basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

MAY/JUNE 2026

MARKS: 120

TIME: 3 hours

CENTRE NUMBER:

EXAMINATION NUMBER:

This question paper consists of 25 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.

SECTION A: THEORY OF MUSIC (COMPULSORY) **(90 minutes)**

Answer SECTION A on the QUESTION PAPER.

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

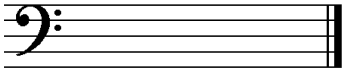
QUESTION 1 **(25 minutes)**

1.1 Indicate the correct time signature change on the staff below each asterisk (*).



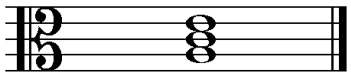
(2 x 1) (2)

1.2 Write the subdominant triad of A major in second inversion.

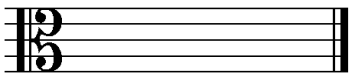


(1)

1.3 Change the triad below to a diminished triad. Write the new triad in first inversion.

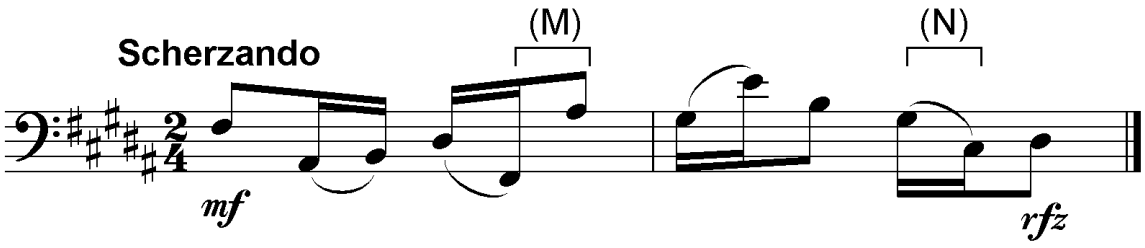


Answer:

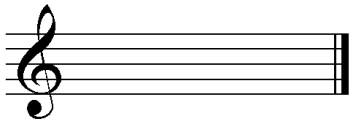


(1)

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



1.4.1 The key of this melody is B major. Write the key signature when the melody is transposed a minor 3rd higher.



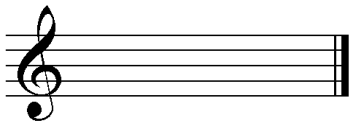
(1)

1.4.2 Change the bottom note at (M) to form an interval of an augmented 10th. Notate the interval below.



(1)

1.4.3 Notate the inversion of the interval at (N). Use accidentals instead of a key signature.



(1)

1.4.4 Which term has the opposite meaning of the character indication? Make a cross (X) in the appropriate block.

Doppio movimento	Serioso	Attacca	Agitato

(1)

1.4.5 Which term refers to the abbreviation in the last bar? Make a cross (X) in the appropriate block.

Detached	Held	Pause	Reinforced

(1)

1.5 Identify the scales/modes used in the following melodies. Consider only the given notes.

1.5.1



_____ (1)

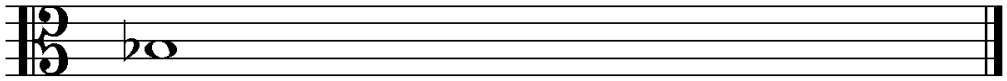
1.5.2



_____ (1)

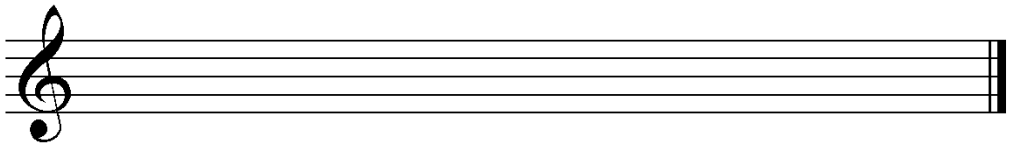
1.6 Write the following scales/modes:

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



(2)

1.6.2 The descending mixolydian mode starting on B

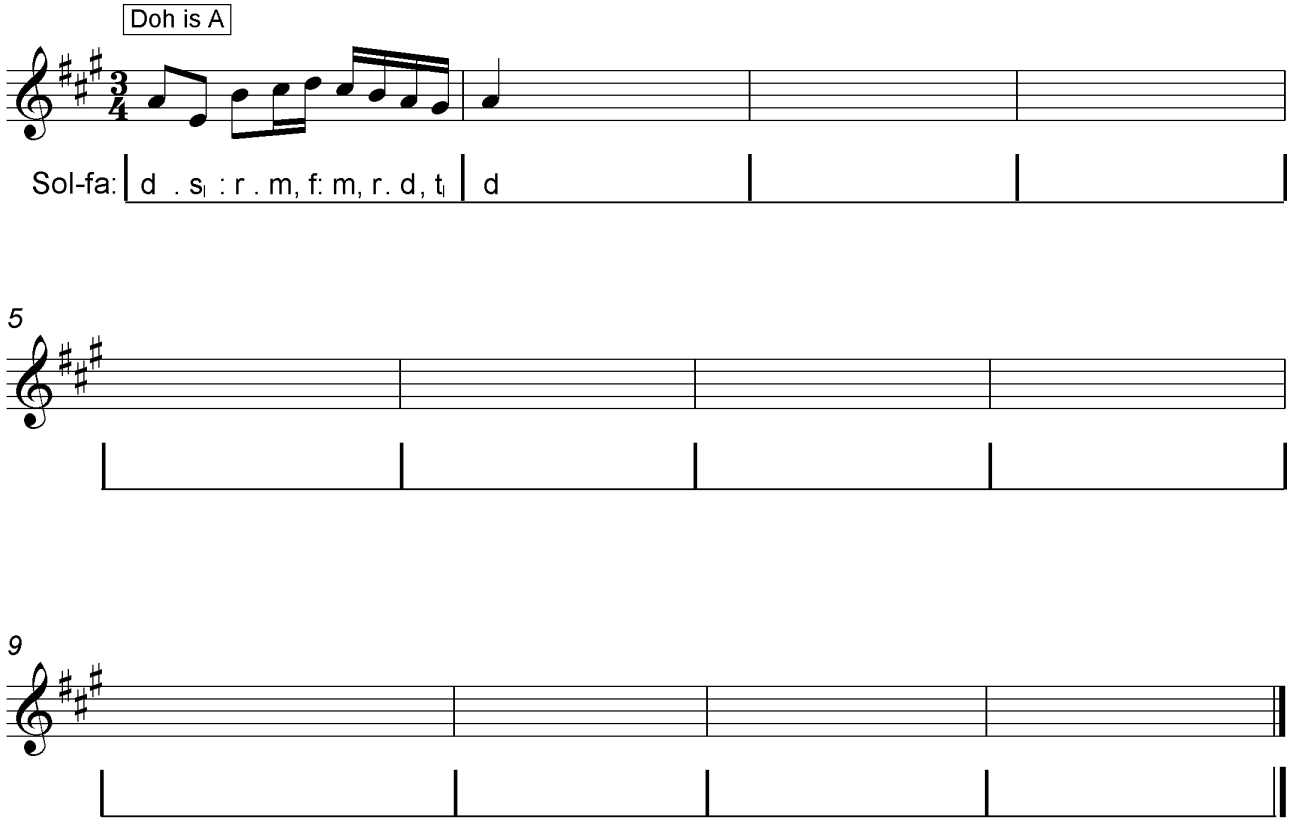


(2)
[15]

QUESTION 2 **(25 minutes)**

Answer QUESTION 2.1 OR QUESTION 2.2.

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



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 Sol-fa notation: beats per bar, rhythm and pitch indications	2	
Quality Musicality (compass, contour, implied harmony)	10	
TOTAL	**15**	

[15]

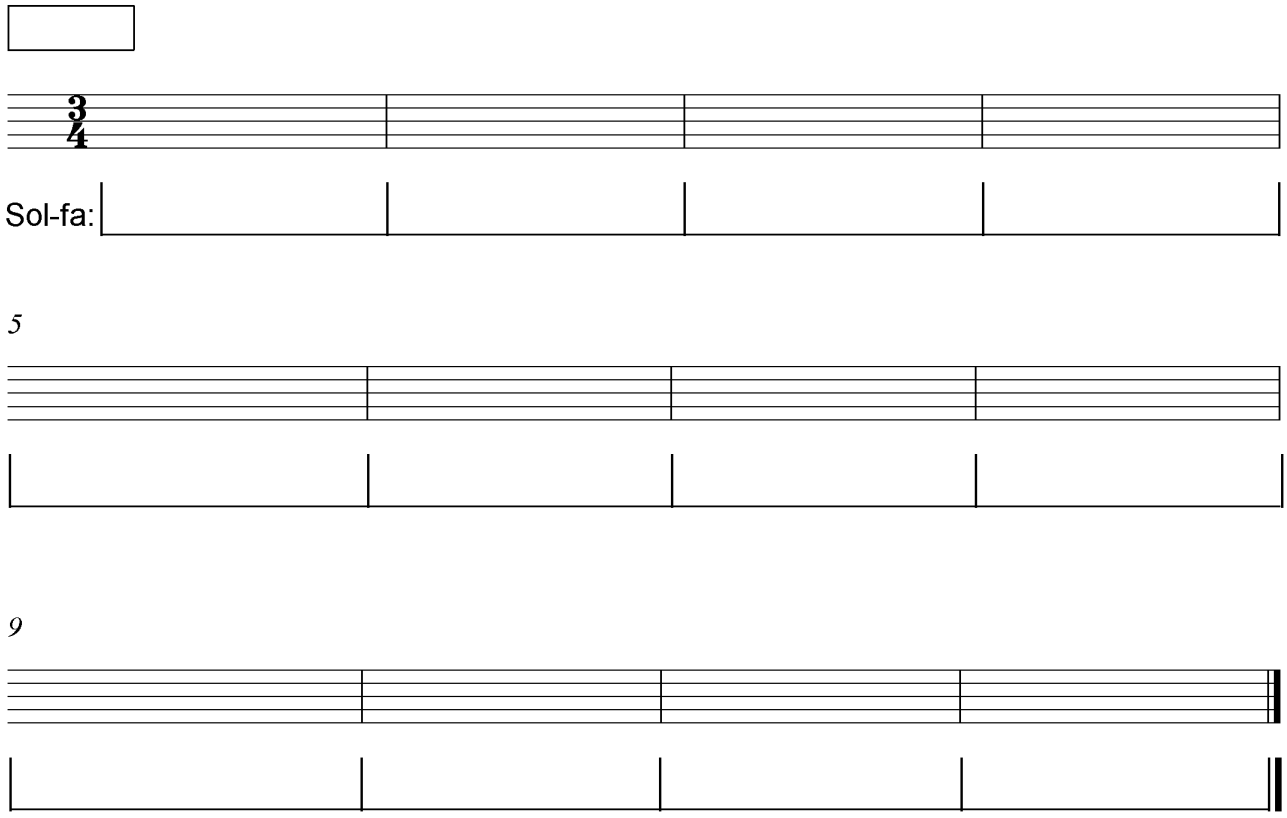
OR

2.2 Write an original twelve-bar melody in ternary form in staff notation OR in 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 elements:

- Rhythmic motive: 
- Key: E minor – indicate with a key signature or a suitable sol-fa indication

Instrument/Voice type: _____



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: beats per bar, and rhythm, pitch and key indications	2	
Quality Suitability for 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 below and answer the questions.



3.1.1 Figure the chords at (a) to (f) on the score using Roman numerals, e.g. iii^{6}/iii^{b}. (6 x 1) (6)

3.1.2 Figure the THREE chords at (X) and name the cadence on the score. (4 x 1) (4)

3.1.3 Comment on the use of the B natural in the bass part in bar 6.

_____

_____ (1)

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

(i) _____

(ii) _____ (2 x 1) (2)

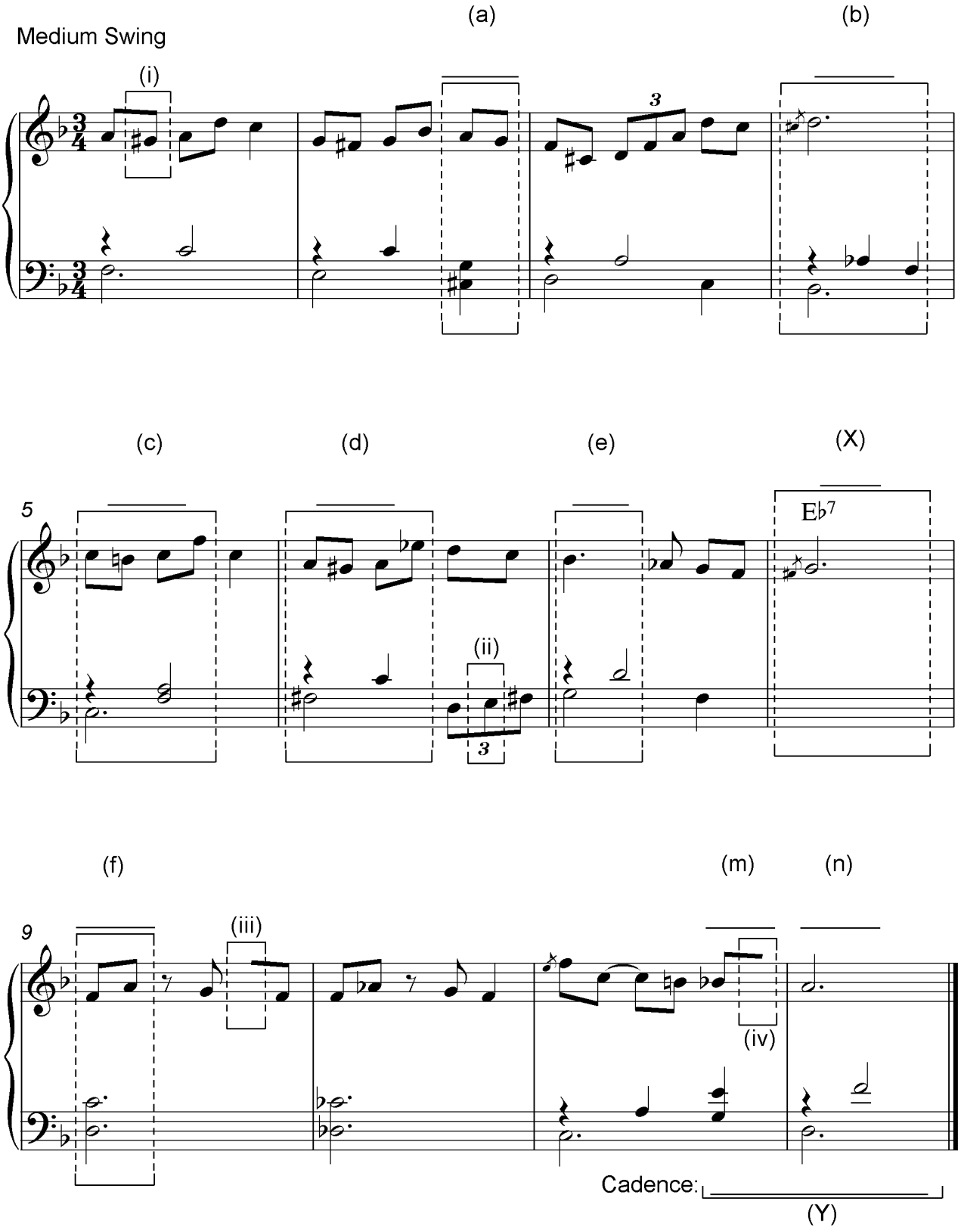
3.1.5 Notate the following non-harmonic notes at (iii) and (iv) on the score. Use a quaver note value for the answer.

(iii) Anticipation

(iv) Passing note (2 x 1) (2)
[15]

OR

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



3.2.1 Identify the chords at (a) to (f). Write the chord symbols in the spaces provided above the staves, e.g. G/B. (6 x 1) (6)

3.2.2 The chord at (X) is E^{b7}. Write the chord symbol for a substitute chord, where the melody is re-harmonised, in the space provided above the stave. (1)

3.2.3 Write the chord symbols at (m) and (n) and name the cadence at (Y) on the score. (3 x 1) (3)

3.2.4 Comment on the B natural in the treble part in bar 11.

_____

_____ (1)

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

(i) _____

(ii) _____ (2 x 1) (2)

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

(iii) Suspension

(iv) Anticipation (2 x 1) (2)

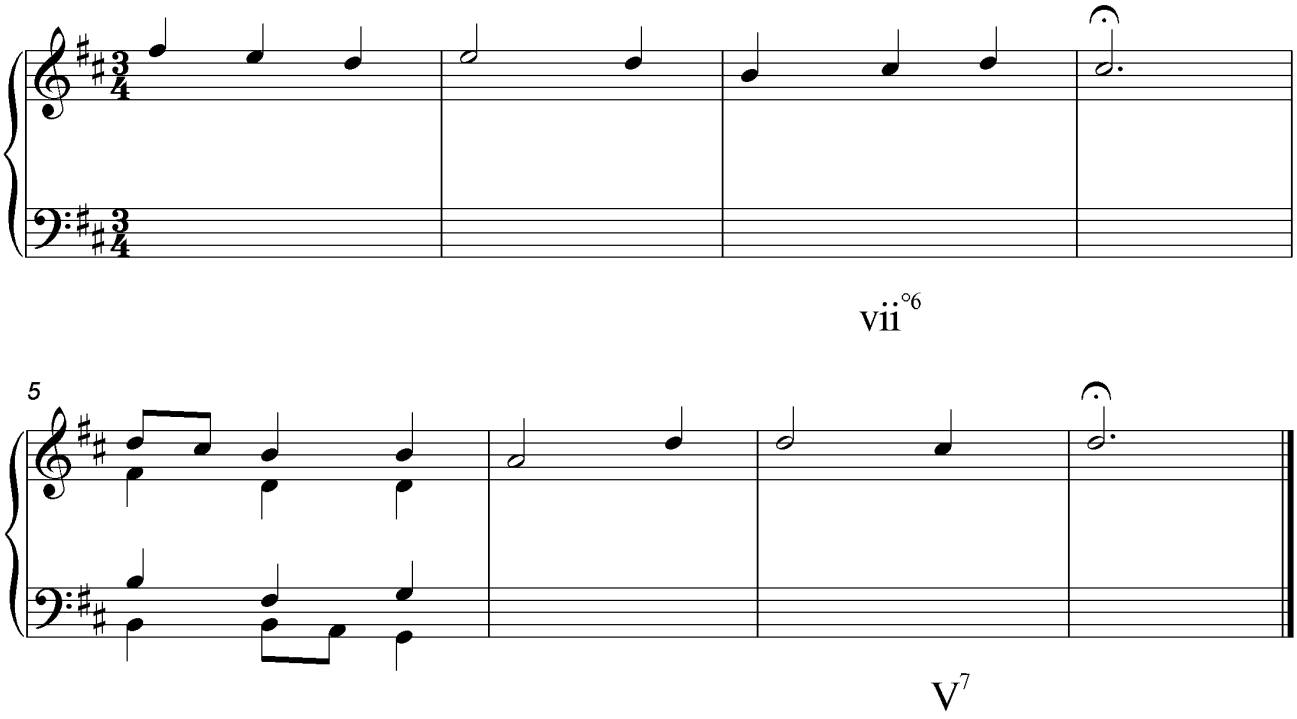
[15]

QUESTION 4 **(30 minutes)**

Answer QUESTION 4.1 OR QUESTION 4.2.

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Include the following in your harmonisation:

- Passing second inversion ($^{6}_{4}$) progression
- Imperfect cadence in bars 3–4
- Harmonic realisation of the given figuring in bars 3 and 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]

OR

4.2 Harmonise the given melody below by adding at least three notes in minims for each chord, as suggested in bar 1. Include the following:

- Harmonic realisation of the TWO given chord symbols in bars 1 and 7
- ii – V – I progression in F
- Demonstrate a substitute chord for Gm^7 at the asterisk (*)



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 5.1.4), e.g. 5.1.5 E.

5.1.1 Copyright …

A may be renewed indefinitely.
B may be traded between family members.
C is not applicable to music in the public domain.
D None of the above-mentioned

5.1.2 Royalties …

A are paid to businesses that play background music.
B are paid to composers 50 years after their death.
C is a form of tax paid by the royal family.
D None of the above-mentioned

5.1.3 SAMPRA is a …

A collecting agency that administers needletime rights.
B recording company that signs artists.
C copyright agency that controls all broadcasts.
D streaming company that works in the public domain.

5.1.4 A composer …

A owns the copyright for his/her music composition.
B is eligible to receive royalties when his/her work is performed.
C may grant permission to have his composition arranged.
D All the above-mentioned (4 x 1) (4)

5.2 Explain *mechanical rights*. (2 x 1) (2)

5.3 Indicate whether the following statements are TRUE or FALSE. Write 'true' or 'false' next to the question number (5.3.1 to 5.3.4), e.g. 5.3.5 False.

5.3.1 Copyright is only valid for 50 years after the creation date of the composition.

5.3.2 Copying copyrighted sheet music for a public concert is not considered music piracy.

5.3.3 The value chain refers to the process of music creation and distribution.

5.3.4 Collecting agencies collect information on music piracy. (4 x 1) (4)

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 6.1.4), e.g. 6.1.5 E.

6.1.1 Which ONE of the following instruments is a chordophone?

A Ugubhu
B Mouth bow
C Umakhweyane
D All the above-mentioned

6.1.2 A feature of mbaqanga music is …

A cyclic harmony infused with the Zulu indlamu dance.
B the use of Western instruments, including a portable organ.
C an improvised introduction played on guitar.
D All the above-mentioned

6.1.3 A typical kwela chord progression is …

A I – IV – I – I
B I – IV – V – I
C I – IV^6 – I – V
D I^6_4 – IV – I – V

6.1.4 *Wena Wedwa* is a song by …

A Mahlathini and the Mahotella Queens.
B Thee Legacy.
C Ladysmith Black Mambazo.
D Spokes Mashiyane. (4 x 1) (4)

6.2 Define the following terms:

6.2.1 Improvisation

6.2.2 Ululation

6.2.3 Malombo music (3 x 1) (3)

6.3 Choose TWO indigenous dances that you have studied and give a brief description of the dance movement(s) of EACH.

6.3.1 Tshikona
6.3.2 Borankana
6.3.3 Muchongolo
6.3.4 Mohobelo
6.3.5 Isitshikitsha
6.3.6 Indlamu
6.3.7 Dinaka
6.3.8 Isibhaca (2 x 2) (4)

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

COLUMN A		COLUMN B	
6.4.1	Kwela	A	*Banana ba Rustenburg*
6.4.2	Spokes Mashiyane	B	Umgqashiyo
6.4.3	Philip Tabane	C	*Umama*
6.4.4	Mbaqanga	D	*Phamba Madiba*
6.4.5	Inkunz 'Emdaka	E	Marabi-influenced music based on penny whistle

(5 x 1) (5)

6.5 Describe *harmony* in indigenous African music. (4 x 1) (4)
[20]

QUESTION 7

Give a brief history of the penny whistle and explain how it became the main instrument in kwela music. (5 x 1) **[5]**

QUESTION 8

Write a paragraph in which you discuss the role of the guitar in maskanda. (5 x 1) **[5]**

QUESTION 9

Explain how children's musical skills are developed in traditional African societies. (5 x 1) **[5]**

QUESTION 10

Write an essay in which you discuss how melody and rhythm are used to distinguish kwela from other modern African styles.

You will be credited for the format of the essay and the relevance of your arguments.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Melody	8
Rhythm	5
Essay format	1
Relevance of argument	1
TOTAL	**15**

[15]

TOTAL SECTION C: 50

OR

SECTION D: JAZZ

QUESTION 11

11.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (11.1.1 to 11.1.4), e.g. 11.1.5 E.

11.1.1 Which ONE of the following instruments is a membranophone?

A Ride cymbal
B Cowbell
C Hi-hat
D Snare drum

11.1.2 A feature of mbaqanga music is …

A cyclic harmony infused with the Zulu indlamu dance.
B the use of Western instruments, including a portable organ.
C an improvised introduction played on guitar.
D All the above-mentioned

11.1.3 Which of the following instruments would have music written only in the bass clef?

A Tenor saxophone
B Trombone
C Electric guitar
D None of the above-mentioned

11.1.4 A typical kwela and marabi chord progression is …

A I – IV – I – I.
B I – IV – I^6_4 – V.
C I – IV^6 – I – V.
D I^6_4 – IV – I – V. (4 x 1) (4)

11.2 Define the following terms:

11.2.1 Sequence

11.2.2 Syncopation

11.2.3 Scat singing (3 x 1) (3)

11.3 What is the difference between *chord extension* and *chord substitution*? (2 x 1) (2)

11.4 Indicate whether the following statements with regard to the blues are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (11.4.1 to 11.4.3), e.g. 11.4.4 False.

11.4.1 It is predominantly a keyboard style.

11.4.2 It has an established chord cycle.

11.4.3 Improvisation is limited to the introduction. (3 x 1) (3)

11.5 Choose the song/piece in COLUMN B that matches the artist/band or style in COLUMN A. Write only the letter (A–E) next to the question numbers (11.5.1 to 11.5.5), e.g. 11.5.6 F.

COLUMN A		COLUMN B	
11.5.1	Kwela	A	*eBhofolo*
11.5.2	Feya Faku	B	*Banana ba Rustenburg*
11.5.3	Marabi	C	*Langa More*
11.5.4	Avant-garde jazz	D	*Jikela Emaweni*
11.5.5	The Flying Jazz Queens	E	*The Colours They Bring*

(5 x 1) (5)

11.6 Describe *call and response*. (3 x 1) (3)
[20]

QUESTION 12

Write a paragraph in which you describe Zim Ngqawana's music style. (5 x 1) **[5]**

QUESTION 13

Give a brief history of the penny whistle and explain how it became the main instrument in kwela. (5 x 1) **[5]**

QUESTION 14

Discuss African and international influences in the music of The Brotherhood of Breath. (5 x 1) **[5]**

QUESTION 15

Write an essay on Abdullah Ibrahim's music. Refer to his personalised style of piano playing and his use of harmony and melody in general. Also state the local stylistic influences present in his composition *Mannenberg*.

You will be credited for the format of the essay and the relevance of your arguments.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Personalised style	4
Use of harmony and melody	5
Local stylistic influences on *Mannenberg*	4
Essay format	1
Relevance of argument	1
TOTAL	**15**

[15]

TOTAL SECTION D: 50

OR

SECTION E: WESTERN ART MUSIC (WAM)

QUESTION 16

16.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (16.1.1 to 16.1.4), e.g. 16.1.5 E.

16.1.1 A new instrument added to Mendelssohn's *Hebrides* is the …

A cello.
B piccolo.
C trombone.
D None of the above-mentioned

16.1.2 A symphonic poem or tone poem …

A is a single-movement orchestral piece.
B uses non-traditional forms.
C is a genre from the Romantic period.
D All the above-mentioned

16.1.3 A coda is generally found …

A after a key change.
B at the end of the piece.
C within the development section.
D before the exposition.

16.1.4 A standard Classical orchestra always includes a …

A cor anglais.
B French horn.
C trombone.
D None of the above-mentioned (4 x 1) (4)

16.2 Define the following terms:

16.2.1 Syncopation

16.2.2 Augmentation

16.2.3 Sequence (3 x 1) (3)

16.3 What is the difference between *absolute music* and *programme music*? (2 x 1) (2)

16.4 Indicate whether the following statements with regard to an aria are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (16.4.1 to 16.4.3), e.g. 16.4.4 False.

16.4.1 It is a vocal style which follows the natural speech rhythm.

16.4.2 It is a vocal element with a reflective character for solo voice.

16.4.3 It is a vocal element of opera that carries the narrative (story).

(3 x 1) (3)

16.5 Name FOUR differences between *opera seria* and *opera buffa*. (4 x 1) (4)

16.6 Define the genre *symphony*. (3 x 1) (3)

16.7 Name ONE non-transposing double-reed woodwind instrument. (1)

[20]

QUESTION 17

Write a paragraph in which you describe the prescribed aria that is sung by a character with a bass voice in *The Magic Flute*. Refer to the title, character, tempo indication, key and context in your answer. (5 x 1) **[5]**

QUESTION 18

18.1 Choose TWO orchestral/compositional techniques of the Mannheim school and describe how Beethoven used these in his *Symphony No. 6 in F major Op. 68*.

18.1.1 Mannheim crescendo

18.1.2 Mannheim climax

18.1.3 Mannheim sigh (2 x 2) (4)

18.2 Write the title and tempo indication of the fourth movement of Beethoven's *Symphony No. 6 in F major Op. 68*. (2 x ½) (1)

[5]

QUESTION 19

Explain *minuet and trio*. (5 x 1) **[5]**

QUESTION 20

Write an essay on *Hebrides* by F Mendelssohn in which you describe the inspiration behind this composition and how it was represented musically. Also describe the specific genre and style characteristics of this composition.

You will be credited for the format of the essay and the relevance of your arguments.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Inspiration and musical representation	4
Genre	3
Style characteristics	6
Essay format	1
Relevance of argument	1
TOTAL	**15**

[15]

TOTAL SECTION E: 50
GRAND TOTAL: 120

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