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SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

MAY/JUNE 2025

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

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EXAMINATION NUMBER:

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This question paper consists of 22 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: 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. 2015

SECTION A: THEORY OF MUSIC (COMPULSORY)**(90 minutes)****SECTION A must be answered on this 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 bar lines at the appropriate places in the music extract below.



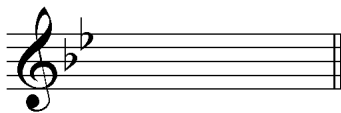
(2)

- 1.2 Write the key signature of the minor key in which the given leading note appears.



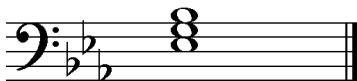
(1)

- 1.3 Write the triad on the leading note of G harmonic minor. Write the triad in first inversion.



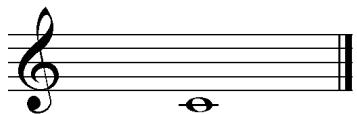
(1)

- 1.4 Add an accidental to form an augmented triad.



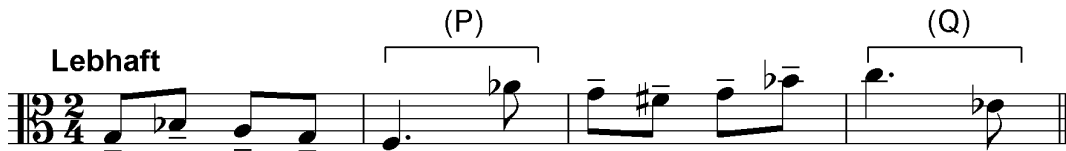
(1)

- 1.5 Write a dominant seventh chord on the given root note, in close position.



(1)

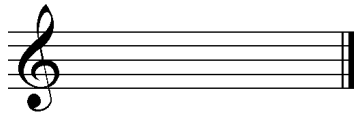
1.6 Study the extract below and answer the questions that follow.



1.6.1 Name the interval at (P).

(1)

1.6.2 Write the inversion of the interval at (Q) in the given clef below.



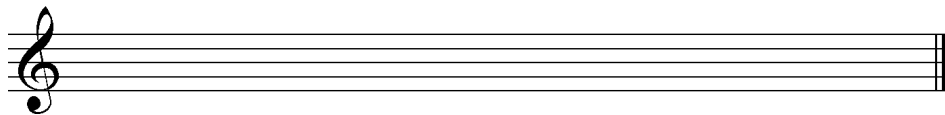
(1)

1.6.3 Give the Italian term with the same meaning as *Lebhaft*.

(1)

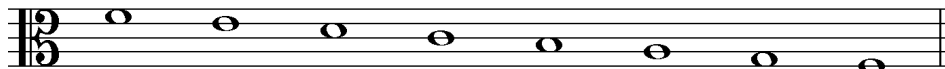
1.7 Write the scales below without key signature according to the given instructions.

1.7.1 Write an ascending Lydian mode starting on D.



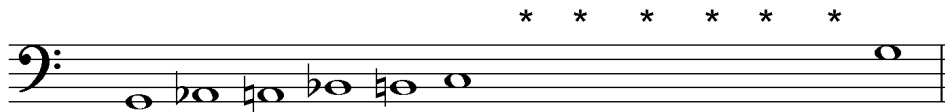
(2)

1.7.2 Add accidentals to form the F natural minor scale.



(2)

1.7.3 Add ONE note below each asterisk (*) to complete the ascending chromatic scale.



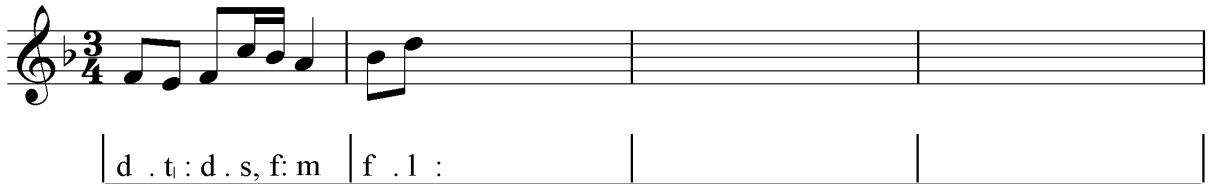
(2)

[15]

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

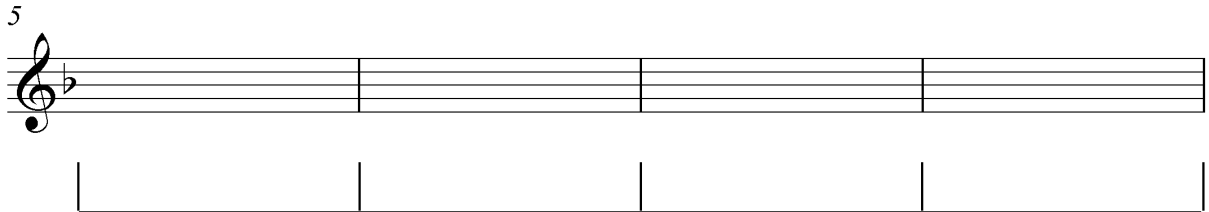
- 2.1 Use the opening below to form a twelve-bar melody in ternary form. Write EITHER in staff notation OR in sol-fa notation.

Doh is F



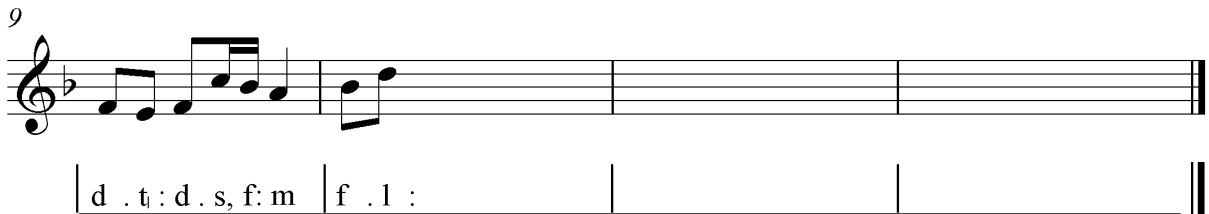
d . t : d . s, f: m | f . l : | | | | | | | | | | | |

5



| | | | | | | | | | | |

9



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

The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Form and cadential points	3	
Notation		
Staff notation: beats per bar, note stems, grouping and accidentals	2	
Sol-fa notation: rhythm and pitch indications		
Quality		
Musicality: compass, contour, implied harmony	10	
TOTAL	15	

[15]**OR**

- 2.2 Write an original twelve-bar melody in ternary form. Use staff notation OR sol-fa notation. Write for any single-line melodic instrument OR voice type of your choice. Name the instrument OR voice type.

Use the following to construct a coherent melody in E minor:

- Rhythmic motive: 

Staff notation:

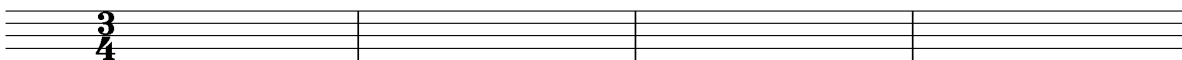
- Use the correct clef for your chosen instrument or voice type.
- Add the key signature.

Sol-fa notation:

- Lah is E.

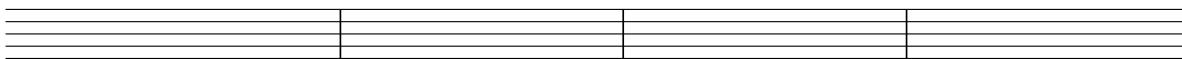
Instrument/Voice type: _____

Lah is E



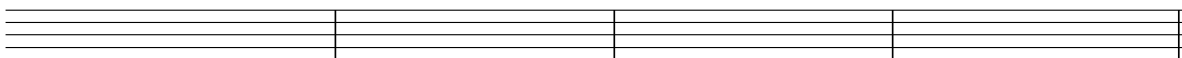
Sol-fa: | | | |

5



| | | |

9



| | | |

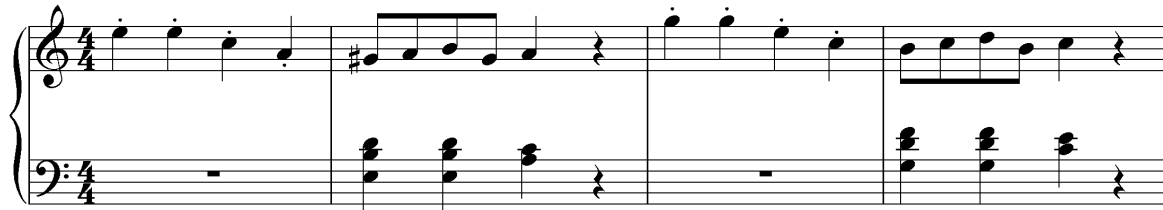
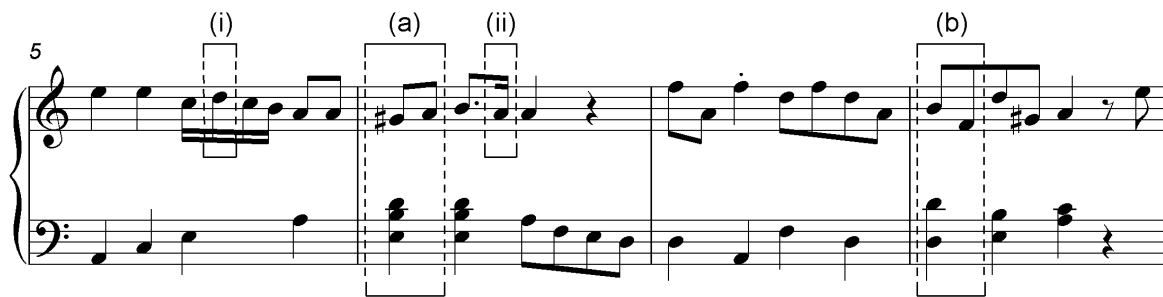
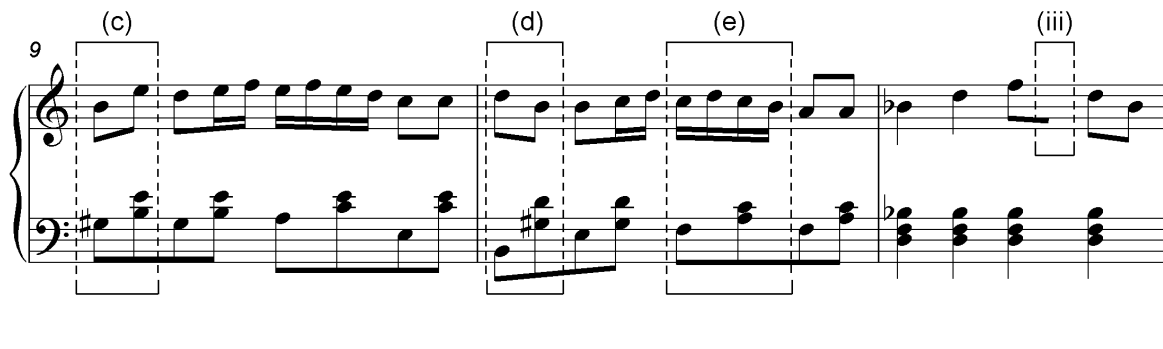
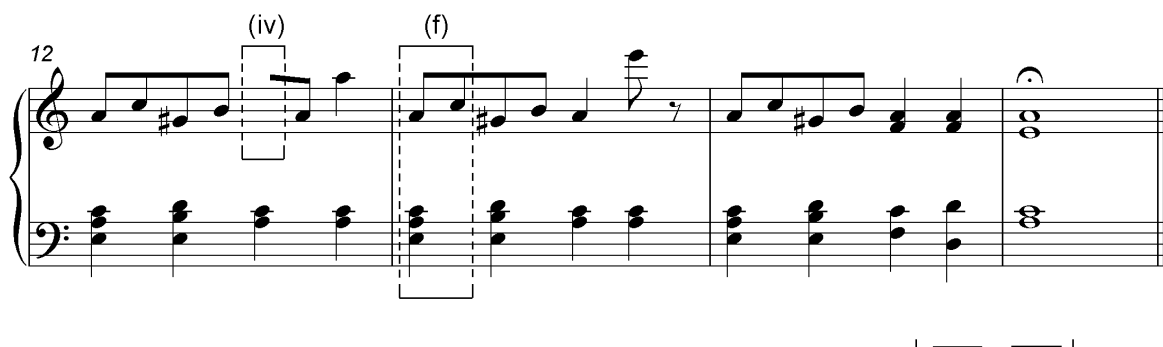
The melody will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Form and cadential points	3	
Notation Staff notation: beats per bar, note stems, grouping, accidentals, indication of clef and key signature Sol-fa notation: rhythm and pitch indications	2	
Quality Suitability of instrument or voice (range), use of given rhythmic motive, musicality (compass, contour, implied harmony)	10	
TOTAL	15	

[15]

QUESTION 3**(10 minutes)****Answer QUESTION 3.1 OR QUESTION 3.2.**

3.1 Study the extract and answer the questions.

(Z)



3.1.1 What is the relationship between bars 1–2 and bars 5–6?

(1)

3.1.2 Comment on the use of key in bars 1–4.

(1)

3.1.3 Figure the chords at (a) to (f) on the score using Roman numerals, e.g. III⁺⁶/III^{+b}.

(6)

3.1.4 Figure the chords at (Z) on the score and name the cadence.

(3)

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

(i) _____

(ii) _____

(2)

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

(iii) Passing note

(iv) Suspension

(2)

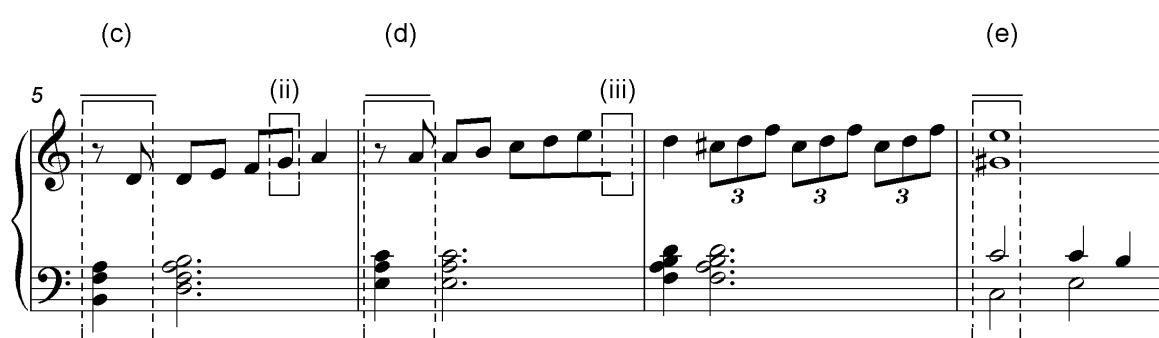
[15]**OR**

3.2 Study the extract and answer the questions.

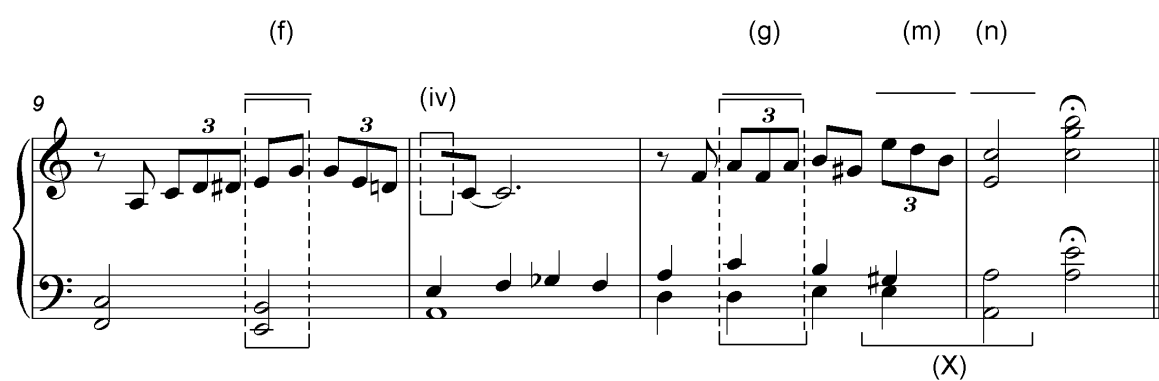
(a) (b)



(c) (d) (e)



(f) (g) (m) (n)



(X)

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 Write the chord symbols at (m) and (n) and name the cadence at (X). (3)

3.2.3 Comment on the bass clef part in bars 1–3.

(1)

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

(i) _____

(ii) _____

(2)

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

(iii) Anticipation

(iv) Suspension

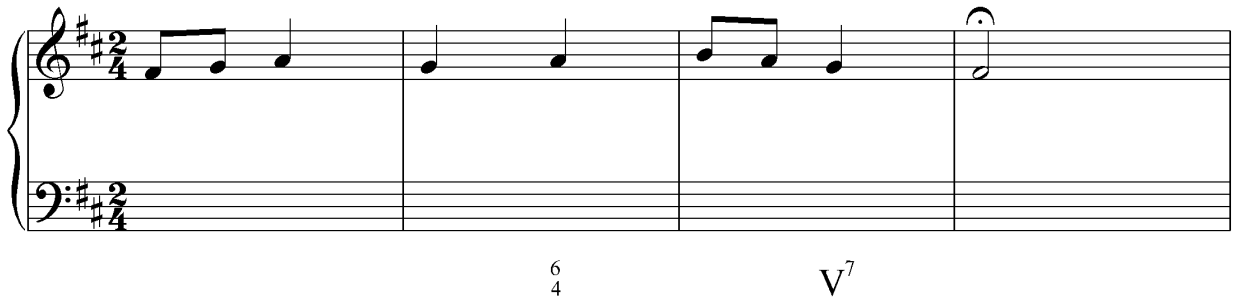
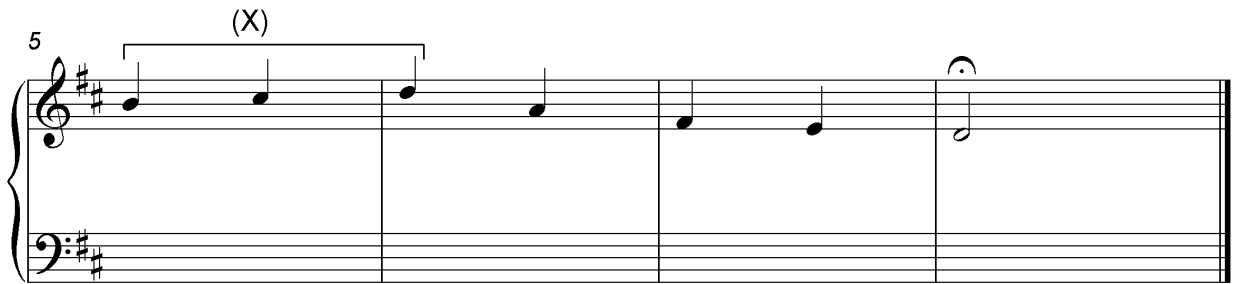
(2)

[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:

- Passing second inversion ($\frac{6}{4}$) progression
- An interrupted cadence
- A suitable progression for the ascending leading note at (X)

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Choice of chords	14	
Notation and voice leading	8	
Quality	8	
TOTAL	(30 ÷ 2) = 15	

[15]**OR**

4.2 Complete the piece below by adding suitable harmonic material in minims. Continue in the style of the opening bar and pay attention to voice leading and spacing/layout. Include the following:

- Harmonic realisation of the given chord symbols
- ii – V – I progression in D
- A dominant ninth chord at the asterisk (*)

$B^7/D^\sharp$



5 $F^\sharp m^7$ *



The harmonisation will be marked according to the criteria below.

DESCRIPTION	MAX.	MARK
Choice of chords	14	
Notation and voice leading	8	
Quality	8	
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 5.1.5), e.g. 5.1.6 E.

5.1.1 Managing licence fees from music users is the responsibility of ...

- A a music publisher.
- B a recording company.
- C a collecting agency.
- D All the above-mentioned (1)

5.1.2 SAMRO ...

- A organises music competitions.
- B offers a pension fund to its members.
- C pays royalties to registered members.
- D All the above-mentioned (1)

5.1.3 The correct order of steps before a new song is marketed is ...

- A conceptualising of an idea, notating the song, recording the work.
- B contracting recording artists, composing the work, registering with SAMRO.
- C rehearsing with session musicians, recording the work, notating the song.
- D All the above-mentioned (1)

5.1.4 Mechanical rights are administered by ...

- A SAMRO.
- B CAPASSO.
- C RISA.
- D MONACO. (1)

5.1.5 In order to receive royalties a composer must ...

- A be able to read notes.
- B discuss the idea for a song with his publishing company.
- C be an experienced artist.
- D register with a collecting agency. (1)

5.2 Answer the following questions:

5.2.1 Explain *needletime rights*. (2)

5.2.2 Write the name of a collecting agency that manages needletime rights. (1)

5.3 Name TWO recording companies. (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 In isishameni the maskanda guitar is tuned to ...
 A EADGBD.
 B DADABC.
 C EBB $C^{\#}$ F $G^{\#}$.
 D DADABD. (1)
- 6.1.2 Which ONE of the following instruments is less likely to be used in maskanda?
 A Djembe drums
 B Concertina
 C Guitar
 D Drum kit (1)
- 6.1.3 Ukuvamba is a guitar technique where ...
 A the fingers play on amantombazane.
 B the thumb plays amadoda.
 C the guitar is strummed percussively.
 D an ikati is used for ukupika. (1)
- 6.1.4 Which ONE of the following is a feature of isihlabo?
 A Isihlabo is heard at the end of a maskanda piece.
 B Isihlabo sets the tone at the beginning of the piece.
 C Isihlabo is supported by abavumayo.
 D Isihlabo is played in a fixed time signature. (1)
- 6.1.5 Umakhwenyane is ...
 A an idiophone.
 B a bow instrument that influenced blues.
 C a bow instrument that produces overtones.
 D None of the above-mentioned (1)

6.2 Explain *melody* in indigenous African music. (2)

6.3 Explain THREE ways in which the word *kwela* was used in the past. (3)

- 6.4 Choose the item in COLUMN A that matches the artist/group in COLUMN B. Write only the letter (A–F) next to the question numbers (6.4.1 to 6.4.5), e.g. 6.4.6 G.

COLUMN A		COLUMN B	
6.4.1	Umama	A	Soul Brothers
6.4.2	TTBB	B	Lemmy Mabaso
6.4.3	Umgqashiyo	C	Thee Legacy
6.4.4	Penny whistle	D	Philip Tabane
6.4.5	Kudu horn	E	Inkunz' Emdaka
		F	Mahlathini

(5 x 1)

(5)

- 6.5 Describe the role of abavumayo in maskanda.

(3)

- 6.6 Explain how izibongo is used in the song *Kuke Kwagijim' Iveni*.

(2)

[20]**QUESTION 7**

Describe the singing style of Philip Tabane.

[5]**QUESTION 8**

Discuss the use of rhythm in kwela.

[5]**QUESTION 9**

Discuss the traditional isicathamiya singing style.

[5]**QUESTION 10**

In an essay, briefly discuss the similarities and differences between Mahlathini and the Mahotella Queens, and Soul Brothers. Refer to *Melodi Yalla* and *Wamuhle*.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Similarities	4
Differences	8
Logical presentation of facts; structure of the essay	3
TOTAL	15

[15]**TOTAL SECTION C:****50**

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), e.g. 11.1.6 E.

- 11.1.1 A South African style that influenced the development of mbaqanga is ...
- A disco.
B isicathamiya.
C country music.
D kwela. (1)
- 11.1.2 A chordophone is ...
- A plucked.
B shaken.
C blown.
D None of the above-mentioned (1)
- 11.1.3 Which ONE of the following is NOT usually part of a big band?
- A Tenor saxophone
B Baritone saxophone
C Bass clarinet
D Double bass (1)
- 11.1.4 In which ONE of the following musical elements would a cyclic pattern more commonly occur?
- A Mood
B Harmony
C Texture
D Timbre (1)
- 11.1.5 Which ONE of the following refers to comping?
- A Singing in harmony
B Drum rhythms
C Rhythmic and chordal accompaniment
D Playing the melody (1)
- 11.2 Describe the origins of marabi. (3)
- 11.3 Explain THREE ways in which the word *kwela* was used in the past. (3)

- 11.4 Choose the item in COLUMN A that matches the artist/group in COLUMN B. Write only the letter (A–G) next to the question numbers (11.4.1 to 11.4.5), e.g. 11.4.6 H.

COLUMN A	COLUMN B
11.4.1 <i>Mra</i>	A Zim Ngqawana
11.4.2 <i>Ghoema</i>	B Spokes Mashiyane
11.4.3 <i>Langa More</i>	C Abdullah Ibrahim
11.4.4 Skiffle-like beat	D Philip Tabane
11.4.5 Flute	E Brotherhood of Breath
	F The Flying Jazz Queens
	G Feya Faku

(5 x 1) (5)

- 11.5 Describe TWO important contributions of Zim Ngqawana. (2)

- 11.6 Briefly describe melody in Cape jazz. (2)
[20]

QUESTION 12

Describe the style of Brotherhood of Breath. [5]

QUESTION 13

Discuss the use of rhythm in kwela. [5]

QUESTION 14

Write a paragraph in which you discuss the world music styles that influenced Miriam Makeba. [5]

QUESTION 15

Write an essay in which you describe the song *Umjomela* by the Makgonatsohle Band. Include the origins and style characteristics of mbaqanga.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
<i>Umjomela</i>	8
Origin and style characteristics of mbaqanga	4
Logical presentation of facts; structure of the essay	3
TOTAL	15

[15]

TOTAL SECTION D:

50

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 The correct combination of Italian terms that indicates a calm walking pace is ...
 A moderato espressivo.
 B andante giocoso.
 C larghetto molto energico.
 D andante tranquillo. (1)
- 16.1.2 Basso continuo is typical of the ...
 A Baroque style period.
 B Classical style period.
 C Romantic style period.
 D None of the above-mentioned (1)
- 16.1.3 A standard classical orchestra does NOT include ...
 A trumpets.
 B timpani.
 C tubas.
 D French horns. (1)
- 16.1.4 A minuet and trio is ...
 A in binary form.
 B in compound ternary form.
 C schematically written as ABACA.
 D None of the above-mentioned (1)
- 16.1.5 An example of a double-reed wind instrument is a ...
 A baritone saxophone.
 B cor anglais.
 C bassoon.
 D clarinet. (1)
- 16.2 Briefly explain *simple ternary form*. Refer to structure and key in your answer. (3)

- 16.3 Choose the correct movement from a typical classical symphony in COLUMN B that matches the form type in COLUMN A. Write only the letter (A–D) next to the question numbers (16.3.1 to 16.3.3), e.g. 16.3.4 E.

COLUMN A	COLUMN B
16.3.1 Sonata form	A first movement
16.3.2 Minuet and trio	B second movement
16.3.3 Theme and variations	C third movement
	D fourth movement

(3 x 1) (3)

- 16.4 Which of the following are associated with pitch?

- Register
- Metre
- Rhythm
- Melody
- Range
- Dynamics

(3)

- 16.5 Describe TWO differences between *recitative* and *aria* regarding accompaniment and plot.

(4)

- 16.6 Give ONE word or term for EACH of the following descriptions:

16.6.1 A sustained tone in one voice with changing harmonic material in the remaining voices

(1)

16.6.2 An instrumental ensemble of three instruments of which one is a piano

(1)

[20]

QUESTION 17

- 17.1 Name TWO Freemasonic themes and describe the way in which they are incorporated into the music of the opera *The Magic Flute*.

(4)

- 17.2 Name ONE other opera composed by Mozart.

(1)

[5]

QUESTION 18

Write a paragraph in which you describe the origin of opera.

[5]

QUESTION 19

Beethoven added a movement to the standard classical symphony in his *Symphony No. 6 in F major, Op. 68*.

Describe the extra movement referring to context, form, key and any TWO programmatic elements.

[5]**QUESTION 20**

Write an essay on Mendelssohn's *The Hebrides* in which you discuss the origin and form, as well as instrumentation and orchestration.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Origin	2
Form	6
Instrumentation and orchestration	4
Logical presentation of facts; structure of the essay	3
TOTAL	15

[15]

TOTAL SECTION E: 50
GRAND TOTAL: 120



Music/P1



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