

Confidential



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

MAY/JUNE 2024

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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This question paper consists of 25 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 must 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	20		
	7	5		
	8	5		
	9	5		
	10	15		
SUBTOTAL		50		

OR

D: JAZZ	11	20		
	12	5		
	13	5		
	14	5		
	15	15		
SUBTOTAL		50		

OR

E: WAM	16	20		
	17	5		
	18	5		
	19	5		
	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
AND QUESTION 3.1 OR 3.2
AND QUESTION 4.1 OR 4.2.

QUESTION 1

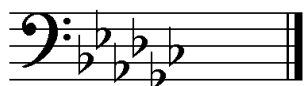
(25 minutes)

1.1 Add the correct time signature change below each asterisk (*).

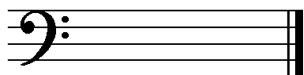


(2)

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

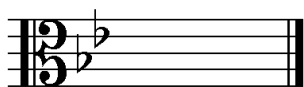


Answer:



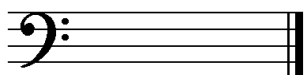
(1)

1.3 Write the augmented triad that appears diatonically in the harmonic minor with the given key signature. Write the triad in first inversion.



(1)

1.4 Write the minor triad found in a G major pentatonic scale.



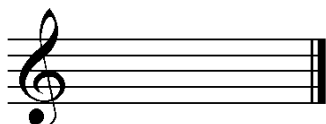
(1)



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

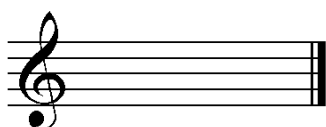


1.5.1 Write the inversion of the interval at (M) without key signature.



(1)

1.5.2 Change the interval at (N) to a compound augmented 2nd.



(1)

1.5.3 Name the rhythmic device used in bars 1 and 2.

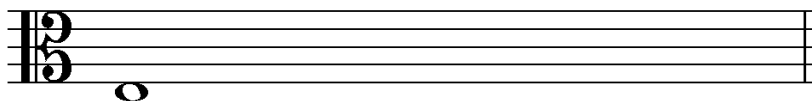
_____ (1)

1.5.4 Name the articulation sign used on the last note.

_____ (1)

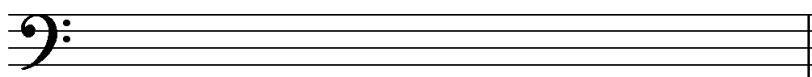
1.6 Write the following scales according to the given instructions.

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



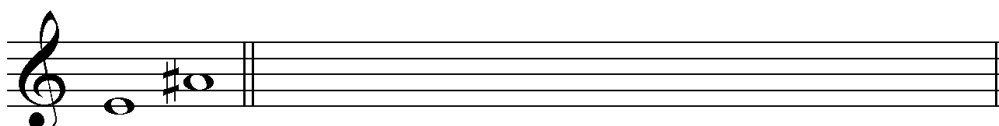
(2)

1.6.2 A descending Aeolian mode starting on F



(2)

1.6.3 An ascending harmonic minor scale in which the given tritone (augmented 4th) occurs



(2)

[15]



QUESTION 2

(25 minutes)

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Complete the opening below in sol-fa notation OR in staff notation to form a twelve-bar melody in ternary form for voice. Add dynamic indications at appropriate places. Do NOT add lyrics. Only use ONE notation system.

Doh is G

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

5

| | | |

9

| | | |

The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Form and cadential points	3	
Notation Sol-fa notation: rhythm and pitch indications Staff notation: beats per bar, note stems, grouping, spacing and accidentals	2	
Quality Suitability of range, performance indications and musicality	10	
TOTAL	15	

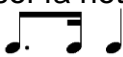
[15]

OR



2.2 Write an original twelve-bar melody in ternary form for any single-line melodic instrument or voice of your choice. Name the instrument or voice type and supply a suitable tempo indication. Add performance indications in appropriate places.

Use the following to construct a coherent melody:

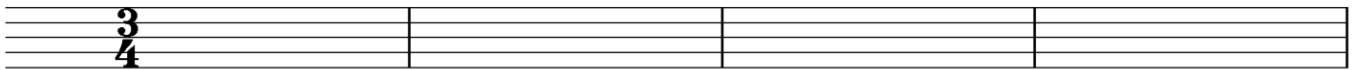
- Treble OR bass clef
- G major key signature
- Staff notation OR sol-fa notation (Do NOT add lyrics.)
- Rhythmic motif: 

Instrument/Voice type: _____

Tempo: _____

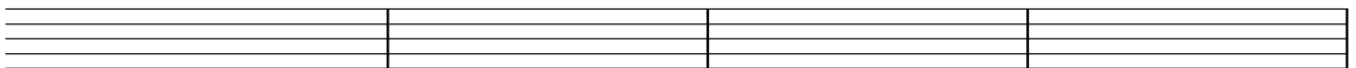
Doh is G

3/4



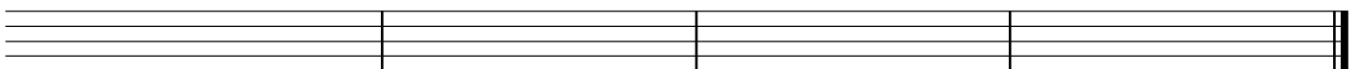
Sol-fa: | | | |

5



| | | |

9



| | | |

The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Form and cadential points	3	
Notation Sol-fa notation: rhythm and pitch indications Staff notation: beats per bar, note stems, grouping, spacing and accidentals	2	
Quality Suitability of range, performance indications, use of given rhythmic motif 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.

(Z)

3.1.1 Figure the chords at (a) to (g) on the score using Roman numerals, e.g. vii^{o6}/vii^{ob}. (7)

3.1.2 Name the cadence formed at (Z) and figure the chords on the score. (3)



3.1.3 Comment on the use of key(s) in bars 9 to 12.

(1)

3.1.4 Name the type of non-harmonic notes at (i) and (ii).

(i) _____

(ii) _____ (2)

3.1.5 Write the following non-harmonic notes at (iii) and (iv) on the score.
Use a quaver note value for your answer.

(iii) Upper auxiliary

(iv) Anticipation (2)
[15]

OR



3.2 Study the extract below and answer the questions.

The musical score is in 2/4 time, key of D major (one sharp). It consists of three systems of two staves each (treble and bass clef).
System 1: Measures 1-4. Labels (a) and (b) are above the first and second measures respectively. Labels (i) and (ii) are above the first and second notes of the third measure respectively.
System 2: Measures 5-8. Measure 5 is marked with a '5'. Label (c) is above the first measure, (d) above the second, and (e) above the third. Label (iii) is above the first note of the fourth measure.
System 3: Measures 9-12. Measure 9 is marked with a '9'. Label (f) is above the first measure, (g) above the second, (m) above the third, and (n) above the fourth. Label (Z) is below the fourth measure, spanning the last two notes of the measure.

3.2.1 Identify the chords at (a) to (g). Write chord symbols in the spaces provided above the staves, e.g. G/B. (7)

3.2.2 Name the cadence which is formed at (Z) and figure the chords at (m) and (n). (3)



3.2.3 Comment on the E^b note in bar 8.

_____ (1)

3.2.4 Name the type of non-harmonic notes at (i) and (ii).

(i) _____

(ii) _____ (2)

3.2.5 Write the following non-harmonic notes at (iii) and (iv) on the score.
Use a quaver note value for your answer.

(iii) Suspension

(iv) Passing note (2)
[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 (2)
- Dominant seventh chord (1)
- Harmonic realisation of the given figuring (1)

I^6

The harmonisation will be marked according to the criteria below.

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

[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 (2)
- ii – V – I progression (3)
- At least ONE 'sus chord' (chord with a suspension) (1)
- An 11th chord at the asterisk (*) (1)

D⁶ * E⁷/G[#]

5 C[#]m⁷(b5)

The answer will be marked according to the criteria below.

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

[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 SAMRO collects performance royalties when a musical work is ...

- A broadcast on television or radio.
- B synchronised in a film.
- C performed in public.
- D All the above-mentioned (1)

5.1.2 Copyright is violated when ...

- A someone copies an album purchased by a friend.
- B music is played at a private house party.
- C a restaurant pays for a licence to play music in the background.
- D None of the above-mentioned (1)

5.1.3 Which ONE of the following makes a musical work eligible for copyright in South Africa?

- A It has to be original and include a substantial amount of lyrics or music.
- B The work must be written down or recorded.
- C The creator of the work must be a citizen or resident of the Republic of South Africa.
- D All the above-mentioned (1)

5.1.4 Which ONE of the following is NOT a function of a record label?

- A Provides the finance to make a record
- B Produces sound recordings
- C Partners, composers and lyricists to create a commercial product
- D Promotes both the recording and brand of the artist (1)



- 5.2 Give ONE word or term for each description below, e.g. 5.2.4 Music industry.
- 5.2.1 The process through which a musical work develops with the involvement of various roleplayers in order to become freely available (1)
 - 5.2.2 When music is played back on a mobile device through the digital delivery of audio and video (1)
 - 5.2.3 When a musical work with copyright is sold without permission from the owner (1)
- 5.3 Who benefits from needle-time rights and when is it put into effect? (2)
- 5.4 Which right will enable an owner of a musical work to receive royalties when someone else is sampling a segment from it? (1)
- 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 Ukucotoza is a ...

- A hard stomping indlamu dance.
- B soft cat-like dance.
- C snake-like vhaVenda dance/Domba.
- D None of the above-mentioned (1)

6.1.2 Which fact is TRUE about the song *Melodi Yalla Pitseng*?

- A It is sung a cappella throughout.
- B It starts with voices only.
- C It uses the I–V–IV–I chord progression.
- D Organ sound features predominantly. (1)

6.1.3 Which of the following would you expect in an African music performance?

- A Repetition
- B Polyrhythms
- C Improvisation
- D All the above-mentioned (1)

6.1.4 Which ONE of the following instruments is a chordophone?

- A Mbira
- B Moropa
- C Lesiba
- D Umakhweyana (1)

6.1.5 G Aeolian mode is also known as ...

- A G Mixolydian mode.
- B G Dorian mode.
- C G natural minor scale.
- D G multi-modal scale. (1)



- 6.2 Choose FOUR items in COLUMN A and match EACH with a statement in COLUMN B. Write only the letter (A–G) next to the question numbers (6.2.1 to 6.2.5), e.g. 6.2.6 H.

COLUMN A	COLUMN B
6.2.1 <i>Melodi Yalla Pitseng</i>	A a dance and guitar tuning style
6.2.2 Call and response	B kwela cyclic progression
6.2.3 Guitar	C form in isicathamiya
6.2.4 Crepitation	D Soul Brothers
6.2.5 Isishameni	E lead instrument in maskanda
	F vocal effects used to create excitement or show approval in a performance
	G Simon 'Mahlathini' and the Mahotella Queens

(4 x 1) (4)

- 6.3 Describe the song *Wamuhle*. (3)

- 6.4 Explain how the following terms are used in isicathamiya:

6.4.1 Ukwakha (1)

6.4.2 Ivulindlela (1)

6.4.3 Izigqi (1)

6.4.4 Ukubasa (1)



6.5 Which group of instruments would you typically expect to find in the following styles? Write the group number next to the question numbers (6.5.1 and 6.5.2), e.g. 6.5.3 Group 4.

6.5.1 Mbaqanga

GROUP 1	GROUP 2	GROUP 3
Drum kit Guitar Organ Saxophone	Drum kit Cello Organ Saxophone	Drum kit Uhadi Organ Saxophone

(1)

6.5.2 Kwela

GROUP 1	GROUP 2	GROUP 3
Guitar Organ Saxophone Djembe	Guitar Penny whistle Saxophone Drum kit	Guitar Penny whistle Trumpet Drum kit

(1)

6.6 Identify the artist/band of the extract below.

Doh is C

(1)

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

Doh is G

(1)

[20]



QUESTION 7

7.1 Describe the kwela music style. (4)

7.2 Explain ONE way in which the word 'kwela' may have been used in the past. (1)
[5]

QUESTION 8

Motivate why the song *Umama* is a typical example of maskanda. [5]

QUESTION 9

Discuss the role of the master drummer during a drumming performance. [5]

QUESTION 10

Philip Tabane adapted the indigenous ritual malombo into a popular musical domain.

Expand on this statement by discussing Philip Tabane's contemporary malombo style. Refer to context, instrumentation, vocal style, techniques and praise poetry.

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
Context	2
Instrumentation	6
Vocal style, techniques and praise poetry	4
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) in the ANSWER BOOK, e.g. 11.1.6 E.

- 11.1.1 Which instrument does NOT belong to the rhythm section of a typical big band?
- A Bongo drums
 - B Baritone saxophone
 - C Electric drum kit
 - D Acoustic bass
- (1)
- 11.1.2 A scale without any semitones is a ...
- A gypsy scale.
 - B pentatonic scale.
 - C bebop scale.
 - D None of the above-mentioned
- (1)
- 11.1.3 Which of the following styles is/are associated with African jazz?
- A Ghoema
 - B Kwela
 - C Marabi
 - D All the above-mentioned
- (1)
- 11.1.4 Zim Ngqawana's music ...
- A fuses amaZulu and amaXhosa music elements with modern jazz.
 - B often has an atonal and free tonality.
 - C contains influences of funk, samba and Norwegian folk-music.
 - D All the above-mentioned
- (1)
- 11.1.5 A South African jazz style that originated from ragtime is ...
- A bebop.
 - B Cape jazz.
 - C marabi.
 - D mbaqanga.
- (1)



11.2 Choose FIVE items in COLUMN A and match EACH with the correct item in COLUMN B. Write only the letter (A–G) next to the question numbers (11.2.1 to 11.2.5), e.g. 11.2.6 H.

COLUMN A		COLUMN B	
11.2.1	Repeated motive	A	I–IV–I ⁶ ₄ –V
11.2.2	New material over a set progression	B	riff
11.2.3	Repetitive progression	C	AABA
11.2.4	Song form	D	improvisation
11.2.5	Cadential progression	E	ii–V–I
		F	ABACA
		G	sequence

(5 x 1) (5)

11.3 Motivate why Chris McGregor's music can be viewed as progressive jazz. (2)

11.4 Describe the music style of The Flying Jazz Queens. (2)

11.5 Name ONE artist who developed a typical Cape jazz sound by imitating the Kaapse Klopse saxophone sound. (1)

11.6 Identify TWO features of melody in typical Cape jazz music. (2)

11.7 Which group of instruments would you expect to find in Cape jazz? Write the group number next to the question number, e.g. 11.7 Group 4.

GROUP 1	GROUP 2	GROUP 3
Drum kit Bass Piano Saxophone	Drum kit Cello Organ Saxophone	Drum kit Bass Keyboard Trombone

(1)

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

Doh is Bb

(1)

11.9 Identify the band that you associate with the extract below.

Doh is C

(1)

[20]



QUESTION 12

The Jazz Epistles made an important contribution to the South African jazz scene in the 1950s. Describe the characteristics of their style. Name ONE album/song and ONE member of the group.

[5]**QUESTION 13**

Discuss Feya Faku's background and the characteristics of his music. Include the title of ONE album/song.

[5]**QUESTION 14**

Discuss the origin and the instrumentation of mbaqanga. Refer to *Umjomela* by Makgonatsohle Band in your answer.

[5]**QUESTION 15**

Kwela is a music style that developed in the 1950s with its roots in various styles.

Expand on this statement by discussing the typical characteristics of kwela. Refer to *Banana ba Rustenburg* by Spokes Mashiyane 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
Characteristics of kwela	6
Reference to <i>Banana ba Rustenburg</i>	6
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 Rondo is a piece ...

- A in three sections where the first section returns at the end.
- B with a refrain that returns after each contrasting section.
- C where all sections are in the same key.
- D which has a similar structure to a minuet and trio. (1)

16.1.2 Which information is NOT true about Beethoven's *Pastoral Symphony*?

- A The first movement is built on a motivic theme.
- B *Symphony No. 6 in F major Op. 86.*
- C The second movement is in sonata form.
- D The last movement is in sonata-rondo form. (1)

16.1.3 *Fermata* is a music term used for ...

- A tempo.
- B dynamics.
- C texture.
- D None of the above-mentioned (1)

16.1.4 Woodwinds are instruments that produce sound by means of ...

- A a vibrating membrane.
- B vibrating strings.
- C valves.
- D a vibrating column of air. (1)

16.1.5 Minuet and trio is often found in the ... movement of a Classical symphony.

- A first
- B second
- C third
- D None of the above-mentioned (1)



- 16.2 Choose FIVE items regarding form in COLUMN A and match EACH with the correct term in COLUMN B. Write only the letter (A–G) next to the question numbers (16.2.1 to 16.2.5), e.g. 16.2.6 H.

COLUMN A		COLUMN B	
16.2.1	A rounding-off section in sonata form	A	motif
16.2.2	The end of a phrase	B	coda
16.2.3	The smallest compositional unit	C	introduction
16.2.4	Opening section before the main melody is stated	D	cadence
16.2.5	A passage that links one theme to another	E	bridge
		F	bar
		G	development

(5 x 1) (5)

- 16.3 Answer the following questions about *The Magic Flute*.

16.3.1 What is the function of a chorus in an opera? (1)

16.3.2 Name the title of the aria that contains a chorus section and the character who sings this aria. (2)

- 16.4 Define the term *programme music*. (2)

- 16.5 Explain TWO ways in which Beethoven used programmatic elements in his *Pastoral Symphony*. (2)

- 16.6 Name ONE woodwind instrument that is found in a Classical orchestra but NOT in a Baroque orchestra. (1)

- 16.7 Give the form type and key of *The Hebrides* by Mendelssohn. (2)
[20]

QUESTION 17

Describe the exposition as used in sonata form. **[5]**

QUESTION 18

- 18.1 Describe the structure of Beethoven's *Pastoral Symphony*. (4)

- 18.2 What is the tempo indication of the last movement of Beethoven's *Symphony No. 6 in F major*? (1)
[5]



QUESTION 19

Mendelssohn is viewed as a Classical-Romantic composer whose style incorporates elements of formal balance and imagery.

Discuss how these elements are illustrated in *The Hebrides* by referring to the instrumentation and how the atmosphere is conveyed.

[5]

QUESTION 20

The Magic Flute by Mozart is an opera in typical Classical style.

Expand on this statement by discussing the opera type as well as the Classical characteristics of this opera as found in the aria *Der Vogelfänger bin ich ja*.

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
Opera type	5
Classical characteristics in <i>Der Vogelfänger bin ich ja</i>	7
Logical presentation and structure of the essay	3
TOTAL	15

[15]

TOTAL SECTION E: 50
GRAND TOTAL: 120



