



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1  
NOVEMBER 2023

**MARKS: 120**

**TIME: 3 hours**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**This question paper consists of 26 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
<b>A: THEORY OF MUSIC (COMPULSORY)</b>	1	15		
	2	15		
	3	15		
	4	15		
<b>SUBTOTAL</b>		<b>60</b>		

**AND**

<b>B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)</b>	5	10		
<b>SUBTOTAL</b>		<b>10</b>		

**AND**

<b>C: IAM</b>	6	20		
	7	5		
	8	5		
	9	5		
	10	15		
<b>SUBTOTAL</b>		<b>50</b>		

**OR**

<b>D: JAZZ</b>	11	20		
	12	5		
	13	5		
	14	5		
	15	15		
<b>SUBTOTAL</b>		<b>50</b>		

**OR**

<b>E: WAM</b>	16	20		
	17	5		
	18	5		
	19	5		
	20	15		
<b>SUBTOTAL</b>		<b>50</b>		

<b>GRAND TOTAL</b>		<b>120</b>		
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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**

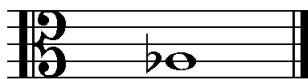
**(25 minutes)**

1.1 Add the correct time signature at each asterisk (\*) indicated below.



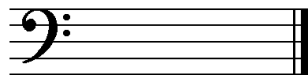
(2)

1.2 Complete a major triad in close position above the given root note.



(1)

1.3 Write a diminished triad in first inversion that appears diatonically in the D harmonic minor scale. Use accidentals instead of a key signature.



(1)

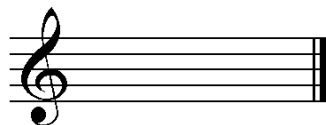
1.4 Study the extract below and answer the questions that follow.



1.4.1 Name the inversion of the interval at (M) according to type and distance.

(1)

1.4.2 Write the interval at (N) as a compound diminished 5<sup>th</sup>. Use semibreves.



(1)

1.4.3 Name ONE articulation indication used in this extract.

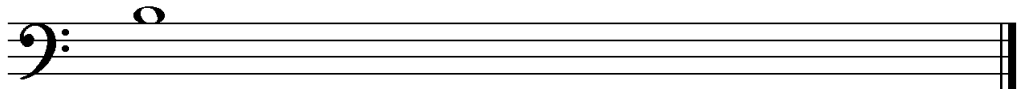
\_\_\_\_\_ (1)

1.4.4 Give the Italian term for the sign above the last note.

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

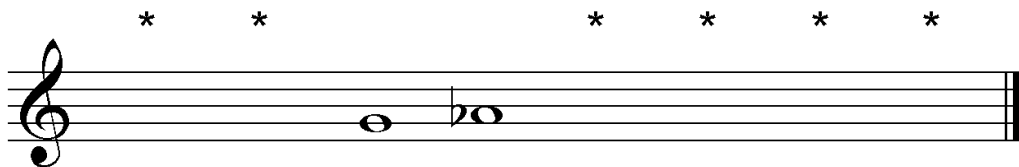
1.5 Write the scales below according to the given instructions.

1.5.1 A descending blues scale starting on the given note



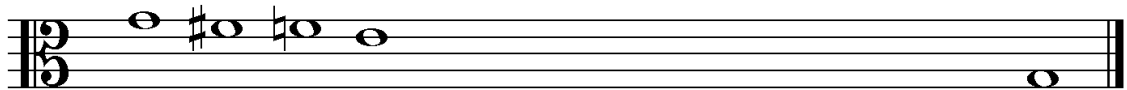
\_\_\_\_\_ (2)

1.5.2 Fill in the missing notes under the asterisks (\*) to complete a major scale starting and ending on the dominant. Do NOT use a key signature.



\_\_\_\_\_ (3)

1.6 Complete the following descending chromatic scale:



\_\_\_\_\_ (2)  
[15]

**QUESTION 2**

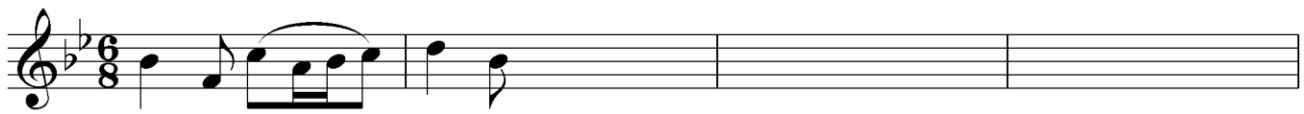
**(25 minutes)**

**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. 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
<b>Form and cadential points</b>	3	
<b>Correctness</b> Beats per bar, note stems, grouping, spacing and accidentals	2	
<b>Quality</b> Suitability of instrument, tempo, articulation, dynamics, musicality	10	
<b>TOTAL</b>	<b>15</b>	

[15]

**OR**

2.2 Complete the opening below in sol-fa notation OR in staff 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. Use only ONE notation system.

Voice type: \_\_\_\_\_

Tempo: \_\_\_\_\_

Doh is Bb

5

9

The melody will be marked according to the criteria below.

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

[15]

**QUESTION 3**

**(10 minutes)**

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract below and answer the questions.

(a) (i) (b)

4 (c) (d) (ii)

7 (e) (f) (iii) (g)

10 (iv)

(Z)



- 3.1.1 Figure the chords at (a) to (g) on the score using Roman numerals, e.g.  $\text{vii}^{\text{o6}}/\text{vii}^{\text{ob}}$ . (7)
- 3.1.2 Name the cadence formed at (Z) and figure the chords on the score. (3)
- 
- 3.1.3 Comment on the bass line in bars 1 to 3<sup>3</sup>. (1)
- 
- 3.1.4 Name the type of non-harmonic notes at (i) to (iv). (4)
- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_
- (iii) \_\_\_\_\_
- (iv) \_\_\_\_\_
- [15]**

**OR**

3.2 Study the extract below and answer the questions.

The image shows a musical score extract in 2/4 time, marked with a common time signature (C). The score is divided into three systems. The first system consists of four measures, with labels (a), (b), and (c) placed below the first three measures. The second system starts at measure 5 and contains five measures, with labels (d), (e), (ii), (iii), (f), and (g) placed below. The third system starts at measure 9 and contains four measures, with labels (m), (n), (iv), and (z) placed below. The score includes a vocal line (treble clef) and a piano accompaniment (grand staff). Various musical features are highlighted with brackets and labels: (a) and (b) are chords in the piano part; (c) and (i) are notes in the vocal line; (d) and (e) are chords in the piano part; (ii) and (iii) are notes in the vocal line; (f) and (g) are chords in the piano part; (m) and (n) are notes in the vocal line; (iv) is a chord in the piano part; and (z) is a phrase in the piano part.

- 3.2.1 Identify the chords at (a) to (g). Write the 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 write the chord symbols at (m) and (n). (3)
- 
- 3.2.3 Comment on the use of the E<sup>b</sup> in bar 8. (1)
- 
- 
- 3.2.4 Name the type of non-harmonic notes at (i) to (iv). (4)
- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_
- (iii) \_\_\_\_\_
- (iv) \_\_\_\_\_
- [15]**

**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. Harmonise in crotchets (use a minim in bar 4) and demonstrate the following:

- Passing second inversion ( $\frac{6}{4}$ ) progression (3)
- Cadential second inversion ( $\frac{6}{4}$ ) progression (2)
- Interrupted cadence (2)
- Dominant seventh chord (1)

vii<sup>o6</sup>

$\frac{6}{4}$

The harmonisation will be marked according to the criteria below.

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

**[15]**

**OR**

4.2 Complete the sixteen-bar piece below by adding suitable harmonic material. Continue in the style suggested by the given material in bar 1. Include the following:

- Harmonic realisation of the given chord symbols (4)
- ii – V – I progression in D (3)
- At least ONE 'sus' chord (chord with suspension) (1)
- A 13<sup>th</sup> chord (1)

F#min<sup>7b5</sup>

D<sup>9</sup>

G<sup>7/B</sup> Em<sup>7</sup>

13

The answer will be marked according to the criteria below.

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

**[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 5.1.5), e.g. 5.1.6 E.

- 5.1.1 Parties who benefit from needletime rights are ...
- A composers.
  - B producers.
  - C session artists.
  - D All the above-mentioned
- (1)
- 5.1.2 Which ONE of the following is NOT a function of SAMRO?
- A SAMRO collects licence fees.
  - B SAMRO pays royalties to composers.
  - C SAMRO arranges funerals for its members.
  - D SAMRO organises music competitions.
- (1)
- 5.1.3 Royalties are ...
- A payments made to a composer of a song performed in public.
  - B collected by licensing agencies.
  - C paid to a legal beneficiary of a composer up to fifty years after the composer's death.
  - D All the above-mentioned
- (1)
- 5.1.4 SAMPRA administers ...
- A performance rights.
  - B mechanical rights.
  - C human rights.
  - D needletime rights.
- (1)
- 5.1.5 A licence fee for the playing of background music is NOT paid by ...
- A schools and hospitals.
  - B prisons.
  - C restaurants and malls.
  - D private homes.
- (1)

- 5.2 Name FOUR steps in the value chain before an instrumental piece of music is distributed. (2)
- 5.3 Explain the difference between members of CAPASSO and those of a recording company, e.g. EMI. (1)
- 5.4 Name TWO exclusive rights that copyright owners have regarding their own work. (2)

**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 Which ONE of the following instruments can produce two or more different notes at the same time?

- A Djembe
  - B Dinaka
  - C Lesiba
  - D Mbira
- (1)

6.1.2 With which ONE of the following items is maskanda associated?

- A Amahubo
  - B Organ sound
  - C A cappella
  - D Ukucothoza
- (1)

6.1.3 Which statement best defines polyrhythm?

- A The simultaneous combination of contrasting rhythms
  - B A drummer moving rhythmically between the pitches of a drum
  - C A combination of note values in a rhythmic composition
  - D A combination of different pitches in a music composition
- (1)

6.1.4 Homophony is an element associated with ...

- A tonality.
  - B texture.
  - C timbre.
  - D None of the above-mentioned
- (1)

6.1.5 Which scale is typically used in indigenous African music?

- A Pentatonic scale
  - B Whole-tone scale
  - C Chromatic scale
  - D All the above-mentioned
- (1)

6.2 Define the following terms:

- 6.2.1 Amantombazane in maskanda (1)
- 6.2.2 Malombo music (1)
- 6.2.3 Crepitation (1)

6.3 Select TWO terms from the list below that best describe Spokes Mashiyane's *Banana Ba Rustenburg*:

- Izihlabo
- Kwela
- Izibongo
- Swing
- Overtones
- Umgqashiyo (2)

6.4 Describe the characteristics of ONE of the dances below. Write down the name of the dance.

Refer to the following: cultural origin, description of dance, context and the name of an instrument.

- Tshikona
- Borankana
- Muchongolo
- Mohobelo
- Isitshikitsha
- Indlamu
- Dinaka
- Sibhaca (4)

6.5 Explain the spiritual role of music in African ceremonies. (3)

6.6 Choose a feature of kwela in COLUMN B that matches the element in COLUMN A. Write only the letter (A–G) next to the question numbers (6.6.1 to 6.6.3) in the ANSWER BOOK, e.g. 6.6.4 H.

COLUMN A		COLUMN B	
6.6.1	Melody	A	I-IV-I-V
6.6.2	Harmonic progression	B	Bass line plays the melody
6.6.3	Rhythm	C	I-IV-V-IV
		D	Short repetitive motives
		E	Straight beat
		F	Shuffle rhythm
		G	Melorhythms

(3)  
[20]



**QUESTION 10**

Mbaqanga is a music style that developed as a result of changes in the political, social and cultural climate.

Expand on this statement by discussing how these changes influenced the development of mbaqanga. Refer to the political, social and cultural background, as well as the relevant musical influences. Name ONE artist/band and ONE song.

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.

<b>CRITERIA</b>	<b>MARK ALLOCATION</b>
Political, social and cultural background	5
Musical influences	5
Artist/Band and song	2
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[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 scale is typically used in jazz music?
- A Pentatonic scale
  - B Blues scale
  - C Major scale
  - D All the above-mentioned (1)
- 11.1.2 Which instrument is NOT typically part of a big band?
- A Oboe
  - B Trombone
  - C Drum kit
  - D Saxophone (1)
- 11.1.3 Which statement best defines polyrhythm?
- A The simultaneous combination of contrasting rhythms
  - B A drummer moving rhythmically between the pitches of a drum
  - C A combination of note values in a rhythmic composition
  - D A combination of different pitches in a music composition (1)
- 11.1.4 Homophony is an element associated with ...
- A tonality.
  - B texture.
  - C timbre.
  - D None of the above-mentioned (1)
- 11.1.5 Which ONE of the following items is NOT associated with kwela?
- A Straight rhythms
  - B Primary chords
  - C Improvisation
  - D Cyclic harmony (1)

- 11.2 Describe the following terms:
- 11.2.1 Cyclic chords
- 11.2.2 Ragtime rhythm
- 11.2.3 Swing rhythm (3)
- 11.3 Select TWO items that best describe Miriam Makeba's *Lakutshon' Ilanga*:
- Bossa Nova
  - Ballad
  - A cappella
  - Slow shuffle-like rhythm
  - Bebop
  - Busking (2)
- 11.4 Answer the following questions regarding The Jazz Epistles:
- 11.4.1 Name TWO members of this band and name the instrument that EACH played. (2)
- 11.4.2 Name the style of music for which The Jazz Epistles became known. (1)
- 11.4.3 Name the album which they are famous for and state its importance in South African jazz history. (2)
- 11.5 Comment on the personal sound of Feya Faku's music. (2)
- 11.6 Choose a feature of kwela in COLUMN B that matches the element in COLUMN A. Write only the letter (A–G) next to the question numbers (11.6.1 to 11.6.3) in the ANSWER BOOK, e.g. 11.6.4 H.

COLUMN A		COLUMN B	
11.6.1	Melody	A	I-IV-I-V
11.6.2	Harmonic progression	B	Bass line plays the melody
11.6.3	Rhythm	C	I-IV-V-IV
		D	Short repetitive motifs
		E	Straight beat
		F	Shuffle rhythm
		G	Melorhythms

(3)  
[20]

**QUESTION 12**

The following extract was composed by Abdullah Ibrahim:

12.1 Identify the composition. (1)

12.2 Explain how this extract is used in the piece identified in QUESTION 12.1. (4)  
[5]

**QUESTION 13**

Discuss the origin and instrumentation of marabi. [5]

**QUESTION 14**

Explain how harmony and rhythm are used in mbaqanga. [5]

**QUESTION 15**

The Brotherhood of Breath was a big band created by Chris McGregor at the end of the 1960s while he was in exile.

Expand on this statement by discussing how this band both conformed to and deviated from the style of a traditional big band. Refer to style, instrumentation and the role of improvisation in your answer. Explain how these characteristics manifested in the composition *Mra*.

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
Style	4
Instrumentation	2
The role of improvisation	2
<i>Mra</i>	4
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

[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 Another term for the word contrapuntal is ...

- A monophonic.
- B homophonic.
- C heterophonic.
- D polyphonic. (1)

16.1.2 Which ONE of the following is an example of compound form?

- A Scherzo and trio
- B Sonata form
- C ABA form
- D Twelve-bar blues (1)

16.1.3 Choose the term that describes mood:

- A Tranquillo
- B Presto
- C Allegretto con moto
- D None of the above-mentioned (1)

16.1.4 Which instrument is NOT part of a string quartet?

- A Second violin
- B Double bass
- C Viola
- D None of the above-mentioned (1)

16.1.5 Transposition involves a change of ...

- A key.
- B dynamics.
- C note values.
- D rhythm. (1)

16.2 Define the following terms:

16.2.1 Melodic sequence (1)

16.2.2 Trio ensemble (1)



- 16.3 Choose TWO terms from the list below that best describe Papageno's aria *Der Vogelfänger bin ich ja* from *The Magic Flute* by Mozart.
- Attacca
  - Giocoso
  - Risoluto
  - Scherzando
  - Rubato
  - Grave
- (2)
- 16.4 Answer the following questions on opera:
- 16.4.1 Who were the founders of opera? (1)
- 16.4.2 Name ONE of the first composers of opera. (1)
- 16.4.3 Name the country where this genre originated. (1)
- 16.5 Indicate the keys of the different sections of the *Hebrides Overture* by Mendelssohn:
- 16.5.1 Exposition of the first theme (1)
- 16.5.2 Exposition of the second theme (1)
- 16.5.3 Recapitulation of the second theme (1)
- 16.6 Explain the main difference between *abstract music* and *programme music*. (2)
- 16.7 Answer the following questions on the minuet and trio form:
- 16.7.1 Name the overall form type. (1)
- 16.7.2 What is the key relationship between the minuet and the trio? (2)
- [20]**

**QUESTION 17**

The following extract is sung by Tamino in *The Magic Flute* by Mozart:

Doh is Eb

- 17.1 Give the title of the aria. (1)
- 17.2 Explain how the specific mood is created by the musical features of this aria. (4)  
[5]

**QUESTION 18**

Discuss the origin and orchestration of the *Hebrides Overture* by Mendelssohn. [5]

**QUESTION 19**

Compare Mozart's overture to *The Magic Flute* to Mendelssohn's *Hebrides Overture*. Refer to context and form. [5]

**QUESTION 20**

Beethoven's *Symphony No. 6 in F major Op. 68* does not conform to the model of a typical Classical symphony.

Expand on this statement by discussing Beethoven's contribution to the development of the symphony. Refer to form and structure, orchestration and programmatic features.

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
Form and structure	4
Orchestration	4
Programmatic features	4
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

[15]

**TOTAL SECTION E: 50**  
**GRAND TOTAL: 120**

