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

## SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

**MUSIC P1**

**2023**

**MARKS: 120**

**TIME: 3 hours**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**This question paper consists of 23 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 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>		

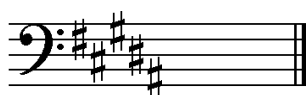
<b>GRAND TOTAL</b>		<b>120</b>		
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**SECTION A: THEORY OF MUSIC (COMPULSORY)****(90 minutes)****SECTION A must be answered on the QUESTION PAPER.**

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

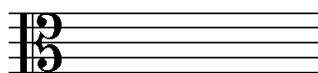
**QUESTION 1****(25 minutes)**

- 1.1 Identify TWO keys with the following key signature.



(2)

- 1.2 Write the key signature of D<sup>b</sup> major in the given clef.



(1)

- 1.3 Change the lower note to form a diminished fourth interval.



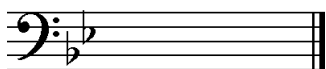
(1)

- 1.4 Name the inversion of the interval below.



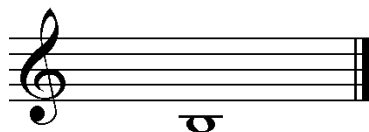
(1)

- 1.5 Write a diminished triad found in the given major key.



(1)

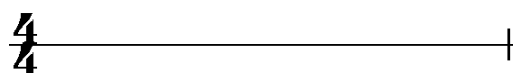
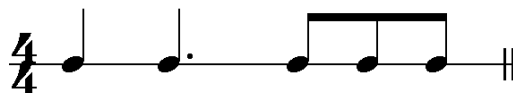
- 1.6 Write a major triad in second inversion on the given note.



(1)

- 1.7 Improve the grouping in the following TWO extracts.

1.7.1



(1)

1.7.2



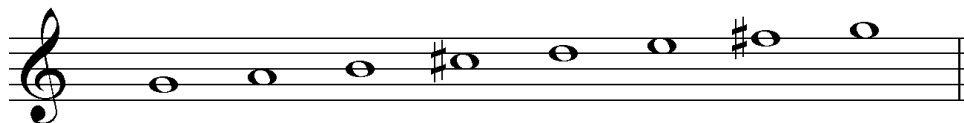
(1)

- 1.8 The time signature changes in the extract below. Insert the correct time signatures at each of the asterisks (\*) in the extract below.



(2)

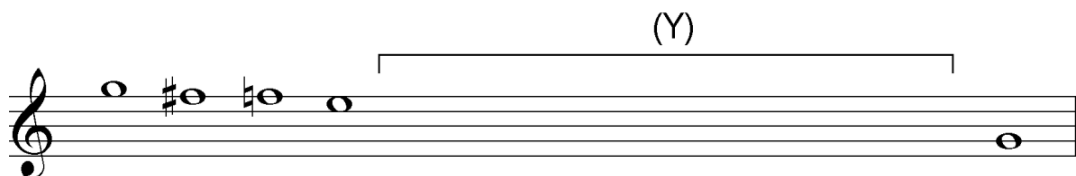
- 1.9 Indicate the semitones and name the following mode.



Mode: \_\_\_\_\_

(2)

- 1.10 Add EIGHT notes at (Y) to form a descending chromatic scale.



(2)

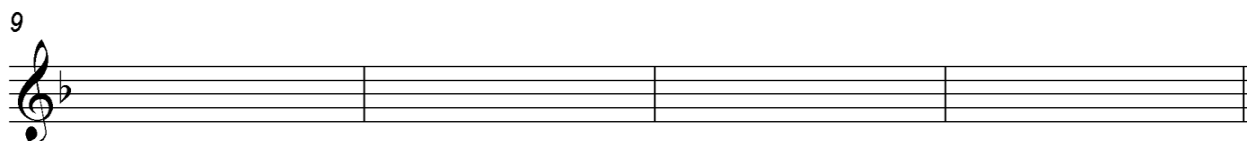
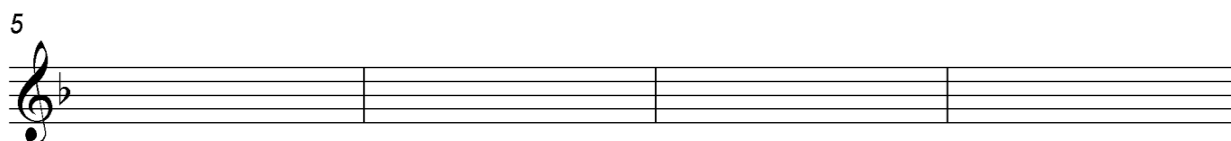
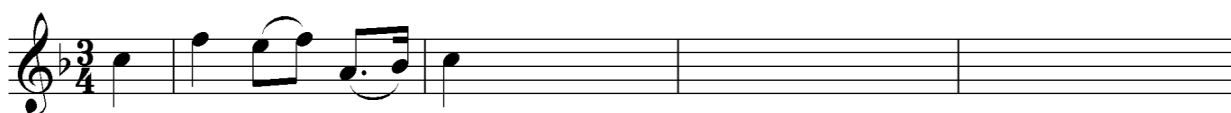
[15]

**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 in 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 F

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, dynamics, 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 and answer the questions.

The musical score extract is in 4/4 time and the key of D major (indicated by two sharps). It consists of three systems of staves. The first system contains measures 1-4, the second system contains measures 5-8, and the third system contains measures 9-10. Various musical features are labeled with letters (a) through (h) and Roman numerals (i) through (iv). Brackets indicate specific intervals or groups of notes. A 'Z' symbol is present at the end of the third system.

- 3.1.1 Figure the chords at (a) to (h) on the score using Roman numerals, e.g. iii6/iiib. (8)
- 3.1.2 Name the key and the cadence which is formed at (Z). (2)
- \_\_\_\_\_
- 3.1.3 What is unusual about the chord at QUESTION 3.1.3? (1)
- \_\_\_\_\_
- \_\_\_\_\_
- 3.1.4 Name the types of non-chordal notes at (i) to (iv). (4)
- (i) \_\_\_\_\_
- (ii) \_\_\_\_\_
- (iii) \_\_\_\_\_
- (iv) \_\_\_\_\_
- [15]**

**OR**

3.2 Study the extract and answer the questions.

(a) (b) (c) (d)

(i)

(e) (f)

(ii) (iv) 3

(iii)

(g) (h)

6

Z

3.2.1 Identify the chords (a) to (h) and write the chord symbols in the spaces provided above the staves, e.g. C/E. (8)

3.2.2 Name the key and the chord progression (cadence) which is formed at (Z). (2)

3.2.3 Comment on the bass line in bars 1 to 4.

---

---

(1)

3.2.4 Name the types of non-chordal notes at (i) to (iv).

(i) \_\_\_\_\_

(ii) \_\_\_\_\_

(iii) \_\_\_\_\_

(iv) \_\_\_\_\_

(4)

**[15]**

**QUESTION 4****(30 minutes)****Answer EITHER QUESTION 4.1 OR QUESTION 4.2.**

- 4.1      4.1.1      Demonstrate the use of a second inversion cadential chord to embellish a plagal cadence.

**(3)**

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

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
<b>Correctness</b> Notation, doubling, spacing, voice leading	11	
<b>Chord progression</b> Choice of chords, correct use of cadence	9	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity	4	
<b>TOTAL</b>	<b>(24 ÷ 2) = 12</b>	

**(12)  
[15]****OR**

- 4.2 4.2.1 Complete the harmonic progression below by filling in chords in the bass part. Use minims.

F#m<sup>7b5</sup>                      B<sup>7</sup>/F#                      E<sup>m7</sup>

(3)

- 4.2.2 Complete the piece below by adding suitable harmonic material. Continue in the style suggested by the given material in bars 1 and 2.

**Swing**

The answer will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
<b>Correctness</b> Notation, spacing, voicing	11	
<b>Chord progression</b> Choice of chords, correct use of cadence	9	
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity	4	
<b>TOTAL</b>	(24 ÷ 2) = 12	

(12)  
[15]  
60

**TOTAL SECTION A:**

**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 Role players in the music industry include ...
- A publishing companies and SAMRO.
  - B recording companies and marketing agencies.
  - C lyricists and song writers.
  - D All the above-mentioned (1)
- 5.1.2 An example of a collection agency in South Africa is ...
- A SONY.
  - B CAPASSO.
  - C Universal Royalty Association.
  - D All the above-mentioned (1)
- 5.1.3 SAMRO administers ...
- A performing rights.
  - B mechanical rights.
  - C needletime rights.
  - D None of the above-mentioned (1)
- 5.1.4 Copyright ensures that a composer is paid when his composition is legally ...
- A arranged.
  - B recorded.
  - C distributed.
  - D All the above-mentioned (1)
- 5.1.5 Royalties are payments made to a ...
- A proof-reader when music is published.
  - B studio artist when music is distributed freely.
  - C recording artist when music is broadcast.
  - D music publisher when music is advertised. (1)
- 5.2 5.2.1 Explain the difference between *mechanical* and *needletime* rights. (2)
- 5.2.2 Give the name of ONE organisation in South Africa responsible for administering mechanical rights and ONE for needletime rights. (2)
- 5.3 Name ONE digital music platform. (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 Which band was formed by David Masekela and Zenzile Mchunu?
- A Malombo Jazz Men  
B Soul Brothers  
C Thee Legacy  
D Makgonatsohle Band (1)
- 6.1.2 To which style of music does mqgashiyo refer?
- A Mbaqanga  
B Kwela  
C Isicathamiya  
D Malombo (1)
- 6.1.3 Which ONE of the following is the typical harmonic progression of kwela?
- A I–IV–I<sup>6</sup><sub>4</sub>–V  
B V–IV–I–V  
C IV–I<sup>6</sup><sub>4</sub>–V–I  
D All the above-mentioned (1)
- 6.1.4 Which ONE of the following scales is typically found in indigenous African music?
- A Chromatic scale  
B Major scale  
C Pentatonic scale  
D Blues scale (1)
- 6.1.5 Which ONE of the following instruments is NOT an idiophone?
- A Mbira  
B Kora  
C Xylophone  
D Cowbell (1)



- 6.2 Explain the following with regard to indigenous African music:
- 6.2.1 Melorhythm (1)
- 6.2.2 Divinity (1)
- 6.2.3 Ikati (1)
- 6.3 Briefly describe a typical harmonic feature of indigenous African music. (1)
- 6.4 Discuss drumming in traditional African music. Focus on the following contexts:
- 6.4.1 The role of the master drummer (3)
- 6.4.2 Drumming as an accompaniment to dance (2)
- 6.5 Indicate whether the following statements are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (6.5.1 and 6.5.2).
- 6.5.1 African music is mostly cyclical with multiple entries (1)
- 6.5.2 African choral music is usually accompanied by piano (1)
- 6.6 Choose TWO instruments from COLUMN B that match TWO dances in COLUMN A. Write only the letter (A to I) next to the question numbers (6.6.1 to 6.6.9) in the ANSWER BOOK, e.g. 6.6.10 J.

COLUMN A		COLUMN B	
6.6.1	Tshikona	A	dithopana
6.6.2	Borankana	B	mbila mutondo
6.6.3	Muchongolo	C	matlawana
6.6.4	Mohobelo	D	ingulule
6.6.5	Isitshikitsha	E	xitende
6.6.6	S'bhaca	F	impempe
6.6.7	Indlamu	G	lesiba
6.6.8	Intlombe	H	igubhu
6.6.9	Dinaka	I	impalampala

(2)

- 6.7 *Wena Wedwa* is a modern isicathamiya song. State TWO features of the song that are NOT typical of traditional isicathamiya.

(2)  
[20]

**QUESTION 7**

7.1 State TWO ways in which traditional kwela music changed after the 1950s. (2)

7.2 State THREE typical kwela characteristics found in Spokes Mashiyane's *Banana Ba Rustenburg*. (3)  
[5]

**QUESTION 8**

Discuss the role that Ladysmith Black Mambazo played in popularising isicathamiya. [5]

**QUESTION 9**

Explain how the social and political circumstances in the South African radio and recording industries influenced the development of mbaqanga during the apartheid era. [5]

**QUESTION 10**

African indigenous music is part of everyday life, a reflection of social circumstances.

Write an essay in which you describe the social context and the typical music elements of South African indigenous music. Refer to the social context, rhythmic features, melody and harmony.

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
Social context	4
Music elements	
• Rhythmic features	4
• Melody and Harmony	4
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 In a 12-bar blues the ...
- A lyrics are in AAB form.
  - B melody is in AB form.
  - C chord structure is I-vi-ii-V.
  - D B-section is expanded. (1)

- 11.1.2 The following scales do NOT contain semitones:
- A Minor pentatonic
  - B Major pentatonic
  - C Whole-tone scale
  - D All the above-mentioned (1)

- 11.1.3 The following female group is associated with both marabi and mbaqanga:
- A The Mahotella Queens
  - B The Flying Sisters
  - C The Soul Sisters
  - D None of the above-mentioned (1)

- 11.1.4 Abdullah Ibrahim is associated with...
- A The Jazz Epistles
  - B Mannenberg
  - C hard bop
  - D All the above-mentioned (1)

- 11.1.5 Which of the following modes have a major tonic triad?
- A Ionian, Dorian and Lydian
  - B Ionian, Lydian and Mixolydian
  - C Aeolian, Ionian and Lydian
  - D Aeolian, Ionian and Mixolydian (1)

11.2 Explain the following:

- 11.2.1 Polychord (1)
- 11.2.2 Swing (1)
- 11.2.3 Rhythm section (1)

- 11.3 Name ONE international artist who influenced Abdullah Ibrahim's style. (1)
- 11.4 Early mbaqanga is a fusion of marabi and kwela influences. Give ONE characteristic of marabi and ONE of kwela that contributed to the style of mbaqanga. (2)
- 11.5 Indicate whether the following statements about mbaqanga are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (11.5.1 to 11.5.3).
- 11.5.1 Mbaqanga is typically in common time. (1)
- 11.5.2 Only men are allowed to play in this style. (1)
- 11.5.3 Praise poetry sets the tone at the beginning of a typical mbaqanga. (1)
- 11.6 Choose an item from COLUMN B that matches a style in COLUMN A. Write only the letter (A–F) next to the question numbers (11.6.1 to 11.6.4) in the ANSWER BOOK, e.g. 11.6.5 G. (4)

COLUMN A		COLUMN B	
11.6.1	Kwela	A	a cappella
11.6.2	Mbaqanga	B	Spokes Mashiyane
11.6.3	Cape jazz	C	Manhattan Brothers
11.6.4	Marabi	D	Abdullah Ibrahim
		E	Miriam Makeba
		F	American Spirituals

- 11.7 Write down TWO features of Cape jazz. (2)  
[20]

## QUESTION 12

Briefly describe how the following elements are applied in *Mra* by Chris McGregor's band, The Brotherhood of Breath:

- Instrumentation (1)
- Melody (1)
- Rhythm (1)
- Style influences (2)  
[5]

**QUESTION 13**

13.1 State TWO ways in which traditional kwela music changed after the 1950s. (2)

13.2 Name THREE typical kwela characteristics found in Spokes Mashiyane's *Banana Ba Rustenburg*. (3)  
[5]

**QUESTION 14**

Write a paragraph in which you explore the historical significance of the Jazz Epistles' contribution to South African jazz. Refer to the song *Vary-oo-vum* in your answer. [5]

**QUESTION 15**

Miriam Makeba was one of the first female artists to popularise African music internationally.

Write an essay in which you discuss her career. Refer to her life in exile, name influences on her style and the characteristics of her music. Refer to ONE album/hit in your answer.

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
Life in exile	4
Influences (national and international)	4
Characteristics of her music	3
Album/Hit	1
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 An Italian term for 'double the speed' is ...  
 A stringendo assai.  
 B doppio movimento.  
 C con moto ma non troppo.  
 D sehr bewegt. (1)
- 16.1.2 Which instrument is NOT part of a standard classical orchestra?  
 A Viola  
 B Saxophone  
 C Timpani  
 D None of the above-mentioned (1)
- 16.1.3 The camerata is associated with the origin of ...  
 A opera in Florence.  
 B opera venues in Venice.  
 C Baroque opera in Italy.  
 D the da capo aria in Germany. (1)
- 16.1.4 Which ONE does NOT belong?  
 A Alto clef  
 B Viola  
 C Piano  
 D C-clef (1)
- 16.1.5 Apart from *The Magic Flute*, ... is another opera by Mozart.  
 A *Orfeo e Euridici*  
 B *Phantom of the Opera*  
 C *Rigoletto*  
 D None of the above-mentioned (1)

16.2 Explain the following:

- 16.2.1 Tutti (1)
- 16.2.2 Melisma (1)
- 16.2.3 Motive (1)

16.3 Name the instrument that was added to the standard classical orchestra by both Beethoven and Mozart. (1)

16.4 Name ONE similarity and ONE difference between a *symphony* and a *symphonic poem*. (2)

16.5 Choose a key from COLUMN B that matches a composition in COLUMN A. Write only the letter (A–F) next to the question numbers (16.5.1 to 16.5.4) in the ANSWER BOOK, e.g. 16.5.5 G.

COLUMN A		COLUMN B	
16.5.1	Beethoven: <i>Symphony No. 6: Thunderstorm</i>	A	F major
		B	F <sup>#</sup> minor
16.5.2	Beethoven: <i>Symphony No. 6: Shepherd's song. Cheerful and thankful feelings after the storm</i>	C	F minor
		D	B minor
16.5.3	Mendelssohn: <i>Hebrides Overture</i>	E	F <sup>#</sup> major
16.5.4	Mozart: <i>Der Vogelfänger bin ich ja</i>	F	G major

(4)

16.6 Write down the missing information regarding the duet *Pa-Pa-Pa-Papageno* from *The Magic Flute* by WA Mozart. Write down the answer next to the question numbers (16.6.1 and 16.6.2) in your ANSWER BOOK.

CHARACTER	VOICE TYPE
Papageno	(16.6.1)
(16.6.2)	Soprano

(2)

16.7 Write a definition of the specific work type (genre) of *The Magic Flute* by WA Mozart. (3)

**[20]**

### QUESTION 17

Write down TWO similarities and THREE differences between a symphony of the Mannheim school and the *Pastoral Symphony* by Beethoven. [5]

### QUESTION 18

Explain the use of key in the following sections in sonata form:

18.1 First theme/subject

18.2 Bridge

18.3 Second theme/subject

18.4 Development

18.5 Coda

**[5]**

**QUESTION 19**

*Der Hölle Rache* is one of the key arias in *The Magic Flute* by WA Mozart. Describe this aria in a paragraph regarding character and voice type, tempo, mood and any other specific features.

**[5]****QUESTION 20**

Felix Mendelssohn's *Hebrides Overture* is rooted in Classical style traditions and also exhibits the characteristics of the early Romantic style period.

Write an essay in which you explain how each of these two style periods manifests in this composition.

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
Classical elements	6
Romantic elements	6
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]**

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



Music/P1

SC/NSC

DBE/2023

