



# basic education

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

## NASIONALE SENIOR SERTIFIKAAT

**GRAAD 12**

**MUSC.1**

**MUSIEK V1**

**FEBRUARIE/MAART 2017**

**PUNTE: 120**

**TYD: 3 uur**

**SENTRUMNOMMER:**

|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|

**EKSAMENNOMMER:**

|  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|--|
|  |  |  |  |  |  |  |  |  |  |  |  |  |
|--|--|--|--|--|--|--|--|--|--|--|--|--|

Hierdie vraestel bestaan uit 25 bladsye en 1 bladsy manuskrippapier.

# MIDDAGSESSIE



**INSTRUKSIES EN INLIGTING**

1. Hierdie vraestel bestaan uit VYF afdelings, naamlik AFDELING A, B, C, D en E.
2. AFDELING A en B is VERPLIGTEND.
3. AFDELING C: WESTERSE KUNSMUSIEK (WKM), AFDELING D: JAZZ en AFDELING E: INHEEMSE AFRIKA-MUSIEK (IAM) is keusevrae. Beantwoord slegs EEN van hierdie afdelings (AFDELING C of D of E).
4. Skryf al die musieknotasie in AFDELING A met potlood en al die geskrewe teks met blou of swart ink op hierdie vraestel.
5. Beantwoord AFDELING B en AFDELING C of D of E met blou of swart ink in die ANTWOORDEBOEK wat verskaf is.
6. Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik is.
7. Die laaste bladsy van hierdie vraestel is manuskrippapier wat vir rofwerk bedoel is. Kandidate mag hierdie bladsy verwyder.
8. Kandidate mag vir die duur van hierdie eksamen NIE toegang tot enige musiekinstrument hê NIE.
9. Kandidate moet let op die puntetoekenning van elke vraag om genoeg inligting in hulle antwoorde te gee.
10. Skryf netjies en leesbaar.



**NASIENROOSTER**

| <b>AFDELING</b>                          | <b>VRAAG</b> | <b>PUNTE</b> | <b>NASIENER</b> | <b>MODERATOR</b> |
|------------------------------------------|--------------|--------------|-----------------|------------------|
| <b>A: MUSIEKTEORIE<br/>(VERPLIGTEND)</b> | 1            | 20           |                 |                  |
|                                          | 2            | 15           |                 |                  |
|                                          | 3            | 10           |                 |                  |
|                                          | 4            | 15           |                 |                  |
| <b>SUBTOTAAL</b>                         |              | <b>60</b>    |                 |                  |

**EN**

|                                                       |   |           |  |  |
|-------------------------------------------------------|---|-----------|--|--|
| <b>B: ALGEMENE<br/>MUSIEKKENNIS<br/>(VERPLIGTEND)</b> | 5 | 20        |  |  |
| <b>SUBTOTAAL</b>                                      |   | <b>20</b> |  |  |

**EN**

|                  |    |           |  |  |
|------------------|----|-----------|--|--|
| <b>C: WKM</b>    | 6  | 10        |  |  |
|                  | 7  | 5         |  |  |
|                  | 8  | 5         |  |  |
|                  | 9  | 5         |  |  |
|                  | 10 | 15        |  |  |
| <b>SUBTOTAAL</b> |    | <b>40</b> |  |  |

**OF**

|                  |    |           |  |  |
|------------------|----|-----------|--|--|
| <b>D: JAZZ</b>   | 11 | 10        |  |  |
|                  | 12 | 5         |  |  |
|                  | 13 | 5         |  |  |
|                  | 14 | 5         |  |  |
|                  | 15 | 15        |  |  |
| <b>SUBTOTAAL</b> |    | <b>40</b> |  |  |

**OF**

|                  |    |           |  |  |
|------------------|----|-----------|--|--|
| <b>E: IAM</b>    | 16 | 10        |  |  |
|                  | 17 | 5         |  |  |
|                  | 18 | 5         |  |  |
|                  | 19 | 5         |  |  |
|                  | 20 | 15        |  |  |
| <b>SUBTOTAAL</b> |    | <b>40</b> |  |  |

|                    |  |            |  |  |
|--------------------|--|------------|--|--|
| <b>GROOTTOTAAL</b> |  | <b>120</b> |  |  |
|--------------------|--|------------|--|--|



**AFDELING A: MUSIEKTEORIE (VERPLIGTEND)****(90 minute)**

**Beantwoord VRAAG 1  
EN VRAAG 2.1 OF 2.2  
EN VRAAG 3.1 OF 3.2  
EN VRAAG 4.1 OF 4.2.**

Beantwoord die vrae in die spasies wat op hierdie vraestel verskaf is.

**VRAAG 1****(25 minute)**

Bestudeer die uittreksel hieronder en beantwoord die vrae wat volg.

**Schubert**

The musical score is for Schubert's 'The Trout' (Op. 165, No. 14), measures 1-6. The score is for Violin I and Piano. Measure numbers 1.5, 1.7, 1.2.1, 1.4.1, 1.2.2, 1.3, 1.4.2, and 1.6 are indicated above specific musical phrases.



1.1 Benoem die hooftoonsoort van hierdie stuk.

\_\_\_\_\_

(1)

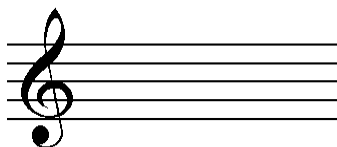
1.2 Benoem die interalle by **1.2.1** en **1.2.2** volgens tipe en afstand.

1.2.1 \_\_\_\_\_

1.2.2 \_\_\_\_\_

(2)

1.3 Skryf en benoem die omkering van die interval by **1.3**.



\_\_\_\_\_

(1)

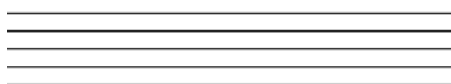
1.4 Noem die drieklanke by **1.4.1** en **1.4.2** volgens tipe en posisie/omkering.

1.4.1 \_\_\_\_\_

1.4.2 \_\_\_\_\_

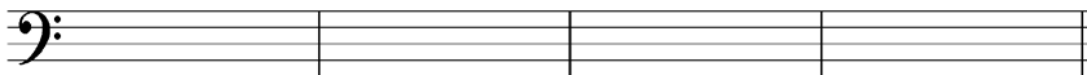
(2)

1.5 Herskryf maat 1 van die vioolparty vir altviool met behoud van dieselfde toonhoogte.



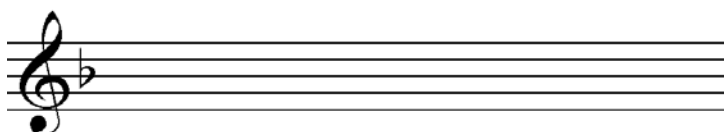
(2)

1.6 Transponeer die basparty vanaf maat 7–10 'n volmaakte vierde hoër. Moet NIE 'n toonsoortteken gebruik NIE.



(2)

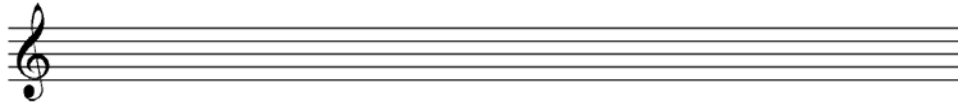
1.7 Herskryf maat 1 van die regterhandparty van die klavier in saamgestelde tydmaat/maatslag. Voeg die nuwe tydmaatteken by.



(2)

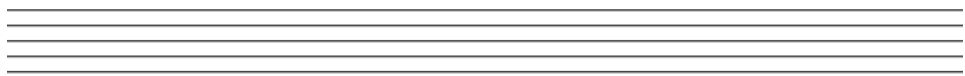
1.8 Skryf die toonlere hieronder soos aangedui. Gebruik heelnote.

1.8.1 Skryf F<sup>#</sup> melodiese mineur, stygend en dalend, met toonsoortteken.  
Dui die halftone aan.



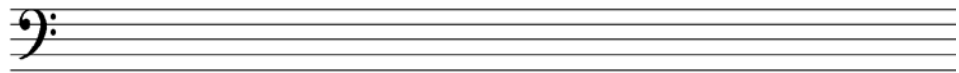
(3)

1.8.2 Skryf die Eolieseodus op E, dalend in die altsleutel.  
Moet NIE 'n toonsoortteken gebruik NIE.



(2)

1.8.3 Skryf 'n chromatiese toonleer op B<sup>b</sup>, slegs stygend.



(3)

**[20]**

**VRAAG 2****(25 minute)****Beantwoord VRAAG 2.1 OF VRAAG 2.2.**

- 2.1 Voltooi die aanvangsmotief hieronder om 'n twaalfmaatmelodie in drieledige vorm vir enige enkellyn- melodiese instrument van jou keuse te skep. Noem die instrument waarvoor jy skryf. Dui die tempo aan en voeg dinamiek- en artikulasietekens by.

Instrument: \_\_\_\_\_

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



Die melodie sal volgens die volgende kriteria nagesien word:

| BESKRYWING                                                                               | PUNTE-<br>TOEKENNING | KANDIDAAT<br>SE PUNTE |
|------------------------------------------------------------------------------------------|----------------------|-----------------------|
| <b>Vorm en kadenspunte</b>                                                               | 3                    |                       |
| <b>Korrektheid</b><br>Nootstele, polse per maat, toevallige tekens, spasiëring, uitleg   | 2                    |                       |
| <b>Kwaliteit</b><br>Toepaslikheid, dinamiek, artikulasie, tempo-aanduiding, musikaliteit | 10                   |                       |
| <b>TOTAAL</b>                                                                            | <b>15</b>            |                       |

**[15]****OF**

- 2.2 Voltooi die aanvangsmotief hieronder om 'n twaalfmaatmelodie in drieledige vorm vir enige enkellyn- melodiese instrument van jou keuse te skep. Noem die instrument waarvoor jy skryf. Dui die tempo aan en voeg dinamiek- en artikulasietekens by.

Instrument: \_\_\_\_\_

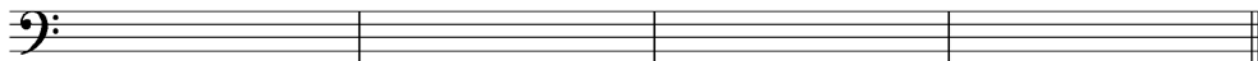
Tempo: \_\_\_\_\_



5



9



Die melodie sal volgens die volgende kriteria nagesien word:

| BESKRYWING                                                                               | PUNTE-TOEKENNING | KANDIDAAT SE PUNTE |
|------------------------------------------------------------------------------------------|------------------|--------------------|
| <b>Vorm en kadenspunte</b>                                                               | 3                |                    |
| <b>Korrektheid</b><br>Nootstele, polse per maat, toevallige tekens, spasiëring, uitleg   | 2                |                    |
| <b>Kwaliteit</b><br>Toepaslikheid, dinamiek, artikulasie, tempo-aanduiding, musikaliteit | 10               |                    |
| <b>TOTAAL</b>                                                                            | <b>15</b>        |                    |

[15]

# BLANKO BLADSY



**VRAAG 3****(10 minute)****Beantwoord VRAAG 3.1 OF VRAAG 3.2.**

- 3.1 Bestudeer die uittreksel deur Mendelssohn hieronder en beantwoord die vrae wat volg.

(a) (b) (c)

(d) (i) (ii)

Kadens 3.1.5

3.1.1 Benoem die toonsoort van hierdie uittreksel.

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

3.1.2 Identifiseer akkoord **(a)–(e)** en besyfer hulle op die partituur. Gebruik ÓF standaardbesyfering onder die partituur, byvoorbeeld  $V^6$ , ÓF akkoordsimbole bo die partituur, byvoorbeeld C/E. (5)

3.1.3 Benoem die tipes nie-akkoordnote by **(i)** en **(ii)**.

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

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

3.1.4 Watter EEN van die volgende assosieer jy met die noot by **Z**? Maak 'n kruisie (X) in die toepaslike blokkie.

|               |              |              |             |
|---------------|--------------|--------------|-------------|
| Vooruitneming | Terughouding | Appoggiatura | Akkoordnoot |
|---------------|--------------|--------------|-------------|

 (1)

3.1.5 Benoem die kadens waarmee hierdie uittreksel eindig.

\_\_\_\_\_ (1)  
**[10]**

**OF**

- 3.2 Bestudeer die uittreksel uit *Till* deur Charles Danvers hieronder en beantwoord die vrae wat volg.

(a)



(b)

(c)



(d)



(e)



3.2.4

3.2.1 Benoem die toonsoort van hierdie uittreksel.

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

3.2.2 Identifiseer die akkoorde van **(a)** tot **(e)** en besyfer hulle op die partituur. Gebruik akkoordsimbole bo die partituur, byvoorbeeld B<sup>b</sup>/D. (5)

3.2.3 Benoem die tipes nie-akkoordnote by **(i)**–**(iii)**.

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

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

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

3.2.4 Benoem die kadens waarmee hierdie uittreksel eindig.

\_\_\_\_\_ (1)  
**[10]**

**VRAAG 4****(30 minute)****Beantwoord VRAAG 4.1 OF VRAAG 4.2.**

- 4.1 Voltooi die vierstemmige vokale harmonisering hieronder deur die alt-, tenoor- en baspartye by te voeg.



Die harmonisering sal volgens die volgende kriteria nagesien word:

| BESKRYWING                                                                      | PUNTE-TOEKENNING       | KANDIDAAT SE PUNTE |
|---------------------------------------------------------------------------------|------------------------|--------------------|
| <b>Akkoordprogressie</b><br>Akkoordkeuse, korrekte gebruik van kadens           | 14                     |                    |
| <b>Korrektheid</b><br>Notasie, verdubbeling, spasiëring, stemvoering            | 16                     |                    |
| <b>Kwaliteit</b><br>Musikaliteit, nie-akkoordnote, stylbewustheid, kreatiwiteit | 10                     |                    |
|                                                                                 | <b>40</b><br>(÷ 8 x 3) |                    |
| <b>TOTAAL</b>                                                                   | <b>15</b>              |                    |

**[15]****OF**

- 4.2 Voltooi die stuk hieronder deur 'n geskikte baslyn en harmoniese materiaal by die onvoltooide mate in te voeg. Gaan voort in die styl wat deur die gegewe materiaal in maat 1–4 voorgestel word.

Chord progression: G G<sup>7</sup>/B C/E C<sup>7</sup> G G/B D D<sup>7</sup>

Melodie

Akkoorde

Bas

5

9

Die harmonisering sal volgens die volgende kriteria nagesien word:

| BESKRYWING                                                                      | PUNTE-TOEKENNING       | KANDIDAAT SE PUNTE |
|---------------------------------------------------------------------------------|------------------------|--------------------|
| <b>Akkoordprogressie</b><br>Akkoordkeuse, korrekte gebruik van kadens           | 15                     |                    |
| <b>Korrektheid</b><br>Notasie, verdubbeling, spasiëring, stemvoering            | 15                     |                    |
| <b>Kwaliteit</b><br>Musikaliteit, nie-akkoordnote, stylbewustheid, kreatiwiteit | 10                     |                    |
|                                                                                 | <b>40</b><br>(÷ 8 x 3) |                    |
| <b>TOTAAL</b>                                                                   | <b>15</b>              |                    |

[15]

**TOTAAL AFDELING A: 60**



**AFDELING B, C, D, E: ALGEMENE MUSIEKKENNIS****(90 minute)**

**Beantwoord AFDELING B  
EN AFDELING C (Westerse Kunsmusiek)  
OF AFDELING D (Jazz)  
OF AFDELING E (Inheemse Afrika-musiek).**

Beantwoord hierdie vrae in die ANTWOORDEBOEK wat verskaf word.

**AFDELING B: ALGEMEEN (VERPLIGTEND)****VRAAG 5**

- 5.1 Verskeie opsies word as moontlike antwoorde op die volgende vrae gegee. Skryf die vraagnommer (5.1.1–5.1.10) neer, kies die antwoord en maak 'n kruisie (X) oor die letter (A–D) van jou keuse in die ANTWOORDEBOEK.

**VOORBEELD:**

5.1.11

☐ A☐ B☐ C☒ D

- 5.1.1 Outeursgeld/Tantième wat aan komponiste betaal word wanneer hulle musiek in die openbaar uitgevoer word, word ... genoem.

A kopiereg  
B uitvoerregte  
C naaldtydregte  
D meganiese regte

- 5.1.2 Outeursgeld/Tantième wat aan liedjieskrywers en uitvoerders/kunstenaars vir CD-verkope of digitale aflaai betaal word, word ... genoem.

A kopiereg  
B uitvoersregte  
C naaldtydregte  
D meganiese regte

- 5.1.3 SAMRO is die afkorting vir die ...

A Suid-Afrikaanse Musiekrelevansie-organisasie.  
B Suid-Afrikaanse Musiekregte-organisasie.  
C Suid-Afrikaanse Musiekrekordering-organisasie.  
D Suid-Afrikaanse Musiekrestriksie-organisasie.

- 5.1.4 'n Persoon wat die woorde van 'n liedjie skryf, is 'n ...

A verwerker.  
B redigeerder.  
C liriekskrywer.  
D uitvoerder/voordraer/kunstenaar.

5.1.5 'n Musikale werk kry kopiereg ...

- A onmiddellik nadat dit gekomponeer is.
- B vir 80 jaar nadat die werk gekomponeer is.
- C tot die jaar van die komponis se dood.
- D slegs twee weke nadat dit gekomponeer is.

5.1.6 Die simbool bokant die gegewe noot  word 'n ... genoem.

- A (onder)mordent
- B appoggiatura
- C (bo)mordent
- D draaisneller

5.1.7 Halftone kom in die Dorieseodus tussen die ... voor.

- A 3<sup>de</sup> en 4<sup>de</sup> note en die 6<sup>de</sup> en 7<sup>de</sup> note
- B 2<sup>de</sup> en 3<sup>de</sup> note en die 7<sup>de</sup> en 8<sup>ste</sup> note
- C 3<sup>de</sup> en 4<sup>de</sup> note en die 7<sup>de</sup> en 8<sup>ste</sup> note
- D 2<sup>de</sup> en 3<sup>de</sup> note en die 6<sup>de</sup> en 7<sup>de</sup> note

5.1.8 Watter EEN van die volgende beteken om geleidelik sagter te word?

- A Accelerando
- B Morendo
- C Crescendo
- D Rallentando

5.1.9 Die musiekterm vir  is ...

- A lungo.
- B portato.
- C fermata.
- D staccato.

5.1.10 Die blues-toonleer kan gekonstrueer word deur die 3<sup>de</sup>, 5<sup>de</sup> en 7<sup>de</sup> trappe van die ...

- A majeurtoonleer te verlaag.
- B majeurtoonleer te verhoog.
- C mineurtoonleer te verlaag.
- D mineurtoonleer te verhoog.

(10 x 1) (10)

- 5.2 Gee die korrekte term vir enige VYF van die volgende beskrywings. Skryf slegs die term langs die vraagnommer (5.2.1–5.2.8) in die ANTWOORDEBOEK neer.
- 5.2.1 'n Musikale tekstuur wat uit 'n enkelmelodielyn bestaan
- 5.2.2 'n Musikale tekstuur wat uit 'n melodielyn met begeleiding bestaan
- 5.2.3 'n Musikale tekstuur wat uit verskeie onafhanklike melodielyne bestaan
- 5.2.4 'n Ritmiese patroon wat herhaal word terwyl ander musiekmateriaal rondom dit verander
- 5.2.5 Antieke toonlere met Griekse name wat in verskeie musiekstyle gebruik word
- 5.2.6 Die kwaliteit of kleur van 'n stem of 'n instrument
- 5.2.7 Vokale musiek sonder instrumentale begeleiding
- 5.2.8 Die tegniese naam vir die derde trap van 'n toonleer (5)
- 5.3 Skryf 'n paragraaf waarin jy *tweeledige vorm* beskryf. (5)

**TOTAAL AFDELING B: 20**



**Beantwoord AFDELING C (WKM)  
OF AFDELING D (JAZZ)  
OF AFDELING E (IAM).**

**ADELING C: WESTERSE KUNSMUSIEK (WKM)**

**VRAAG 6**

6.1 Watter karakters word met die volgende stemtipes in die *Towerfluit* deur Mozart geassosieer?

6.1.1 Sopraan

6.1.2 Tenoor

6.1.3 Bariton

6.1.4 Bas

6.1.5 Koloratuur

(5)

6.2 Die *Towerfluit* word as 'n Singspiel beskou.

Skryf aantekeninge om hierdie stelling te motiveer en gebruik voorbeelde uit hierdie opera.

(5)  
[10]

**VRAAG 7**

Bestudeer die tabel hieronder wat sonatevorm voorstel en beantwoord die vrae wat volg.

| UITEENSETTING | ONTWIKKELING | REKAPITULASIE<br>(HERUITEENSETTING) |
|---------------|--------------|-------------------------------------|
|---------------|--------------|-------------------------------------|

7.1 In watter seksie sou jy verwag om 'n episode te vind?

(1)

7.2 Wat is die funksie van die brug in die uiteensetting van hierdie vorm?

(1)

7.3 Beskryf kortliks wat in die ontwikkelingseksie gebeur.

(2)

7.4 Hoe verskil die rekapitulasie (heruiteensetting) van die uiteensetting?

(1)  
[5]

**VRAAG 8**

Skryf 'n paragraaf oor die finale (vyfde) beweging van Beethoven se *Simfonie Nr. 6* waarin jy die titel van hierdie beweging aan die programmatiese inhoud koppel.

[5]



**VRAAG 9**

Definieer die *Klassieke simfonie* en verduidelik hoe Beethoven se *Pastorale Simfonie* van die Klassieke simfoniemodel verskil.

**[5]****VRAAG 10**

Mendelssohn vertoon beide Klassieke en Romantiese kenmerke in sy *Hebrides Overture*.

Skryf 'n opstel waarin jy hierdie stelling bespreek.

Jy sal punte ontvang vir die logiese aanbieding van feite en die struktuur van jou opstel.

Die opstel sal volgens die volgende kriteria nagesien word:

| KRITERIA                                       | PUNTETOEKENNING |
|------------------------------------------------|-----------------|
| Klassieke kenmerke                             | 6               |
| Romantiese kenmerke                            | 6               |
| Logiese aanbieding en struktuur van die opstel | 3               |
| <b>TOTAAL</b>                                  | <b>15</b>       |

**[15]****TOTAAL AFDELING C:****40****OF**

**AFDELING D: JAZZ****VRAAG 11**

- 11.1 Beskryf prominente musiekeienskappe van kwêla. (3)
- 11.2 Noem die instrumente wat in 'n tipiese mbaqanga-orkes gebruik word. (3)
- 11.3 Skryf die titel van 'n lied neer wat met ELK van die volgende kunstenaars/groepe geassosieer word:
- 11.3.1 Dolly Rathebe
- 11.3.2 Miriam Makeba
- 11.3.3 Sakhile
- 11.3.4 Philip Tabane (4)
- [10]**

**VRAAG 12**

Dui aan of die volgende stellings oor Cape jazz WAAR of ONWAAR is. Skryf slegs 'waar' of 'onwaar' langs die vraagnommer (12.1–12.5) in die ANTWOORDEBOEK neer.

- 12.1 Dit is deur blues en volksliedjies geïnspireer, wat deur die afstammeling van die voormalige slawegemeenskappe wat in Wes-Kaap woon, gesing word.
- 12.2 Dit is deur die straatkarnavalparade en instrumentasie van die Mardi Gras geïnspireer.
- 12.3 Dit is 'n mengsel van Xhosa- en Zoeloliedjies, sowel as Latyns-Amerikaanse style.
- 12.4 Dit was oorspronklik hoofsaaklik 'n klavier-jazzstyl.
- 12.5 Robbie Jansen is 'n bekende saksofoonspeler wat aan die ontwikkeling van Cape jazz gekoppel word. **[5]**

**VRAAG 13**

Bespreek TWEE internasionale invloede en TWEE plaaslike invloede op Miriam Makeba se musiekstyl. Lewer kommentaar op haar unieke sangstyl. **[5]**

**VRAAG 14**

Skryf 'n paragraaf waarin jy die belangrikheid van die Jazz Epistles in die ontwikkeling van Suid-Afrikaanse jazz bespreek. **[5]**

**VRAAG 15**

Marabi is 'n ware voorbeeld van 'n vroeë Suid-Afrikaanse jazz-styl.

Skryf 'n opstel waarin jy op die stelling hierbo uitbrei deur na die oorsprong, kenmerke en musiekvoorbeelde van marabi te verwys.

Jy sal punte ontvang vir die logiese aanbieding van feite en die struktuur van jou opstel.

Die opstel sal volgens die volgende kriteria nagesien word:

| KRITERIA                                          | PUNTETOEKENNING |
|---------------------------------------------------|-----------------|
| Oorsprong                                         | 5               |
| Kenmerke                                          | 5               |
| Musiekvoorbeelde                                  | 2               |
| Logiese uiteensetting en struktuur van die opstel | 3               |
| <b>TOTAAL</b>                                     | <b>15</b>       |

**[15]****TOTAAL AFDELING D: 40****OF**

**AFDELING E: INHEEMSE AFRIKA-MUSIEK (IAM)****VRAAG 16**

16.1 Dui aan of die volgende stellings WAAR of ONWAAR is. Skryf slegs 'waar' of 'onwaar' langs die vraagnommer (16.1.1–16.1.4) in die ANTWOORDEBOEK neer. Indien die stelling ONWAAR is, skryf die korrekte inlgting neer.

16.1.1 Isicathamiya is deur Ladysmith Black Mambazo se samewerking met Simon en Garfunkel internasionaal gewild gemaak.

16.1.2 Julian Bahula het vir Sello Galane tromme gespeel.

16.1.3 Mahotella Queens is 'n groep wat vrye kiba sing.

16.1.4 Die Manhattan Brothers was 'n kwêla-groep. (4)

16.2 Definieer *malombo*. (2)

16.3 Definieer die volgende terme wat met maskandi geassosieer word:

16.3.1 Ikati

16.3.2 Ukupika (4)  
[10]

**VRAAG 17**

Skryf 'n paragraaf waarin jy vrye *kiba* definieer en beskryf. Verwys na die tradisionele tromme wat in hierdie musiekstyl gebruik word. [5]

**VRAAG 18**

Bespreek kortliks EEN van die volgende seremonies. Verwys na die funksie, seremoniële kenmerke en die rol van dans, musiek en instrumente daarin.

- AmaZulu: Amahubo
- AmaSwati: Incwala
- AmaXhosa: Intonjane
- AmaNdebele: Luma
- Basotho: Lebollo
- Bapedi: Byale
- Batswana: Bojale
- Vhavenda: Domba
- Batsonga: Mancomane

[5]



**VRAAG 19**

Bespreek die kenmerke van vereringspoësie soos in Afrika-musiek gebruik.

**[5]****VRAAG 20**

Isicathamiya het een van die Suid-Afrikaanse musiekgenres van die laat 20<sup>ste</sup> en vroeë 21<sup>ste</sup> eeu geword wat die maklikste herken word.

Skryf 'n opstel waarin jy hierdie stelling bespreek met spesifieke verwysing na Ladysmith Black Mambazo.

Jy sal punte ontvang vir die logiese aanbieding van feite en die struktuur van jou opstel.

Die opstel sal volgens die volgende kriteria nagesien word:

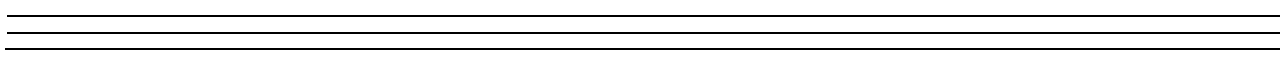
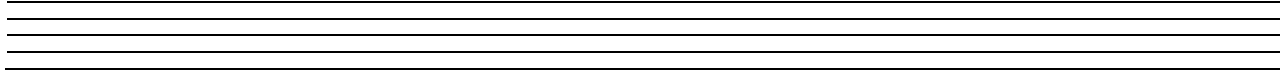
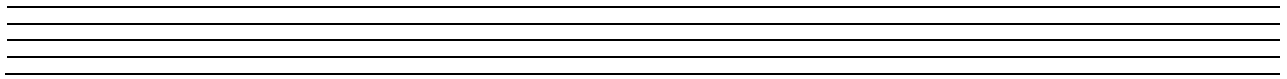
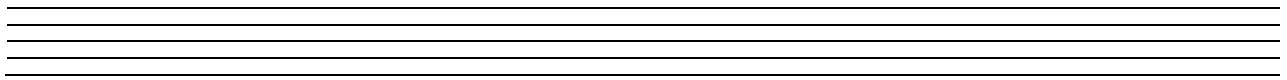
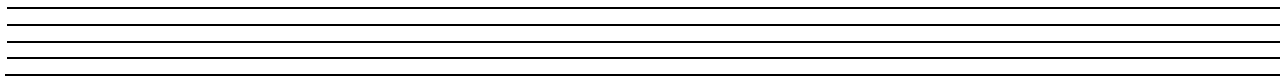
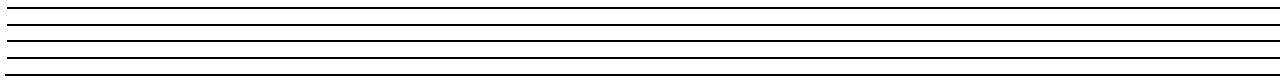
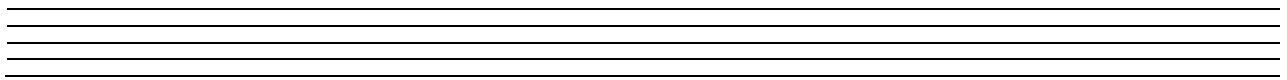
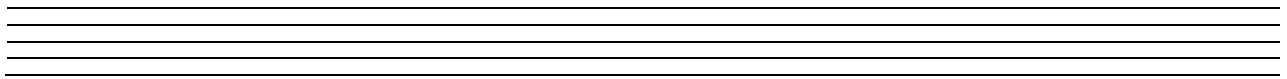
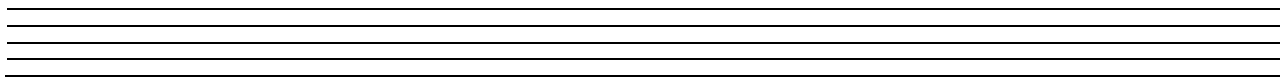
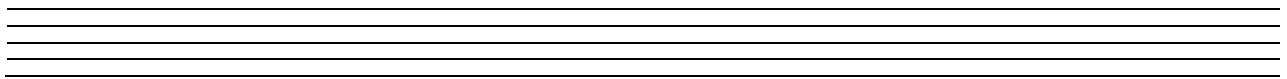
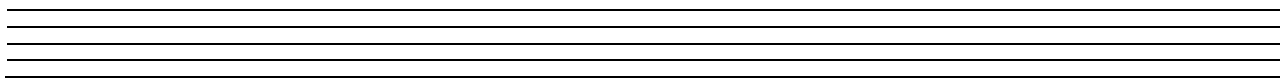
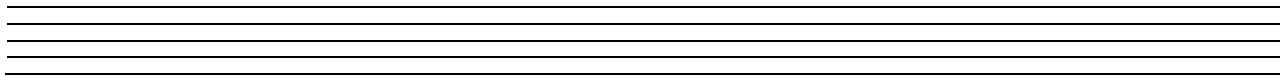
| KRITERIA                                       | PUNTETOEKENNING |
|------------------------------------------------|-----------------|
| Oorsprong                                      | 3               |
| Stylkenmerke                                   | 5               |
| Bydrae van Ladysmith Black Mambazo             | 4               |
| Logiese aanbieding en struktuur van die opstel | 3               |
| <b>TOTAAL</b>                                  | 15              |

**[15]**

**TOTAAL AFDELING D: 40**  
**GROOTTOTAAL: 120**











Handwriting practice lines consisting of 12 sets of four horizontal lines each, providing a guide for letter height and placement.





**QUESTION 19**

Discuss the features of praise poetry as used in African music. [5]

**QUESTION 20**

Isicathamiya has become one of the most readily recognised South African music genres of the late 20<sup>th</sup> and early 21<sup>st</sup> centuries. Write an essay in which you discuss this statement with specific reference to Ladysmith Black Mambazo.

You will be credited for the logical presentation of facts and the structure of your essay. The essay will be marked according to the following criteria:

| CRITERIA                                        |  | MARK ALLOCATION |
|-------------------------------------------------|--|-----------------|
| Origins                                         |  | 3               |
| Style characteristics                           |  | 5               |
| Contribution of Ladysmith Black Mambazo         |  | 4               |
| Logical presentation and structure of the essay |  | 3               |
| <b>TOTAL</b>                                    |  | <b>15</b>       |

[15]

**TOTAL SECTION E:**

**40**

**GRAND TOTAL:**

**120**



**SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)****QUESTION 16**

- 16.1 Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question number (16.1.1–16.1.4) in the ANSWER BOOK. If the statement is FALSE, write down the correct information.

16.1.1 Isicathamiya was popularised internationally by Ladysmith Black Mambazo's collaboration with Simon and Garfunkel.

16.1.2 Julian Bahula played drums for Sello Galane.

16.1.3 Mahotella Queens is a group that sings free kiba.

16.1.4 The Manhattan Brothers was a kwela group.

16.2 Define *malombo*. (2)

16.3 Define the following terms associated with maskandi:

16.3.1 Ikati

16.3.2 Ukupika

(4)  
[10]

**QUESTION 17**

Write a paragraph in which you define and describe *free kiba*. Refer to the traditional drums used in this style of music.

[5]

**QUESTION 18**

Briefly discuss ONE of the following ceremonies. Refer to the function, ceremonial features and the role of dance, music and instruments.

- Amazulu: Amahubo
- AmaSwati: Incwala
- AmaXhosa: Intonjane
- AmaNdebele: Luma
- Basotho: Lebollo
- Bapedi: Byale
- Batswana: Bojale
- Vhavenda: Domba
- Batsonga: Mancomane

[5]



**QUESTION 15**

Marabi is a true example of an early South African jazz style.

Write an essay in which you expand on this statement by referring to the origins, characteristics and music examples of marabi.

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

The essay will be marked according to the following criteria:

| CRITERIA                                        |  | MARK ALLOCATION |
|-------------------------------------------------|--|-----------------|
| Origins                                         |  | 5               |
| Characteristics                                 |  | 5               |
| Music examples                                  |  | 2               |
| Logical presentation and structure of the essay |  | 3               |
| TOTAL                                           |  | 15              |

**[15]** TOTAL SECTION D: 40

**OR**



## SECTION D: JAZZ

### QUESTION 11

- 11.1 Describe prominent music characteristics of kwela. (3)
- 11.2 Name the instruments used in a typical mbaqanga band. (3)
- 11.3 Write down the title of a song associated with EACH of the following artists/groups: (4)

|        |               |
|--------|---------------|
| 11.3.1 | Dolly Rathbe  |
| 11.3.2 | Miriam Makeba |
| 11.3.3 | Sakhile       |
| 11.3.4 | Philip Tabane |

### QUESTION 12

Indicate whether the following statements concerning Cape jazz are TRUE or FALSE. Write down only 'true' or 'false' next to the question number (12.1–12.5) in the ANSWER BOOK.

- 12.1 It is inspired by blues and folk songs sung by descendants of the former slave communities living in the Western Cape. (5)
- 12.2 It is influenced by the street carnival parade and instrumentation of the Mardi Gras. (5)
- 12.3 It is a mixture of Xhosa and Zulu songs, as well as Latin-American styles. (5)
- 12.4 It was originally mainly a piano jazz style. (5)
- 12.5 Robbe Jansen is a famous saxophone player who is linked to the development of Cape jazz. (5)

### QUESTION 13

Discuss TWO international influences and TWO local influences on Miriam Makeba's music style. Comment on her unique vocal style. (5)

### QUESTION 14

Write a paragraph in which you discuss the importance of the Jazz Epistles in the development of South African jazz. (5)



**QUESTION 9**

Define the *Classical symphony* and explain how Beethoven's *Pastoral Symphony* differs from the Classical symphonic model.

[5]

**QUESTION 10**

Mendelssohn demonstrates both Classical and Romantic features in his *Hebrides Overture*.

Write an essay in which you discuss this statement.

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

The essay will be marked according to the following criteria:

| CRITERIA                                        |  | MARK ALLOCATION |
|-------------------------------------------------|--|-----------------|
| Classical features                              |  | 6               |
| Romantic features                               |  | 6               |
| Logical presentation and structure of the essay |  | 3               |
| TOTAL                                           |  | 15              |

[15]

**TOTAL SECTION C: 40**

**OR**



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

**SECTION C: WESTERN ART MUSIC (WAM)**

**QUESTION 6**

6.1 Which characters are associated with the following voice types in *The Magic Flute* by Mozart?

6.1.1 Soprano

6.1.2 Tenor

6.1.3 Baritone

6.1.4 Bass

6.1.5 Coloratura

6.2 *The Magic Flute* is considered to be a Singspiel.

Write notes to substantiate this statement using examples from this opera.

[10]  
(5)

**QUESTION 7**

Study the table below which represents sonata form and answer the questions that follow.

| EXPOSITION | DEVELOPMENT | RECAPITULATION |
|------------|-------------|----------------|
|------------|-------------|----------------|

7.1 In which section would one expect to find an episode?

(1)

7.2 What is the function of the bridge in the exposition of this form?

(1)

7.3 Briefly describe what happens in the development section.

(2)

7.4 How is the recapitulation different from the exposition?

(1)

[5]

**QUESTION 8**

Write a paragraph on the final (fifth) movement of Beethoven's *Symphony No. 6* in which you link the title of this movement to the programmatic content.

[5]



5.2 Give the correct term for any FIVE of the following descriptions. Write down only the term next to the question number (5.2.1–5.2.8) in the ANSWER BOOK.

- 5.2.1 A musical texture consisting of a single melodic line
  - 5.2.2 A musical texture consisting of a melodic line with accompaniment
  - 5.2.3 A musical texture consisting of several independent melodic lines
  - 5.2.4 A rhythmic pattern which repeats while other music material changes around it
  - 5.2.5 Ancient scales with Greek names that are used in various music styles
  - 5.2.6 The quality or colour of a voice or an instrument
  - 5.2.7 Vocal music without instrumental accompaniment
  - 5.2.8 The technical name for the third degree of a scale
- 5.3 Write a paragraph in which you describe *binary form*. (5)

**TOTAL SECTION B: 20**





- 5.1.5 A musical work is copyrighted ...  
 A immediately after it has been composed.  
 B for 80 years after the work has been composed.  
 C until the year of the composer's death.  
 D only two weeks after it has been composed.
- 5.1.6 The symbol above the given note  is called a/an ...  
 A lower mordent.  
 B appoggiatura.  
 C upper mordent.  
 D turn.
- 5.1.7 In a Dorian mode, semitones occur between the ...  
 A 3<sup>rd</sup> and 4<sup>th</sup> notes and the 6<sup>th</sup> and 7<sup>th</sup> notes.  
 B 2<sup>nd</sup> and 3<sup>rd</sup> notes and the 7<sup>th</sup> and 8<sup>th</sup> notes.  
 C 3<sup>rd</sup> and 4<sup>th</sup> notes and the 7<sup>th</sup> and 8<sup>th</sup> notes.  
 D 2<sup>nd</sup> and 3<sup>rd</sup> notes and the 6<sup>th</sup> and 7<sup>th</sup> notes.
- 5.1.8 Which ONE of the following means to become softer gradually?  
 A Accelerando  
 B Morendo  
 C Crescendo  
 D Rallentando
- 5.1.9 The musical term for  is ...  
 A lungo.  
 B portato.  
 C fermata.  
 D staccato.
- 5.1.10 The blues scale can be constructed by ...  
 A lowering the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees of the major scale.  
 B raising the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees of the major scale.  
 C lowering the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees of the minor scale.  
 D raising the 3<sup>rd</sup>, 5<sup>th</sup> and 7<sup>th</sup> degrees of the minor scale. (10 x 1) (10)

**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).**

Answer these questions in the ANSWER BOOK provided.

**SECTION B: GENERAL (COMPULSORY)****QUESTION 5**

5.1

Various options are provided as possible answers to the following questions. Write down the question number (5.1.1–5.1.10), choose the answer and make a cross (X) over the letter (A–D) of your choice in the ANSWER BOOK.

|                 |   |   |   |                                     |
|-----------------|---|---|---|-------------------------------------|
| <b>EXAMPLE:</b> |   |   |   |                                     |
| 5.1.11          | A | B | C | <input checked="" type="checkbox"/> |

5.1.1 Royalties paid to composers when their music is performed in public are called ...

- A copyright.  
B performance rights.  
C needtime rights.  
D mechanical rights.

5.1.2 Royalties paid to songwriters and performers for CD sales or digital downloads are called ...

- A copyright.  
B performance rights.  
C needtime rights.  
D mechanical rights.

5.1.3 SAMRO is the abbreviation for the ...

- A South African Music Relevance Organisation.  
B South African Music Rights Organisation.  
C South African Music Recording Organisation.  
D South African Music Restrictions Organisation.

5.1.4 A person who writes the words of a song is a/an ...

- A arranger.  
B editor.  
C lyricist.  
D performer.



The harmonisation will be marked according to the following criteria:

| DESCRIPTION                                                                     | MARK ALLOCATION | CANDIDATE'S MARKS |
|---------------------------------------------------------------------------------|-----------------|-------------------|
| <b>Chord progression</b><br>Choice of chords, correct use of cadence            | 15              |                   |
| <b>Correctness</b><br>Notation, doubling, spacing, voice leading                | 15              |                   |
| <b>Quality</b><br>Musicality, non-chordal notes, awareness of style, creativity | 10              |                   |
|                                                                                 | 40<br>(÷ 8 x 3) |                   |
| <b>TOTAL</b>                                                                    | 15              |                   |

[15] TOTAL SECTION A: 60



4.2

Complete the piece by adding a suitable bass line and harmonic material in the open staves. Continue in the style suggested by the given material in bars 1–4.

Musical score for exercise 4.2, showing the first four bars of a piece in G major (one sharp) and 4/4 time. The score is divided into three parts: Melody, Chords, and Bass.

**Melody:** The melody begins with a half note G (G4), followed by a quarter note A (A4), a quarter note B (B4), and a quarter note C (C5). The second bar contains a half note D (D5), a quarter note E (E5), a quarter note F# (F#5), and a quarter note G (G5). The third bar contains a half note A (A5), a quarter note B (B5), a quarter note C (C6), and a quarter note B (B5). The fourth bar contains a half note A (A5), a quarter note G (G5), a quarter note F# (F#5), and a quarter note E (E5). The melody is written in treble clef.

**Chords:** The chords are written in treble clef and consist of the following notes: Bar 1: G4, B4, D5; Bar 2: A4, C5, E5; Bar 3: B4, D5, F#5; Bar 4: A4, C5, E5.

**Bass:** The bass line is written in bass clef and consists of the following notes: Bar 1: G3, B3, D4; Bar 2: A3, C4, E4; Bar 3: B3, D4, F#4; Bar 4: A3, C4, E4.

Musical score for exercise 4.2, showing the fifth and sixth bars of the piece. The score is divided into three parts: Melody, Chords, and Bass.

**Melody:** The melody begins with a half note D (D5), a quarter note E (E5), a quarter note F# (F#5), and a quarter note G (G5). The second bar contains a half note A (A5), a quarter note B (B5), a quarter note C (C6), and a quarter note B (B5). The third bar contains a half note A (A5), a quarter note G (G5), a quarter note F# (F#5), and a quarter note E (E5). The fourth bar contains a half note D (D5), a quarter note E (E5), a quarter note F# (F#5), and a quarter note G (G5). The melody is written in treble clef.

**Chords:** The chords are written in treble clef and consist of the following notes: Bar 5: G4, B4, D5; Bar 6: A4, C5, E5; Bar 7: B4, D5, F#5; Bar 8: A4, C5, E5.

**Bass:** The bass line is written in bass clef and consists of the following notes: Bar 5: G3, B3, D4; Bar 6: A3, C4, E4; Bar 7: B3, D4, F#4; Bar 8: A3, C4, E4.

Musical score for exercise 4.2, showing the seventh and eighth bars of the piece. The score is divided into three parts: Melody, Chords, and Bass.

**Melody:** The melody begins with a half note D (D5), a quarter note E (E5), a quarter note F# (F#5), and a quarter note G (G5). The second bar contains a half note A (A5), a quarter note B (B5), a quarter note C (C6), and a quarter note B (B5). The third bar contains a half note A (A5), a quarter note G (G5), a quarter note F# (F#5), and a quarter note E (E5). The fourth bar contains a half note D (D5), a quarter note E (E5), a quarter note F# (F#5), and a quarter note G (G5). The melody is written in treble clef.

**Chords:** The chords are written in treble clef and consist of the following notes: Bar 9: G4, B4, D5; Bar 10: A4, C5, E5; Bar 11: B4, D5, F#5; Bar 12: A4, C5, E5.

**Bass:** The bass line is written in bass clef and consists of the following notes: Bar 9: G3, B3, D4; Bar 10: A3, C4, E4; Bar 11: B3, D4, F#4; Bar 12: A3, C4, E4.



**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 |
|--------------------------------------------------------------------------|-----------------|-------------------|
| Chord progression<br>Choice of chords, correct use of cadence            | 14              |                   |
| Correctness<br>Notation, doubling, spacing, voice leading                | 16              |                   |
| Quality<br>Musicality, non-chordal notes, awareness of style, creativity | 10              |                   |
|                                                                          | 40<br>(÷ 8 x 3) |                   |
| TOTAL                                                                    | 15              |                   |

OR

[15]



3.2.1

Name the key of this extract.

(1)

\_\_\_\_\_

3.2.2

Identify the chords from **(a)** to **(e)** and figure them on the score. Use chord symbols above the score, for example B<sup>b</sup>/D.

(5)

3.2.3

Name the types of non-chordal notes at **(i)**–**(iii)**.

(i)

\_\_\_\_\_

(ii)

\_\_\_\_\_

(iii)

\_\_\_\_\_

(3)

3.2.4

Name the cadence at the end of this extract.

(1)

\_\_\_\_\_

[10]



3.2 Study the extract from *Till* by Charles Danvers below and answer the questions that follow.

(a)

(b)

(c)

(d)

(e)



WESTERN CAPE

Please turn over

Copyright reserved

3.1.1

Name the key of this extract.

(1)

\_\_\_\_\_

3.1.2

Identify chords **(a)–(e)** and figure them on the score. Use EITHER figuring below the score, for example  $V_6$ , OR chord symbols above the score, for example C/E.

(5)

3.1.3

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

(2)

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

3.1.4

Which ONE of the following do you associate with the note at **Z**? Make a cross (X) in the appropriate block.

(1)

|              |            |              |            |
|--------------|------------|--------------|------------|
| Anticipation | Suspension | Appoggiatura | Chord note |
|--------------|------------|--------------|------------|

3.1.5

Name the cadence with which this extract ends.

(1)

\_\_\_\_\_

[10]

OR



**QUESTION 3**

**(10 minutes)**

**Answer EITHER QUESTION 3.1 OR QUESTION 3.2.**

**3.1** Study the extract by Mendelssohn below and answer the questions that follow.

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

Cadence 3.1.5



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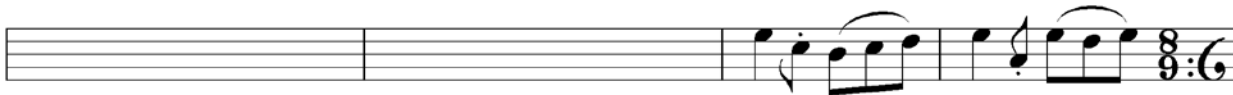


2.2

Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

Instrument: \_\_\_\_\_

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



5



6

The melody will be marked according to the following criteria:

| DESCRIPTION                                                                  | MARK ALLOCATION | CANDIDATE'S MARKS |
|------------------------------------------------------------------------------|-----------------|-------------------|
| Form and cadential points                                                    | 3               |                   |
| Correctness<br>Note stems, beats per bar, accidentals, spacing, layout       | 2               |                   |
| Quality<br>Suitability, dynamics, articulation, tempo indication, musicality | 10              |                   |
| TOTAL                                                                        | 15              |                   |

[15]



QUESTION 2

(25 minutes)

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1

Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

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



The melody will be marked according to the following criteria:

| DESCRIPTION                                                                  | MARK ALLOCATION | CANDIDATE'S MARKS |
|------------------------------------------------------------------------------|-----------------|-------------------|
| Form and cadential points                                                    | 3               |                   |
| Correctness<br>Note stems, beats per bar, accidentals, spacing, layout       | 2               |                   |
| Quality<br>Suitability, dynamics, articulation, tempo indication, musicality | 10              |                   |
| TOTAL                                                                        | 15              |                   |

OR



[15]

1.8 Write the scales below as indicated. Use semibreves.

1.8.1 Write F<sup>#</sup> melodic minor, ascending and descending, with key signature. Mark the semitones.



(3)

1.8.2 Write the Aeolian mode on E, descending in the alto clef. Do NOT use a key signature.



(2)

1.8.3 Write a chromatic scale on B<sup>b</sup>, ascending only.



(3)

[20]



- 1.1 Name the main key of this piece. (1)
- 1.2 Name the intervals at 1.2.1 and 1.2.2 according to type and distance. (2)
- 1.2.1 \_\_\_\_\_
- 1.2.2 \_\_\_\_\_
- 1.3 Write and name the inversion of the interval at 1.3. (1)
- \_\_\_\_\_
- 1.4 Name the triads at 1.4.1 and 1.4.2 according to type and position/inversion. (2)
- 1.4.1 \_\_\_\_\_
- 1.4.2 \_\_\_\_\_
- 1.5 Rewrite bar 1 of the violin part for viola using the same pitch. (2)
- \_\_\_\_\_
- 1.6 Transpose the bass part from bars 7–10 a perfect fourth higher. Do NOT use a key signature. (2)
- \_\_\_\_\_
- 1.7 Rewrite bar 1 of the right-hand part of the piano in compound time. Add the new time signature. (2)
- \_\_\_\_\_



**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.**

Answer the questions in the spaces provided on this question paper.

**QUESTION 1**

**(25 minutes)**

Study the extract below and answer the questions that follow.

**Schubert**

Violin I

Piano

1.5 1.7 1.2.1 1.4.1 1.2.2

1.2.2 1.4.1 1.2.2

1.3 1.4.2 1.6



**MARKING GRID**

| SECTION                                                | QUESTION        | MARKS      | MARKER | MODERATOR |
|--------------------------------------------------------|-----------------|------------|--------|-----------|
| <b>A: THEORY OF MUSIC<br/>(COMPULSORY)</b>             | 1               | 20         |        |           |
|                                                        | 2               | 15         |        |           |
|                                                        | 3               | 10         |        |           |
|                                                        | 4               | 15         |        |           |
|                                                        | <b>SUBTOTAL</b> | <b>60</b>  |        |           |
| <b>AND</b>                                             |                 |            |        |           |
| <b>B: GENERAL MUSIC<br/>KNOWLEDGE<br/>(COMPULSORY)</b> | 5               | 20         |        |           |
|                                                        | <b>SUBTOTAL</b> | <b>20</b>  |        |           |
| <b>AND</b>                                             |                 |            |        |           |
| <b>C: WAM</b>                                          | 6               | 10         |        |           |
|                                                        | 7               | 5          |        |           |
|                                                        | 8               | 5          |        |           |
|                                                        | 9               | 5          |        |           |
|                                                        | 10              | 15         |        |           |
| <b>D: JAZZ</b>                                         | 11              | 10         |        |           |
|                                                        | 12              | 5          |        |           |
|                                                        | 13              | 5          |        |           |
|                                                        | 14              | 5          |        |           |
|                                                        | 15              | 15         |        |           |
| <b>OR</b>                                              |                 |            |        |           |
| <b>E: IAM</b>                                          | 16              | 10         |        |           |
|                                                        | 17              | 5          |        |           |
|                                                        | 18              | 5          |        |           |
|                                                        | 19              | 5          |        |           |
|                                                        | 20              | 15         |        |           |
| <b>OR</b>                                              |                 |            |        |           |
| <b>SUBTOTAL</b>                                        |                 | <b>40</b>  |        |           |
| <b>OR</b>                                              |                 |            |        |           |
| <b>SUBTOTAL</b>                                        |                 | <b>120</b> |        |           |
| <b>GRAND TOTAL</b>                                     |                 |            |        |           |



**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 notations 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 questions 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.





# AFTERNOON SESSION

This question paper consists of 25 pages and 1 manuscript page.

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CENTRE NUMBER:

TIME: 3 hours

MARKS: 120

FEBRUARY/MARCH 2017

MUSIC P1

MUSC.1

GRADE 12

NATIONAL  
SENIOR CERTIFICATE

Department:  
Basic Education  
REPUBLIC OF SOUTH AFRICA

basic education

