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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

2021

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

EXAMINATION NUMBER:

This question paper consists of 23 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: 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 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.

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MARKING GRID

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

AND

B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	20		
	SUBTOTAL	**20**		

AND

C: WAM	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
	SUBTOTAL	**40**		

OR

D: JAZZ	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
	SUBTOTAL	**40**		

OR

E: IAM	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
	SUBTOTAL	**40**		

GRAND TOTAL	**120**		

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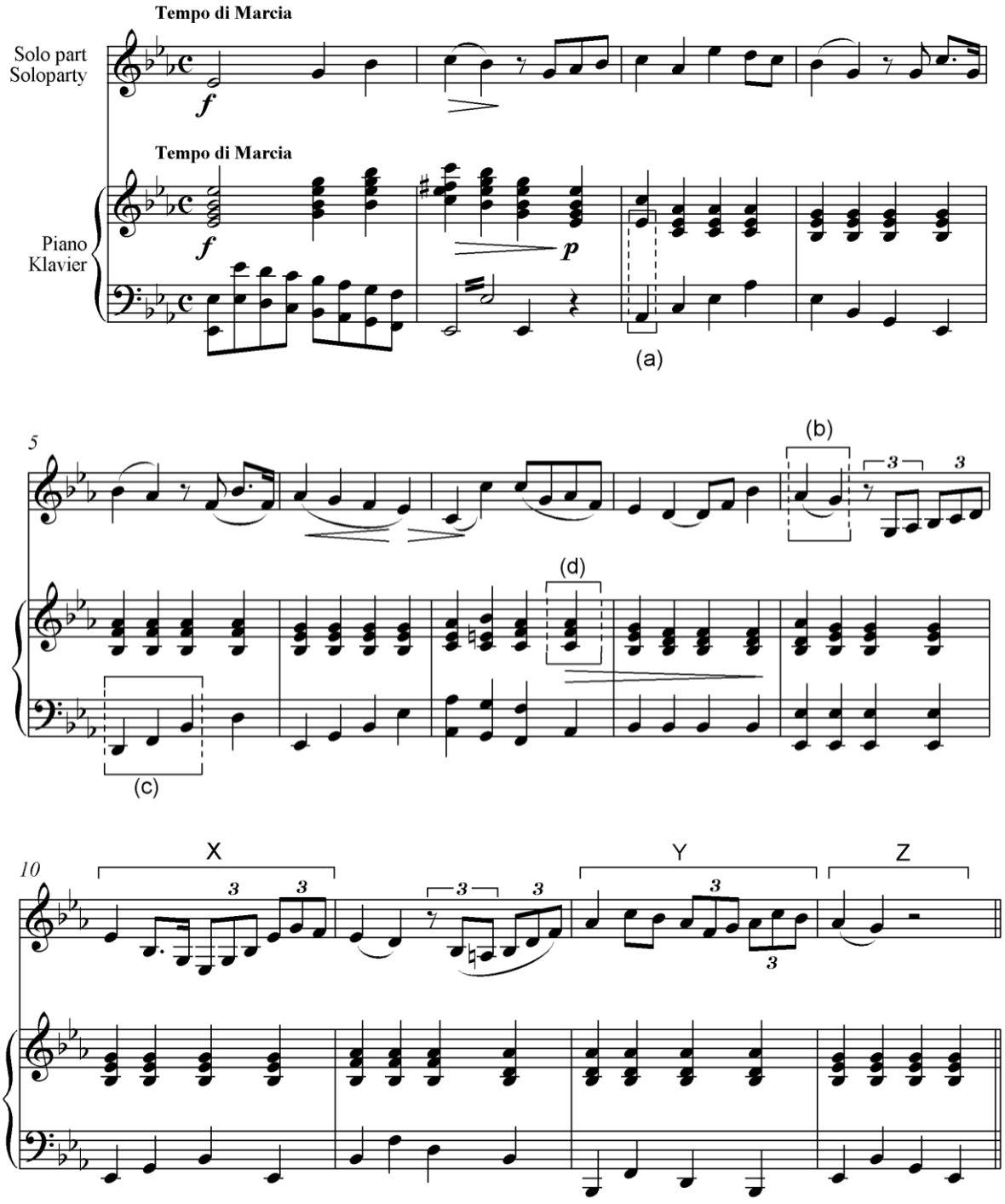
SECTION A: THEORY OF MUSIC (COMPULSORY) (90 minutes)

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

QUESTION 1 (25 minutes)

1.1 Study the extract below and answer the questions that follow.



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1.1.1 Name the main key and a relative key of this piece.

Main key: _____

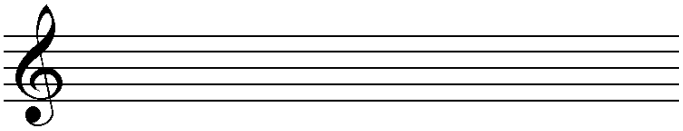
Relative key: _____ (2)

1.1.2 Name the intervals at (a) and (b) according to type and distance.

(a) _____

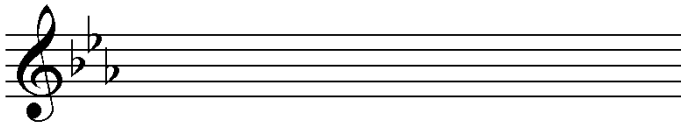
(b) _____ (2)

1.1.3 Transpose the solo part at **X** a major second higher. Insert the new key signature.



(3)

1.1.4 Rewrite the solo part at **Y** in compound quadruple time. Insert the new time signature. Ensure that the music sounds the same.



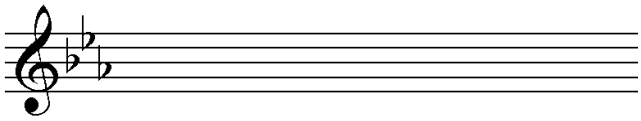
(3)

1.1.5 Name the triads at (c) and (d) according to type and position.

(c) _____

(d) _____ (2)

1.1.6 Halve the note values and rest in the solo part at **Z**. Write the answer on the stave below. Insert the new time signature.



(2)

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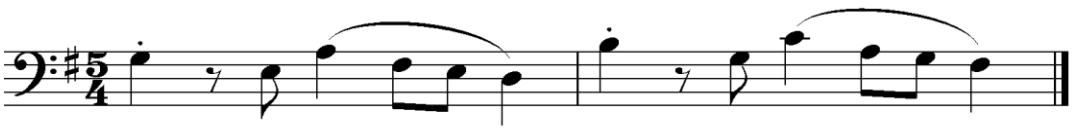
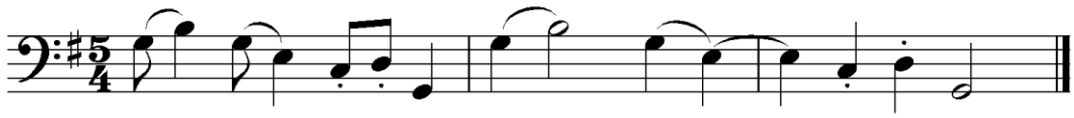
1.2 Identify the compositional technique used in each of the passages below.

1.2.1



_____ (1)

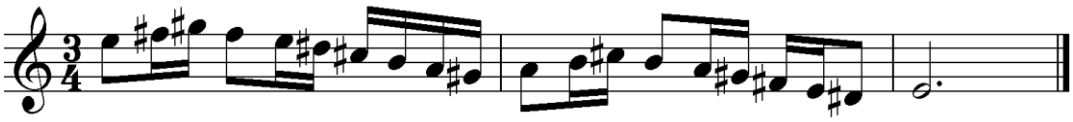
1.2.2



_____ (1)

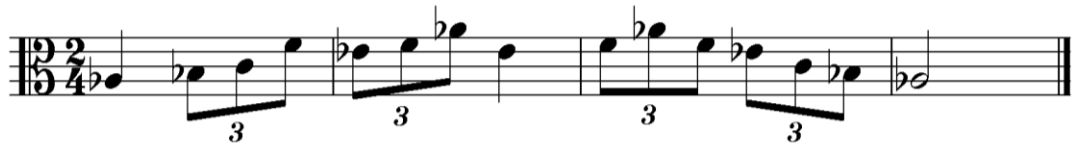
1.3 Identify the scale in each of the extracts below.

1.3.1



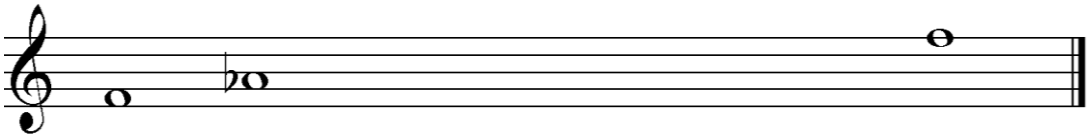
_____ (1)

1.3.2



_____ (1)

1.4 Insert the missing notes to complete a blues scale.



(2)

[20]

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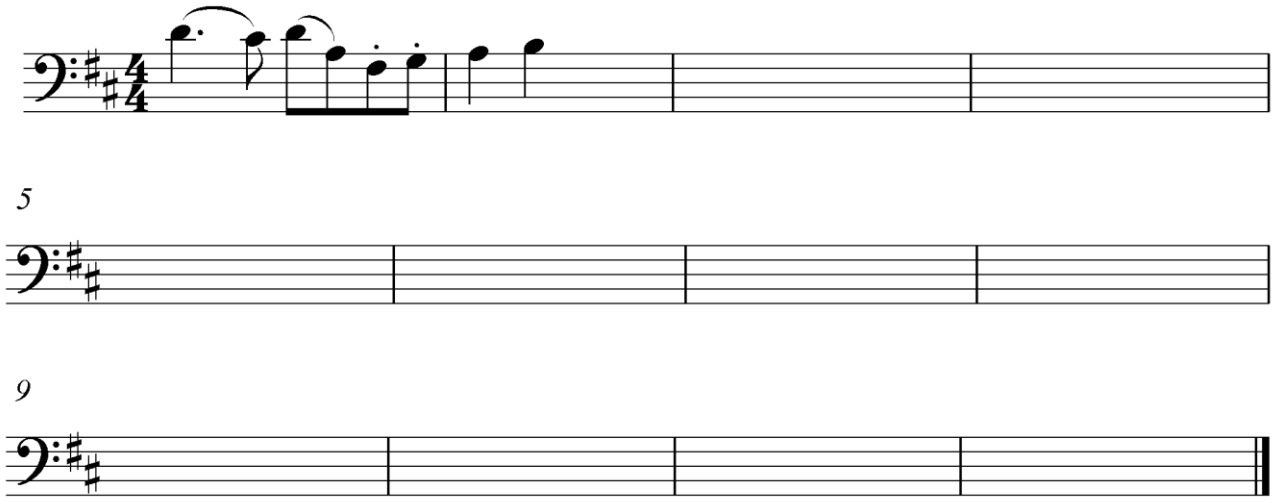
QUESTION 2 **(25 minutes)**

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. Do not write for voice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications.

Instrument: _____

Tempo: _____



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
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

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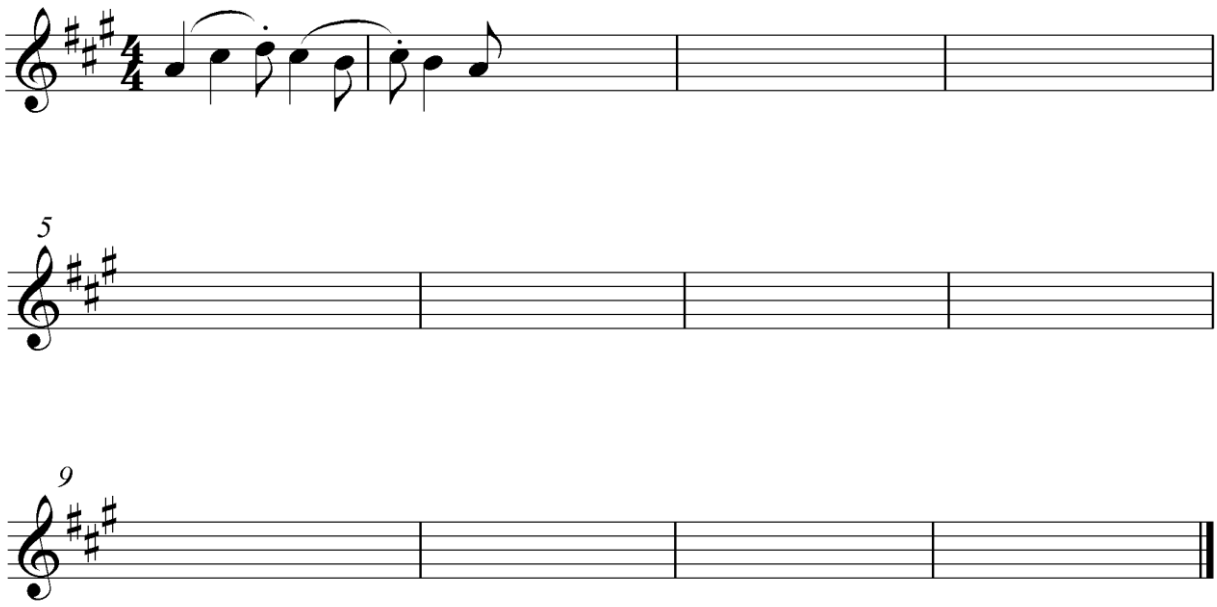
2.2 Complete the opening below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Do NOT write for voice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications.

Instrument: _____

Tempo: _____



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
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]

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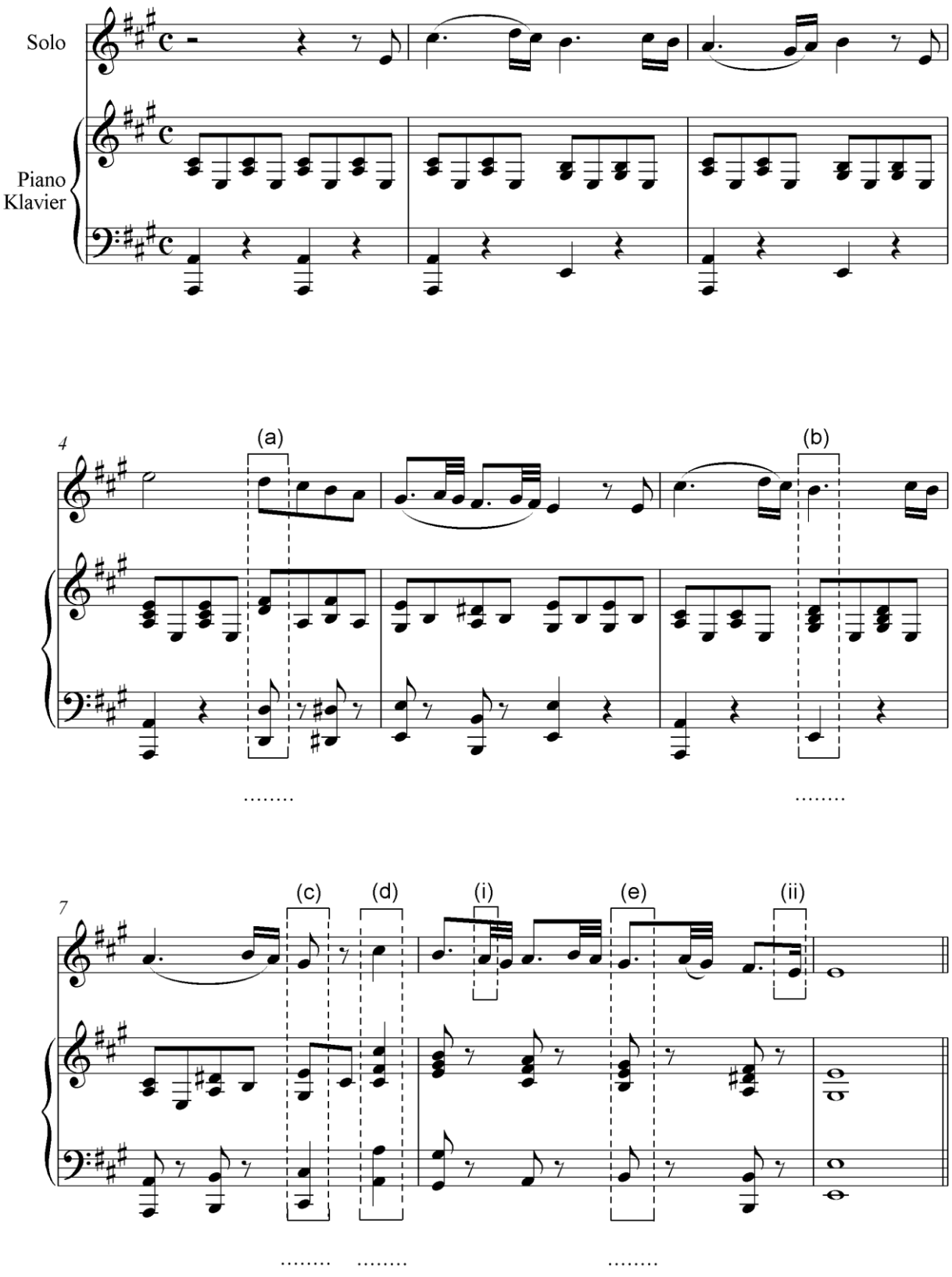
QUESTION 3 **(10 minutes)**

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract below and answer the questions.



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3.1.1 Which TWO keys are used in this extract?

_____ (2)

3.1.2 Figure the chords at (a) to (e) with Roman numerals on the score. Indicate the key, chord and position in each case, e.g. D: iii^{6}/iiib. (5)

3.1.3 Name the key and cadence in bar 5.

_____ (1)

3.1.4 Name the types of non-chordal notes at (i) and (ii).

(i) _____

(ii) _____ (2)

[10]

OR

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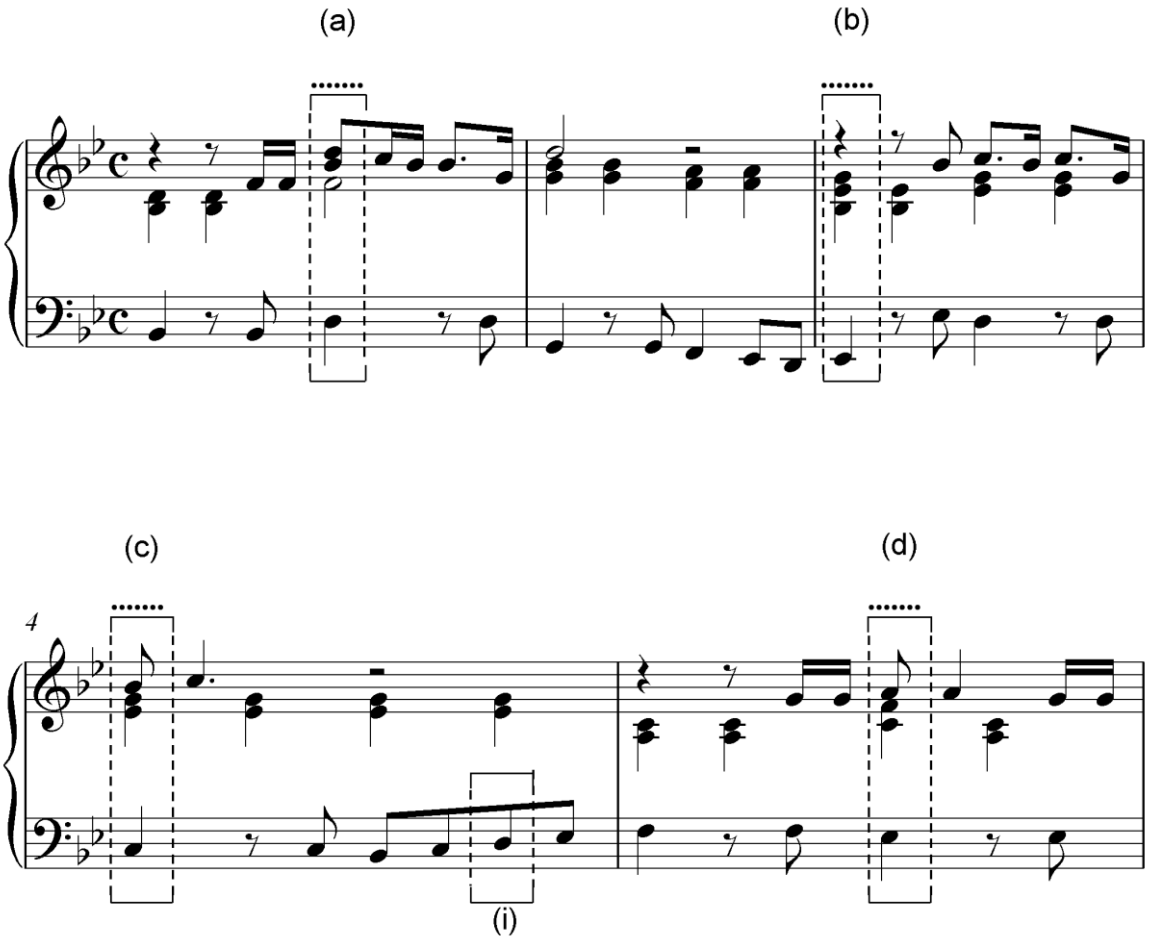
3.2 Study the extract below and answer the questions.



Cadence/Kadens: .....

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3.2.1 Name the main key of this extract.

_____ (1)

3.2.2 Name the dominant key of this extract.

_____ (1)

3.2.3 Use chord symbols to identify chords (a) to (e). Write the answers above the chords on the score, e.g. C/E. (5)

3.2.4 Name the types of non-chordal notes at (i) and (ii).

(i) _____

(ii) _____ (2)

3.2.5 Name the cadence at the end of this extract. Write the answer in the space provided on the score. (1)

[10]

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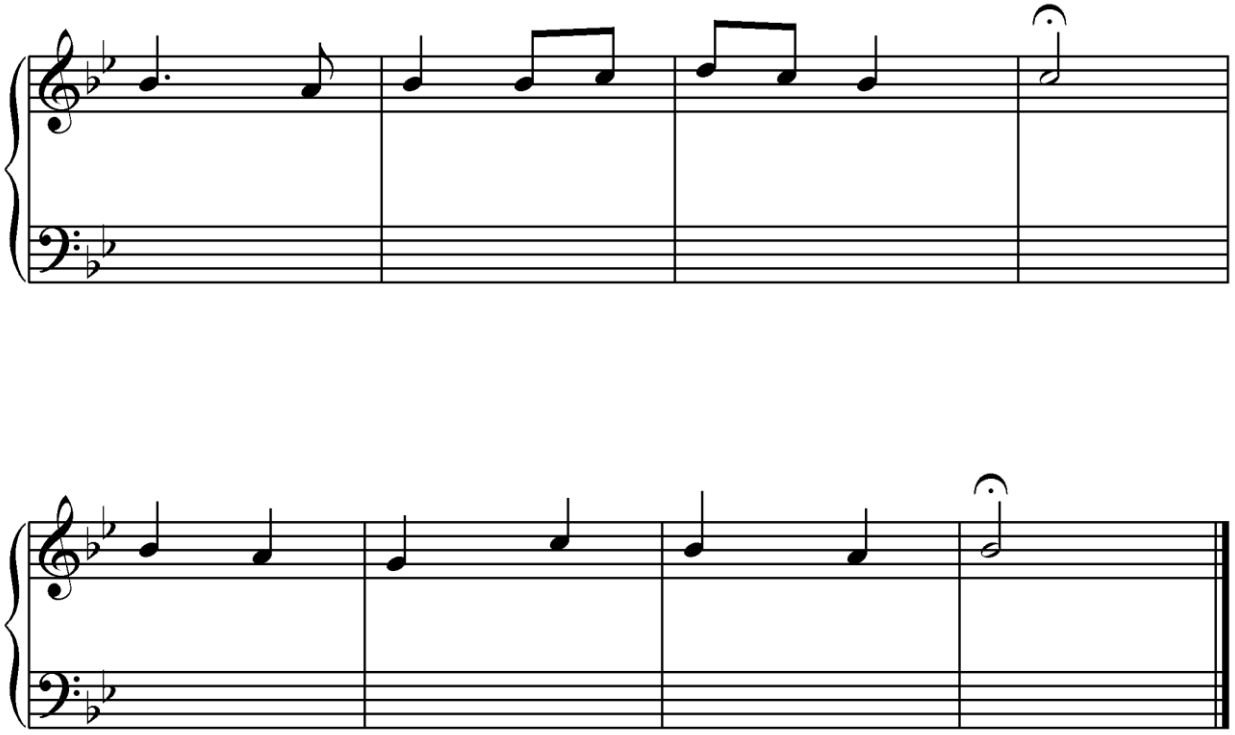
QUESTION 4 **(30 minutes)**

Answer EITHER QUESTION 4.1 OR QUESTION 4.2.

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



The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness Notation, doubling, spacing, voice leading	**14**	
Chord progression Choice of chords, correct cadences	**12**	
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential $^{6}/_{4}$ and passing $^{6}/_{4}$ progressions	**4**	
TOTAL	**30 (÷ 2) = 15**	

[15]

OR

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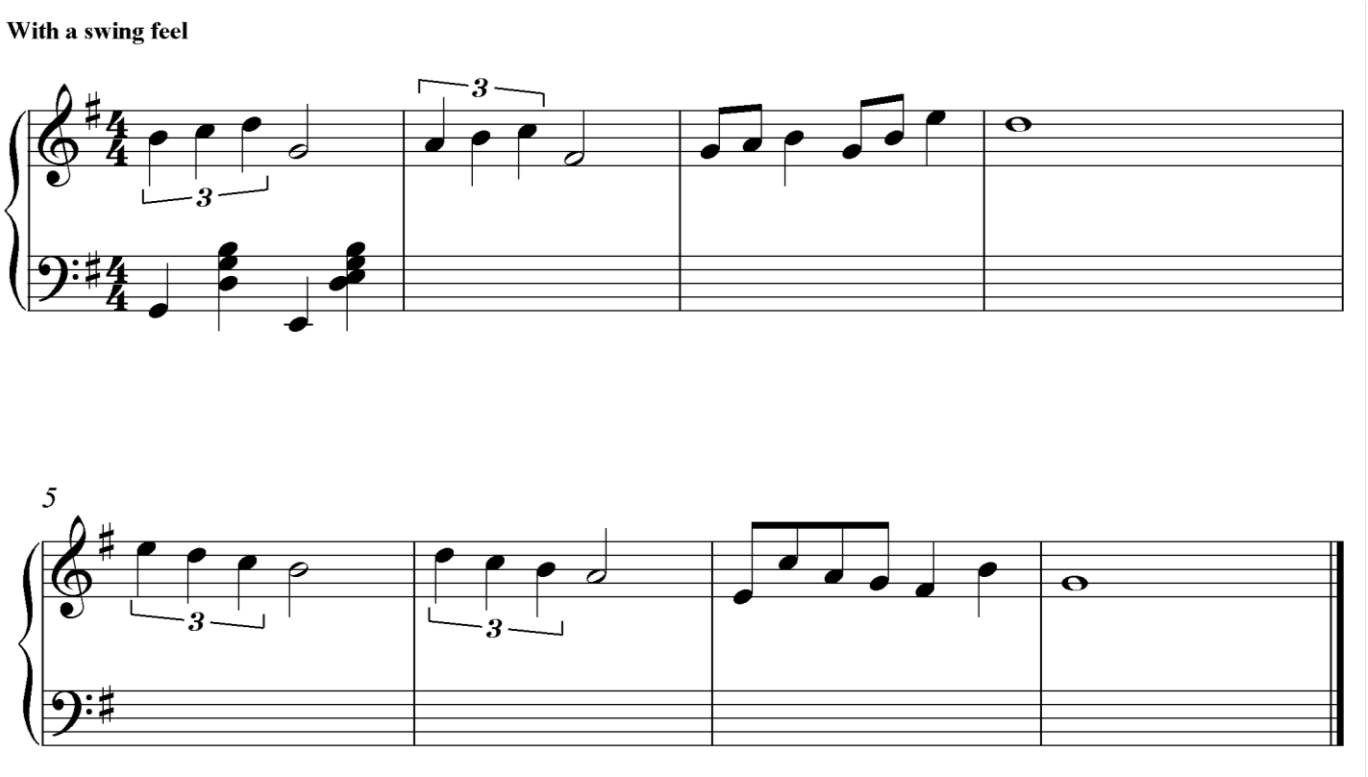
4.2 Complete the piece below by adding suitable harmonic material in the open spaces on the stave. Continue in the style suggested by the given material in bar 1.



The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Chord progression Choice of chords, correct cadences	**13**	
Correctness Notation, doubling, spacing, voice leading	**12**	
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of accidentals	**5**	
TOTAL	**(30 ÷ 2) = 15**	

[15]

TOTAL SECTION A: 60

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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).

SECTION B: GENERAL (COMPULSORY)

QUESTION 5

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

5.1.1 A musical motif is a …

A short introduction to a concerto.
B small musical unit that forms a building block for a theme.
C link between two sections in sonata form.
D contrasting section in rondo form.

5.1.2 The following is both a form and a style:

A Twelve-bar blues
B Binary form
C Verse and chorus
D AABA form

5.1.3 Which ONE of the following descriptions refers to monophonic texture?

A A melody is played on the cello with woodwind accompaniment
B A single melody is played unaccompanied by the violin section in an orchestra
C A single melody is played on a violin together with a different melody on the oboe
D A hymn for SATB with close-harmony singing

5.1.4 Allegro and largo are related to …

A tonality.
B texture.
C timbre.
D tempo.

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5.1.5 Which of the following groups of instruments are classified as idiophones?

A Shaker, mbira and marimba
B Shaker, tambourine and djembe
C Shaker, sitar and pennywhistle
D None of the above-mentioned

5.1.6 Harmony is associated with ...

A chords.
B choral singing.
C consonance and dissonance.
D All the above-mentioned

5.1.7 A baritone singer …

A mostly uses the falsetto range.
B is part of a female choir.
C has a range between a tenor and bass voice.
D cannot sing a lead role in an opera.

5.1.8 Trombones are typically found in ...

A Big Bands.
B Baroque ensembles.
C Classical orchestras.
D marimba bands.

5.1.9 Which ONE of the following is NOT a feature of traditional African music?

A Crepitation
B Parallel harmonic progression
C Electrophones
D Call and response

5.1.10 A minuet is …

A a fast dance in triple metre.
B an elegant dance in triple metre.
C a stately dance in duple metre.
D a moderate dance in quadruple metre. (10 x 1) (10)

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5.2 Choose a description from COLUMN B that matches a term in COLUMN A. Write only the letter (A–G) next to the question numbers (5.2.1 to 5.2.5) in the ANSWER BOOK, e.g. 5.2.6 H.

COLUMN A		COLUMN B	
5.2.1	Chordophone	A	repetitive low vocal sound effects
5.2.2	Timbre	B	emphasis on a weak beat
5.2.3	Ululation	C	simultaneous use of prominent contrasting rhythms
5.2.4	Ostinato	D	a musical figure which is repeated numerous times
5.2.5	Syncopation	E	sound is made by vibrating strings
		F	particular sound quality of an instrument
		G	high-pitched repetitive vocal sounds

(5 x 1) (5)

5.3 South Africa has collecting agencies responsible for administering license fees of copyrighted material.

5.3.1 Name ONE such collecting agency for music rights other than SAMRO. (1)

5.3.2 When would you need a licence to perform a song or work composed by somebody else? (2)

5.4 What rights are involved when an mp3 is purchased and downloaded from an online music store? (1)

5.5 Name ONE digital music platform. (1)

TOTAL SECTION B: 20

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Answer SECTION C (WAM)
OR SECTION D (JAZZ)
OR SECTION E (IAM).

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

6.1 Name ONE woodwind instrument that could be added to the Romantic symphony orchestra in EACH of the following groups:

6.1.1 Flutes

6.1.2 Oboes

6.1.3 Clarinets

6.1.4 Bassoons (2)

6.2 Give the titles of TWO movements in Beethoven's *Symphony No. 6 Op. 68*. (2)

6.3 In which language was *The Magic Flute* originally written? (1)

6.4 What is Emanuel Schikaneder's contribution to *The Magic Flute*? (1)

6.5 In which aria of *The Magic Flute* does the chorus also sing? (1)

6.6 Define the term *concert overture*. (3)
[10]

QUESTION 7

7.1 Describe the development section in sonata form. (4)

7.2 Where would you expect to find sonata form in a Classical symphony? (1)
[5]

QUESTION 8

The Hebrides Overture contains both Romantic and Classical features. Indicate whether you agree or disagree with this statement. Support your view with FOUR arguments. **[5]**

QUESTION 9

Beethoven contributed significantly to the development of orchestral dynamics in his *Symphony No. 6, Op. 68.*

Expand on this statement. **[5]**

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QUESTION 10

In *The Magic Flute,* Mozart combines elements of *opera buffa* and *opera seria*.

Write an essay in which you discuss how EACH of the following music numbers illustrates either the *buffa* or *seria* elements:

- *Pa-pa-pa-Papageno*
- *Der Hölle Rache kocht in meinem Herzen (The wrath of hell boils in my heart)*

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Pa-pa-pa-Papageno	**6**
Der Hölle Rache kocht in meinem Herzen	**6**
Logical presentation and structure of the essay	**3**
TOTAL	**15**

[15]

TOTAL SECTION C: 40

OR

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SECTION D: JAZZ

QUESTION 11

11.1 Answer the following questions by making a cross (X) in the appropriate block.

11.1.1 Which artist is NOT associated with Cape jazz?

Robbie Jansen	Winston Ngozi	Philip Tabane	Abdullah Ibrahim

(1)

11.1.2 Which group/band is NOT associated with marabi style?

The Jazz Epistles	The Merry Blackbirds	The Dark City Sisters	Moses Molelekwa

(1)

11.1.3 Which South African jazz artist/band was NOT in exile? (1)

The Blue Notes	Feya Faku	Union of South Africa	Miriam Makeba

11.2 Describe the use of melody in Robbie Jansen's music. (3)

11.3 List FOUR essential instruments that is typical of a jazz band. (2)

11.4 Choose TWO of the following artists/bands and match them with the correct song. Write only the letter (A–D) next to the question numbers (11.4.1 to 11.4.4) in the ANSWER BOOK, e.g. 11.4.5 E.

ARTISTS/BANDS		SONG	
11.4.1	Dolly Rathebe	A	*Sophiatown*
11.4.2	Thandi Klaasen	B	*Meadowlands*
11.4.3	Brotherhood of Breath	C	*Joy*
11.4.4	Spirits Rejoice	D	*Country Cooking*

[10]

QUESTION 12

Compare the Makgona Tsohle Band with the Soul Brothers. Consider instruments, style and relevant musical elements in your comparison. You may present your answer in table form. **[5]**

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QUESTION 13

Describe the style characteristics of ONE of the following artists/bands:

Zim Nqawana **OR** Sakhile **OR** Spirits Rejoice. **[5]**

QUESTION 14

List the style characteristics of kwela. **[5]**

QUESTION 15

Two female bands went on to become important exponents in the development of mbaqanga.

Write an essay in which you expand on this statement by discussing the role of ONE of these bands in the development of mbaqanga.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Contribution	4
Development of style characteristics	6
Albums/Hits	2
Logical presentation and structure of the essay	**3**
TOTAL	**15**

[15]

TOTAL SECTION D: 40

OR

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SECTION E: IAM

QUESTION 16

16.1 Answer the following questions by making a cross (X) in the appropriate block.

16.1.1 Which artist/band is NOT associated with mbaqanga?

Dolly Rathebe	Miriam Makeba	Simon Mahlathini	Philip Tabane

(1)

16.1.2 Which instrument does NOT belong in a mbaqanga band?

Guitar	Drum kit	Mbira	Keyboard

(1)

16.1.3 Which artist/band is NOT associated with maskandi?

Mfazomnyama	Ihashi Elimhlophe	Soul Brothers	Phuzekhemisi

(1)

16.1.4 Which artist/band is NOT associated with malombo?

Abbey Cindi	Cool Crooners	Julian Bahula	Philip Tabane

(1)

16.2 List the musical features in a typical maskanda song. (3)

16.3 Which instrument, not commonly found in other modern African styles, gives the distinctive sound to a mbaqanga band? (1)

16.4 Choose TWO of the following maskanda guitar styles and match them with the correct tuning. Write only the letter (A–C) next to the question numbers (16.4.1 to 16.43) in the ANSWER BOOK, e.g. 16.4.4 D.

STYLE		TUNING	
16.4.1	isiZulu	A	EBBC$^{\#}$F$^{\#}$G$^{\#}$
16.4.2	Isishameni	B	DADABD
16.4.3	Isimandolini	C	EADGBD

(2)
[10]

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QUESTION 17

With urbanisation traditional music changed.

Discuss the relevant changes and how they came about. **[5]**

QUESTION 18

Compare the style features of malombo and maskanda.

Draw the table below in your ANSWER BOOK and choose FIVE of the following features to include in your comparison.

ITEMS	MALOMBO	MASKANDA
Introduction		
Prominent instruments		
Lyrics		
Dance		
Tonality		
Praise poetry		
Influences		

[5]

QUESTION 19

Describe a typical drum performance in indigenous African music. **[5]**

QUESTION 20

Write an essay on isicathamiya by discussing the following aspects:

- ONE Zulu dance that influenced ukucothoza
- Style characteristics
- International popularity

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION
Name and description of dance style	**3**
Style characteristics	**7**
International popularity	**2**
Logical presentation and structure of the essay	**3**
TOTAL	**15**

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120

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