

**MUSIC P1**

**NAME:** \_\_\_\_\_

**MARKS:** 120

**TIME:** 3 hours



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This question paper consists of 24 pages, including a 1-page 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: 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. Answer in the spaces provided 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. It may be removed by the candidate.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Use the table on the next page as a guide for mark and time allocation when answering each question.
10. Write neatly and legibly.

**MARKING GRID**

SECTION	QUESTION	MARKS	MARKER	MODERATOR
<b>A: THEORY OF MUSIC (COMPULSORY)</b>	<b>1</b>	20		
	<b>2</b>	15		
	<b>3</b>	10		
	<b>4</b>	15		
<b>SUBTOTAL</b>		<b>60</b>		

**AND**

<b>B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)</b>	<b>5</b>	20		
<b>SUBTOTAL</b>		<b>20</b>		

**AND**

<b>C: WAM</b>	<b>6</b>	10		
	<b>7</b>	5		
	<b>8</b>	5		
	<b>9</b>	5		
	<b>10</b>	15		
<b>SUBTOTAL</b>		<b>40</b>		

**OR**

<b>D: JAZZ</b>	<b>11</b>	10		
	<b>12</b>	5		
	<b>13</b>	5		
	<b>14</b>	5		
	<b>15</b>	15		
<b>SUBTOTAL</b>		<b>40</b>		

**OR**

<b>E: IAM</b>	<b>16</b>	10		
	<b>17</b>	5		
	<b>18</b>	5		
	<b>19</b>	5		
	<b>20</b>	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

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

## QUESTION 1

(25 minutes)

1. Study the adapted extract from *Plaisir d'amour* by Martini below and answer the questions that follow.

*Plaisir d'amour*

Martini

The musical score is for the piece 'Plaisir d'amour' by Martini. It is an adapted extract for a music theory examination. The score is written for Flute and Piano. The tempo is 'Molto lento'. The key signature has one flat (B-flat). The score includes measures 1.2 through 1.7. Measure 1.2 is marked with a box. Measure 1.6 is marked with a box. Measure 1.3.1 is marked with a box. Measure 1.4.1 is marked with a box. Measure 1.4.2 is marked with a box. Measure 1.7 is marked with a box. The Flute part is in the upper staves, and the Piano part is in the lower staves. The score includes various musical notations such as dynamics (p, mf, mp), tempo markings (Molto lento, cresc. e rall.), and articulation (accents, slurs). The Flute part is in the upper staves, and the Piano part is in the lower staves. The score is adapted for a music theory examination.

1.1 Name the relative key of the piece.

\_\_\_\_\_ (1)

1.2 Add the time signature at **1.2** on the score. Describe the time signature completely.

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

1.3 Identify the intervals at **1.3.1** and **1.3.2** according to type and distance.

1.3.1 \_\_\_\_\_

1.3.2 \_\_\_\_\_ (2)

1.4 Name the triads at **1.4.1** and **1.4.2** according to type and position, e.g. minor, second inversion. (Consider ONLY the notes in the blocks.)

1.4.1 \_\_\_\_\_

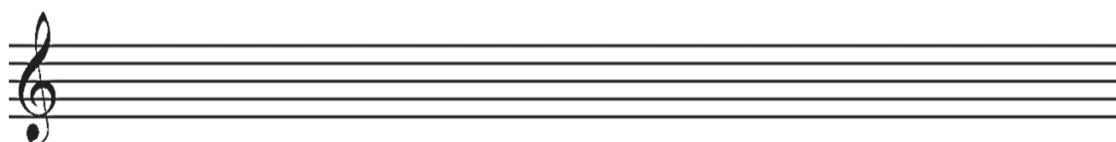
1.4.2 \_\_\_\_\_ (2)

1.5 What is the meaning of the Italian term *molto lento*?

\_\_\_\_\_ (1)

1.6 Transpose the flute part at **1.6** a minor third lower. Remember to add the new key signature.

(2)

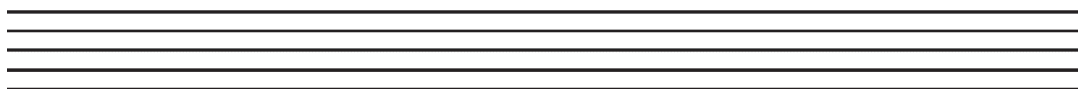


1.7 Rewrite the left hand part of the piano at **1.7** an octave higher in the tenor clef. Use the correct clef and key signature. Also correct the grouping in the second bar at **1.7**.

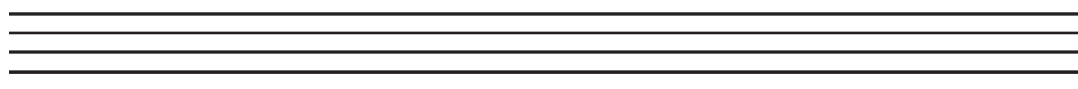
(3)



- 1.8 Write the Phrygian mode on F, ascending, without key signature, in the alto clef, using semibreves. (2)



- 1.9 Write the descending blues scale on E<sup>b</sup>, with key signature, in the bass clef, using minims. (2)



- 1.10 Which Italian term has the opposite meaning of *cresc.*? (1)

- 1.11 Write TWO enharmonic versions of the note not belonging to the key of the piece.



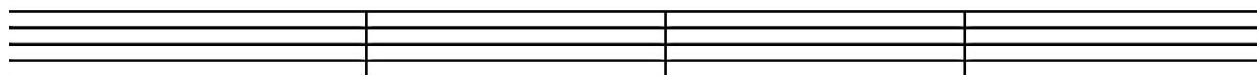
(2)  
[20]

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

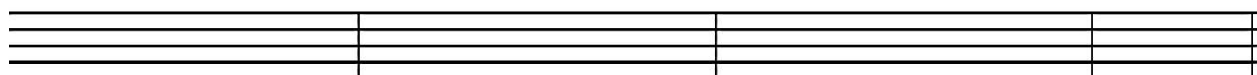
- 2.1 Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

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

5



9



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Form and cadential points</b>	3	
<b>Correctness</b> Note stems, beats per bar, accidentals, spacing	2	
<b>Quality</b> Suitability, dynamics, articulation, tempo indication, musicality	10	
<b>TOTAL</b>	<b>15</b>	

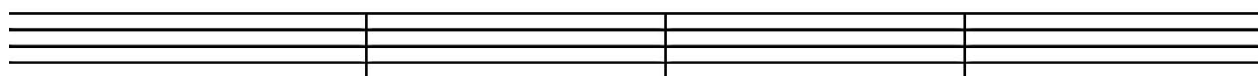
**[15]****OR**

- 2.2 Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

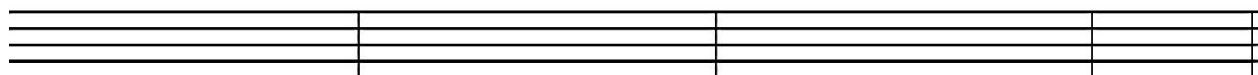
Instrument: \_\_\_\_\_



5



9



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Form and cadential points</b>	3	
<b>Correctness</b> Note stems, beats per bar, accidentals, spacing	2	
<b>Quality</b> Suitability, dynamics, articulation, tempo indication, musicality	10	
<b>TOTAL</b>	<b>15</b>	

[15]



## QUESTION 3

(10 minutes)

## Answer QUESTION 3.1 OR QUESTION 3.2

- 3.1 Study the adapted extract from the *Sonatina Opus 168 no.3* by Diabelli below and answer the questions that follow.

## Sonatina in C Major Op. 168 no. 3

(g)

Diabelli

**Allegro moderato**

The musical score is for a sonatina in C major, Op. 168 no. 3 by Diabelli. It is in 3/4 time and consists of 17 measures. The tempo is marked 'Allegro moderato'. The score is divided into five systems. The first system (measures 1-5) is marked 'p' and 'mf'. The second system (measures 6-9) is marked 'f' and 'p'. The third system (measures 10-13) is marked 'legato', 'p', and 'mf'. The fourth system (measures 14-16) is marked 'f' and 'p'. The fifth system (measures 17-17) is marked 'legato', 'mf', 'cresc.', and 'f'. The score includes various musical notations such as treble and bass staves, notes, rests, and dynamic markings.

New key: \_\_\_\_\_

3.1.1 The piece modulates from bars 15–20. Indicate the new key in the space provided below the score. (1)

3.1.2 Figure the chords at **(a)–(e)** on the score complete using Roman numerals, e.g. D: V (or Va). (5)

3.1.3 Name the type of non-chordal note at **(f)**.  
 \_\_\_\_\_ (1)

3.1.4 Choose the correct answer for the compositional technique that appears at **(g)**.

Repetition	Sequence	Inversion	(1)
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3.1.5 Compare the melodies of bar 0<sup>4</sup> – 4<sup>3</sup> and bar 8<sup>4</sup> – 12<sup>3</sup>. Name TWO differences that appear in the music.

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(2)  
**[10]**

**OR**

3.2 Study the adapted extract below from *Ebony and Ivory* by Paul McCartney and answer the questions that follow.

## Ebony and Ivory

(a)

(b)

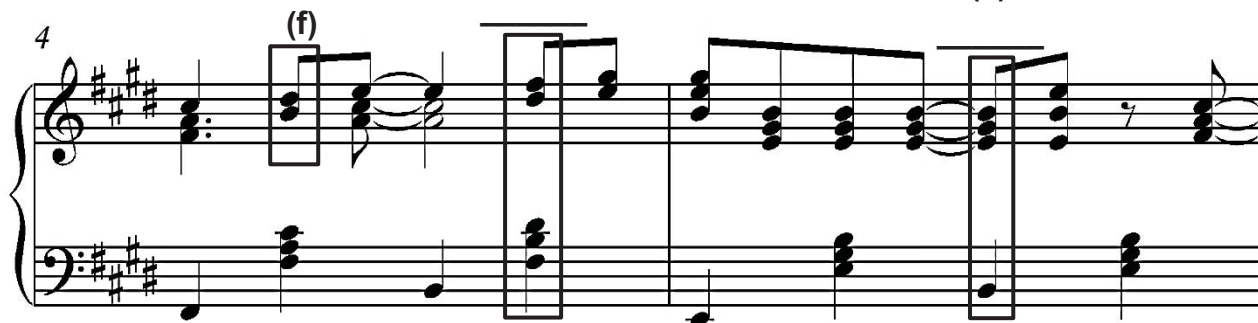
(c)

Words, music by Paul McCartney



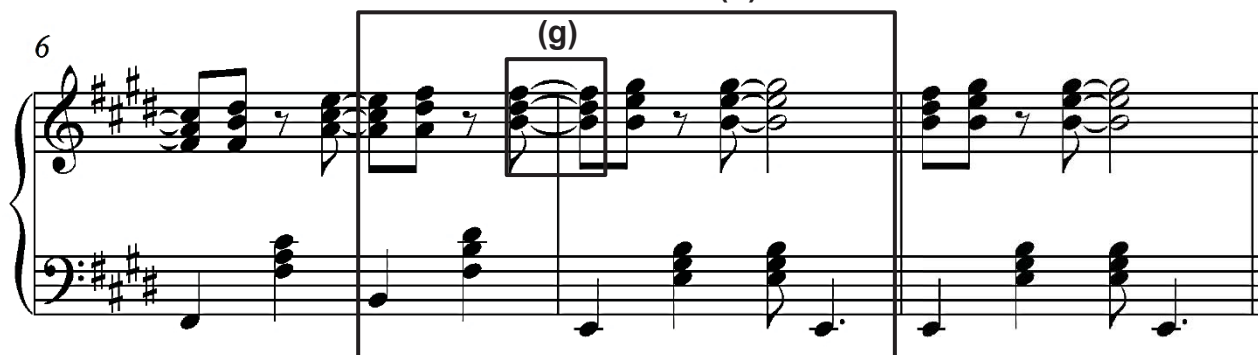
(d)

(e)



(f)

(h)



(g)

3.2.1 Name the key of the piece.

\_\_\_\_\_ (1)

3.2.2 Identify the chords **(a)** to **(e)** and write the chord symbols in the spaces above the stave on the score, e.g. C/E. (5)

3.2.3 Name the type of non-chordal notes at **(f)** and **(g)**.

**(f)** \_\_\_\_\_ **(g)** \_\_\_\_\_ (2)

3.2.4 Name the cadence at **(h)**. Identify the cadence by adding the correct chord symbols.

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

Chord symbols: \_\_\_\_\_ (2)

**[10]**

**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. Use at least ONE non-chordal note in the added parts.

5

The harmonisation will be marked according to the criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Chord progression</b> Chord choice, correct use of cadence	<b>12</b>	
<b>Correctness</b> Notation, doubling, spacing, voice leading	<b>14</b> (Minus ½ mark per mistake)	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity	<b>4</b>	
	<b>(30 ÷ 2)</b>	
<b>TOTAL</b>	<b>15</b>	<b>[15]</b>

**OR**

- 4.2 Complete the piece below by adding suitable harmonic material in the bass clef. Continue in the style suggested by the given material in bar 1.



The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
<b>Chord progression</b> Choice of chords, correct use of cadences	12	
<b>Correctness</b> Notation, doubling, spacing, voice leading	14	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity	4	
	(30 ÷ 2)	
<b>TOTAL</b>	15	

[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)**

Answer ALL the questions in the ANSWER BOOK provided.

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

5.1 Four options are provided as possible answers to the following questions. Choose the correct answer and write only the letter (A–D) next to the question number (5.1.1–5.1.10) in the ANSWER BOOK, e.g. 5.1.11 E.

5.1.1 A whole-tone scale consists of ...

- A intervals of a major 2<sup>nd</sup>.
- B wholetones.
- C semitones.
- D A and B.

(1)

5.1.2 In an ascending melodic minor, the following note(s) are raised:

- A 4<sup>th</sup> and 5<sup>th</sup>
- B 6<sup>th</sup> and 7<sup>th</sup>
- C 2<sup>nd</sup> and 3<sup>rd</sup>
- D None of the above

(1)

5.1.3 Music is ...

- A sound.
- B style.
- C organised sound.
- D noise.

(1)

5.1.4 A melisma is ...

- A notes that are sung *staccato*.
- B a person singing backing vocals.
- C a group of syncopated notes.
- D a tuneful flow of notes sung to a single syllable.

(1)

5.1.5 Rhythm is ...

- A the pattern of movement in time.
- B the relationship between 2 or more pitches sounding simultaneously.
- C the quality of a sound and varies between voices and types of instruments.
- D the speed of the piece. (1)

5.1.6 Four hemidemisemiquavers are equal to ...

- A a semibreve.
- B a quaver.
- C a semiquaver.
- D a crotchet. (1)

5.1.7 Lebhaft means ...

- A slow.
- B graceful.
- C at a walking pace.
- D lively. (1)

5.1.8 *Call and refrain* in African music is ...

- A when the chorus responds with a short phrase to the soloist's call.
- B when the chorus repeats the whole verse.
- C when the chorus sings with the soloist.
- D when the chorus responds with words and a melody different than the music of the soloist. (1)

5.1.9 Jazz has two very distinctive features:

- A Polyphony
- B Improvisation
- C Syncopation and rhythmic swing
- D B and C (1)

5.1.10 Which instrument does not fit?

- A Oboe
  - B French Horn
  - C Bassoon
  - D Saxophone (1)
- (10 x 1) (10)



- 5.2 Explain what you understand under the term *music industry*. (3)
- 5.3 What are the different steps of the *value chain*? (3)
- 5.4 Which company in South Africa is responsible for the *mechanical rights* of music? (1)
- 5.5 Define any ONE of the following terms:
- 5.5.1 Music rights
  - 5.5.2 Music creator
  - 5.5.3 Performance rights
  - 5.5.4 Mechanical rights (3)

**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 In the Baroque orchestra, the bass line was played by the cello, the double bass and sometimes the bassoon. What was this bass line called? (1)
- 6.2 Name the two earlier styles of the development of the *Symphony*. (2)
- 6.3 In which of the three sections of Sonata Form do we find the heightened tension of a work? (1)
- 6.4 What was the style called that Mendelssohn developed in which woodwinds and strings play quick figures in high registers? (1)
- 6.5 Define the term *aria*. (1)
- 6.6 What is the meaning of *bel canto*? (1)
- 6.7 Name the Italian composer under whose leadership the item in QUESTION 6.6 developed. (1)
- 6.8 Name TWO forms of the *symphonic poem*. (2)
- [10]**

**QUESTION 7**

- 7.1 Choose a character from COLUMN B that matches the aria in COLUMN A. Write only the letter (A–E) next to the question number (7.1.1–7.1.3) in the ANSWER BOOK, for example 7.1.4 F.

COLUMN A	COLUMN B
7.1.1 <i>Der Hölle Rache kocht in meinem Herzen</i>	A Papageno
7.1.2 <i>Der Vogelfänger bin ich ja</i>	B Tamino
7.1.3 <i>O Isis und Osiris</i>	C Pamina
	D Queen of the Night
	E Sarastro

(3 x 1) (3)

- 7.2 Identify TWO differences between the *Symphony* of the Classical Period and *Symphony* of the Romantic period. The answer can be given in table form. (2)
- [5]**

**QUESTION 8**

Name FIVE specific musical characteristics which the composers of the Mannheim school introduced into the orchestral music of their day. Describe each of these in one sentence.

(5)  
[5]

**QUESTION 9**

Describe the introduction of the *Overture of The Magic Flute* by referring to, among other things, the symbolism of Freemasonry.

(5)  
[5]

**QUESTION 10**

During his life, Mendelssohn was careful of the more radical musical developments attempted by his Romantic period contemporaries. It is thus no surprise that his *Hebrides overture* is written as a conventional sonata form.

Write an essay in which you give a layout of the above overture's structure.

(12)

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

(3)

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Layout of form structure	12
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 Choose the correct answer from COLUMN B to match the statement/name in COLUMN A. Write only the correct matching letter (A–E) next to the question number (11.1.1–11.1.5) in the ANSWER BOOK, for example 11.1.6 F.

COLUMN A		COLUMN B	
11.1.1	African Inkspots	A	Phillip Tabane
11.1.2	Jazz Epistles	B	Hugh Masekela
11.1.3	Silent Beauty	C	Josephine “Dolly” Rathebe
11.1.4	Star Time	D	Masekela, Moeketsi, Gwangwa
11.1.5	Trumpet	E	The Dark City Sisters

(5 x 1) (5)

- 11.2 Identify the style of jazz of the artists below:

11.2.1 Fezile “Feya” Faku

11.2.2 The Blue Notes

11.2.3 Gideon Nxumalo

11.2.4 Mahotella Queens

11.2.5 Lemmy “Special” Mabaso

(5)  
[10]**QUESTION 12**

- 12.1 What is Afro Jazz? (1)
- 12.2 Name ONE Afro Jazz group of the 1980’s that achieved great commercial success. (1)
- 12.3 Name ONE instrument played by Zim Ngqawana. (1)
- 12.4 Name TWO early bands Gumede was linked to. (2)  
[5]

**QUESTION 13**

Discuss the style characteristics of ONE of the artists of Cape Jazz. Name at least ONE hit/album.

- Dollar Brand
- Robbie Jansen
- Winston Ngozi

(5)  
[5]

**QUESTION 14**

Spokes Mashiyane and his Big Five's jazz style contributed towards pennywhistle music. Identify the style and name FOUR characteristics of Mashiyane's jazz style.

(5)  
[5]

**QUESTION 15**

Give the correct term for Africa jazz or Township jazz. Write an analytical essay on the characteristics of the style. Focus on any TWO of the following groups and their contributions.

- The Jazz Maniacs
- The Merry Blackbirds
- The Manhattan Brothers
- Dark City Sisters

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
Correct term	1
Style characteristics	3
Group one and contribution	4
Group two and contribution	4
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

(15)  
[15]

**TOTAL SECTION D: 40**

**OR**

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

- 16.1 Choose the correct answer from COLUMN B to match the item in COLUMN A. Write only the correct matching letter (A–E) next to the question number (16.1.1–16.1.5) in the ANSWER BOOK, example 16.1.6 F.

COLUMN A		COLUMN B	
16.1.1	Cothoza	A	Acoustic guitar
16.1.2	Cool Crooners	B	Trance-like state
16.1.3	Isginci	C	Walking on toes
16.1.4	Busi Mhlongo	D	Blue Sky
16.1.5	Traditional Malombo music	E	Maskandi

(5 x 1) (5)

- 16.2 Answer the following questions as TRUE or FALSE.

- 16.2.1 *Isicathamiya* is a style of singing with accompaniment.
- 16.2.2 *Izibongo* is the fast, spoken parts of *Maskandi* songs.
- 16.2.3 *Abavumayo* is an instrument.
- 16.2.4 The space for a spiritual performance is important when placing the performers.
- 16.2.5 Vertical dimension in music entails the organising of consonance and dissonance through rhythm.

(5 x 1) (5)  
**[10]**

**QUESTION 17**

17.1 Name THREE characteristics of the music of the *Soul Brothers*. (3)

17.2 Name FOUR instruments which are associated with later *malombo* jazz. (2)  
[5]

**QUESTION 18**

What is the *isihomuhomu* in *isicathamiya* and why is it important as part of the performance? (5)  
[5]

**QUESTION 19**

How was Kiba detribalised and changed to Free Kiba by Sello Galane? (5)  
[5]

**QUESTION 20**

'In the early 1960's a new African jazz style with significant characteristics developed; it is sometimes referred to as "*musical daily bread*".'

Write an essay discussing the above statement by referring to the Makgona Tsohle band and their style of music.

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
Name of the style	1
Development of the style	2
Characteristics of the style	3
Background of the band	3
Style characteristics of the band	3
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

(15)  
[15]

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

