



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2011

MUSIC P1

NAME: _____

MARKS: 120

TIME: 3 hours



This question paper consists of 19 pages, including a rough work sheet.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. SECTION A must be answered in pencil in the spaces provided on the question paper.
3. SECTION B must be answered in the ANSWER BOOK provided.
4. Number the questions correctly according to the numbering system used in this question paper.
5. The last page of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3, 4.1 **OR** 4.2 and then QUESTION 5.1 **OR** 5.2

QUESTION 1

Study the following song composed by Haydn and answer the following questions.

German Dances

Joseph Haydn
(1732-1809)

Allegro

Measures 1-19 of the 'German Dances' by Joseph Haydn. The tempo is **Allegro**. The score is in 3/4 time. The first section (measures 1-6) is marked **f** and **p**. The second section (measures 7-12) is marked **f**. The third section (measures 13-19) is marked **p**. The tempo changes to **Moderato con moto** at measure 20.

Moderato con moto

Measures 20-24 of the 'German Dances' by Joseph Haydn. The tempo is **Moderato con moto**. The score is in 3/4 time. The first section (measures 20-24) is marked **p**. The second section (measures 25-29) is marked **f**. The third section (measures 30-34) is marked **p**. The tempo changes to **Moderato con moto** at measure 35.

25

30

37 *Allegretto*

42

47

1.1 In which key is the song from bar 1 – 19?

Answer: _____ (1)

1.2 To which key has the work been modulated by bars 47 and 48?

Answer: _____ (1)

1.3 Circle the first accidental that signals this modulation.

Answer: _____ (1)

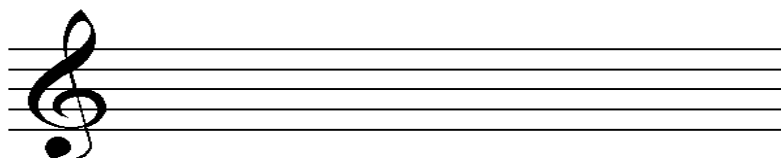
1.4 Transcribe the right hand part of bar 30 and 31 from staff to tonic solfa notation.

Answer: _____ (4)

- 1.5 The following passage is the actual sound as played by a Bb trumpet. A Bb trumpet sounds one tone lower than written. Rewrite the passage so that it indicates the written notation, i.e. notes must be written a tone (major 2nd) higher:



Answer:



(3)

- 1.6 Choose the correct word that suits the articulation used in the first quaver of the last beat:

- A Legato
- B Staccato
- C Tenuto

Answer: _____ (1)

- 1.7 Name the intervals of A and B and C according to distance and type:

Answer:

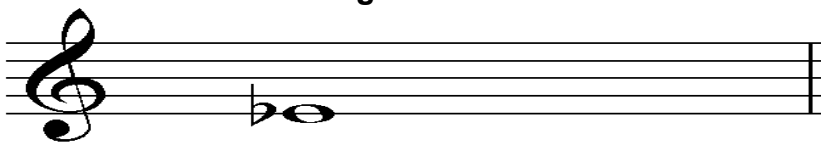
A _____ (1)

B _____ (1)

C _____ (1)

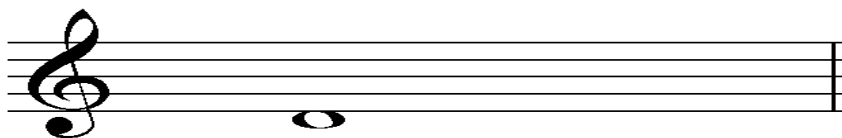
- 1.8 Write augmented, minor, diminished and major triads on each of the following notes:

augmented



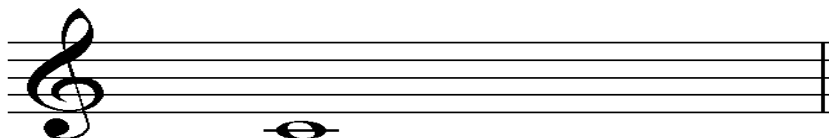
(1)

minor



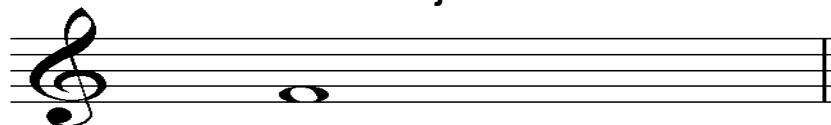
(1)

diminished



(1)

major



(1)

- 1.9 Write the French time names of the notes in beat 1 of bar 23.

Answer: _____

(2)

[20]

QUESTION 2

Study the following passage carefully then answer the questions below.



2.1 Indicate where each of the following occurs by writing the relevant chords and writing the name of the cadences below the bracket:

A An interrupted cadence (1)

B A plagal cadence (1)

2.2 Figure the chords in bar 1: Beat 4, bar 2: beat 4, bar 3 beat 1 on the score. (3)

2.3 Describe the non-chordal note marked at (a).

Answer: _____ (1)

2.4 Which note is omitted at chord (c) i.e. is it the root note or the 3rd, etc?

Answer: _____ (1)

2.5 Name the degree of the scale (with the accidental) at chord (c).

Answer: _____ (1)

2.6 Rewrite the chord indicated by the letter (b) in 2nd inversion:

Answer:

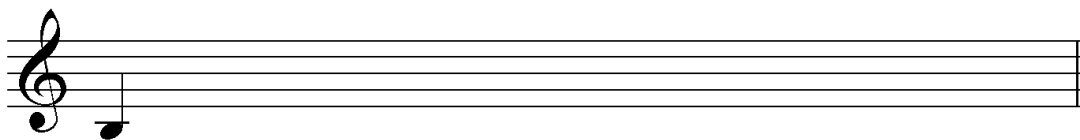


QUESTION 3

- 3.1 Write the mode named, begin on the tonic given, without key signature.

Answer: _____

B Dorian



(4)

- 3.2 Write a 4-bar tune using notes from the C pentatonic scale. Write them in two 2-bar phrases with the first phrase finishing on **G** and the second on **C**.

Answer:



Notation

3 marks

Phrasing (½x2)

1 mark

Correct use of time-signature

1 mark

(5)

- 3.3 Label/identify the following scale:



Answer: _____

(1)

[10]

QUESTION 4

Choose ONE (4.1 or 4.2) of the given opening motifs to complete a twelve-bar melody in ABA form. Add dynamics and articulation marks. Name the instrument for which you are composing this melody.

4.1 Instrument _____

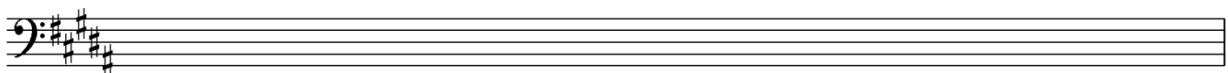
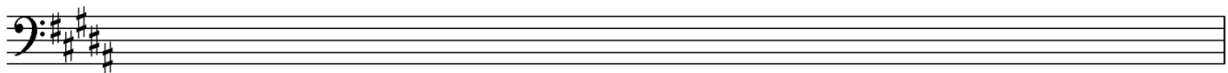
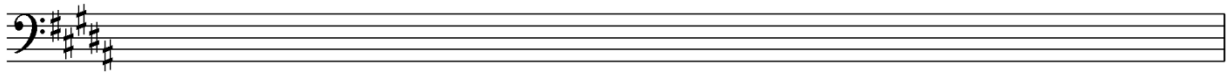
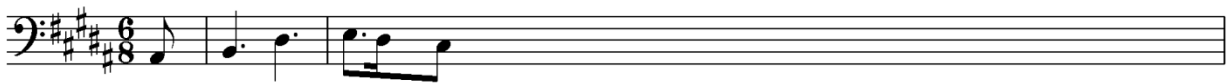


[8]

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3+3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
Total	16 ÷ 2 = 8

OR

4.2 Instrument _____



[8]

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3+3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
Total	16 ÷ 2 = 8

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Add suitable chords in the given excerpt to complete the following four-part harmonisation below.

The musical notation shows a four-part harmonisation exercise in A major, 3/4 time. The first system has 4 measures, and the second system has 5 measures. The melody is in the treble clef, and the bass line is in the bass clef. The key signature has two sharps (F# and C#). The melody consists of quarter and eighth notes, with some measures containing beamed eighth notes. The bass line consists of quarter and eighth notes. The exercise is designed for a four-part harmonisation, with the melody and bass line providing the framework for the student to add suitable chords.

Your harmonisation will be marked according to the following guidelines:

Correctness (12 chords)	= 4 marks (-½ mark per mistake)
Choice of chords (12 chords)	= 6 marks (-½ mark per mistake)
General impression	= 2 marks

[12]

OR

5.2 Study the piece below and answer the questions that follow:

Variation 2: When the saints Go Rockin' In

Strict tempo

7

12

(a)

(b)

(c)

5.2.1 Name the symbols of the chords indicated by the letters (a), (b) and (c).

(a) _____ (1)

(b) _____ (1)

(c) _____ (1)

5.2.2 The variation is incomplete, add the suitable chords to make it complete.

(9)
[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer the questions in this section in the ANSWER BOOK provided.

QUESTION 6 JAZZ

- 6.1 When entering a Music shop, customers are arguing about the music that is played by the shop, some say it is bebop others say it is a swing. As a person who is knowledgeable in music intervene by comparing the two styles with regard to any TWO of the following aspects, so that in future they may be able to differentiate the two styles:

- A. Tempo
- B. Melody
- C. Rhythm
- D. Harmony
- E. Instrumentation

[8]**OR**

- 6.2 Discuss the history of Jazz, development and styles by writing a short essay.

[8]

Marking rubric:

DESCRIPTION	MARK	CANDIDATE'S MARK
Evaluation of jazz styles and history, critiquing and judging the knowledge/information	7 – 8	
Analysis of jazz styles and history breaking information into parts to explore understanding and relationships through applying, comparing and/or organising the knowledge	5 – 6	
Understanding of jazz, explanation of ideas or concepts with reference to jazz styles and history	3 – 4	
Reproduction of the learnt knowledge – demonstrated by remembering and recalling information about jazz styles and history	1 – 2	

QUESTION 7 ROMANTIC MUSIC

7.1 Brahms: Symphony no.4 in e minor op.98 (fourth movement)

Describe the compositional techniques and orchestration of Brahms' symphony no.4 in e minor op.98.

[8]

7.2 In a career exhibition that has been organised by the Department of Education for all the Schools, you are given a platform to do a presentation that will market the music so that more learners will be interested to enrol in the subject, select ONE of the following compositions, make it interesting and motivate why it's worthwhile according to your description to learn about the composition.

7.2.1 Art song: Schubert – Der Erlkönig

7.2.2 Character piece: Chopin – Polonaise in A flat major, op.53

7.2.3 Opera: Puccini – La Bohème

7.2.4 Symphonic tone poem: Smetana – The Moldau

7.2.5 Concerto: Mendelssohn – Violin Concerto in e minor (first movement)

[6]

QUESTION 8 20th CENTURY MUSIC

Select the style you have studied in COLUMN A and match it with all the relevant words and statements that appear in COLUMN B. Write only the relevant letters next to the chosen style.

	COLUMN A		COLUMN B
1.	Musical Theatre	(a)	Written for piano
2.	Neo-Classicism	(b)	Stravinsky
3.	Impressionism	(c)	Inspired by literary and pictorial ideas and most compositions have descriptive titles
		(d)	Exploits the blurred and tonally vague quality of the whole-tone scale to suggest the gentle movement of sails in the wind
		(e)	Latin American rhythm
		(f)	Consists of three sections
		(g)	Rhythm, harmony and melody used on a very advanced level
		(h)	Gaston Le Roux
		(i)	<i>The Rite of Spring</i>
		(j)	Ballet
		(k)	Debussy
		(l)	In two acts, of which the second is shorter and brings back some of the melodies already heard
		(m)	<i>My Fair Lady</i>
		(n)	No sense of harmonic resolution at end
		(o)	Andrew Lloyd Webber
		(p)	Contains music, singing, dancing, scenery and costumes
		(q)	Voiles
		(r)	Music genre marked by emotional restraint, balance and clarity
		(s)	Habanera and a fandango dance are included
		(t)	Percussive orchestration, fast changing pulses, strong accents and ostinato figures
		(u)	Frederick Loewe
		(v)	Music was tonal and used major and minor scales
		(w)	Subdued in dynamics
		(x)	Composers turned away from program music and the large orchestra

(8x½)

[4]

QUESTION 9 INTERNATIONAL POPULAR MUSIC

Analyse the music of ONE of the international artists/groups by referring to FIVE style characteristics.

- (a) Oasis: Britpop
- (b) Michael Jackson: R&B pop
- (c) Spice Girls/Westlife: Girl/Boy Bands
- (d) David Bowie: Glam Rock
- (e) Metallica: Heavy metal **[5]**

QUESTION 10 SOUTH AFRICAN ARTIST IN POPULAR MUSIC

Answer questions on ONE of the following South African artists that you have studied:

10.1 Lucky Dube

10.1.1 How did Lucky Dube influence the popular music scene? (2)

10.1.2 Name TWO hits/albums of the artist. (2)
[4]

OR

10.2 Mandoza

10.2.1 Name the achievement of Mandoza in music with special reference to his awards. (2)

10.2.2 Name TWO hits/an album of the artist. (2)
[4]

OR

10.3 Steve Hofmeyer

10.3.1 Describe the contribution of Steve Hofmeyer to South African music. (2)

10.3.2 Name TWO hits/albums of the artist. (2)
[4]

QUESTION 11 SOUTH AFRICAN TRADITIONAL MUSIC

South Africa is not only rich in gold but also in the music industry, for instance there are various musical styles. Some were composed to liven-up ('colour') social and cultural occasions, some are the origins of house and some originated in townships.

Discuss ONE of the following styles of music by elaborating on the statement above:

[6]

11.1 Music for social and cultural occasions

11.2 Kwaito

11.3 Moppies and ghomma songs

QUESTION 12 SOUTH AFRICAN COMPOSERS

You are required to select ONE of the South African composers below and answer the questions that follow.

12.1 **S.J. Khosa**

12.1.1 Which institution awarded him in 2003 as the song composer of the year for his contribution to South African Choral Music? (1)

12.1.2 Name TWO types of music he composed. (2)

12.1.3 The title of his heritage songbook that was published in 2004 is ... (1)

[4]**OR**

12.2 **Mzilikazi Khumalo**

12.2.1 Name TWO large traditions that are combined in his epic work, *Ushaka kasenzangakhona* (2)

12.2.2 During his teaching career at Wallmansthal Secondary School in the Pretoria district, he composed his first work in 1959 called ... (1)

12.2.3 *Ushaka ka Senzanzangakhona* belongs to which genre? (1)

[4]**OR**

12.3 **Niel van der Watt**

12.3.1 In which traditions is his style strongly established? (2)

12.3.2 Name ONE example of his recorded works. (1)

12.3.3 Name ONE of the different languages from which he employs texts. (1)

[4]

QUESTION 13 SOUTH AFRICAN NATIONAL ANTHEM

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write only 'true' or 'false' next to the question number (13.1 – 13.5).

- 13.1 The English words of the Anthem were adapted by C.J. Langenhoven. (1)
- 13.2 Mzilikazi Khumalo joined these two anthems together into one National Anthem by a connecting phrase and modulation in 1997. (1)
- 13.3 *Nkosi Sikelel'iAfrica* was composed by Enoch Sontonga. (1)
- 13.4 The words of *Die Stem* (The voice) were written by J. Zaidel-Rudolph. (1)
- 13.5 M L de Villiers set the words of *Die Stem* to music. (1)
- [5]**

QUESTION 14 SOUTH AFRICAN CHORAL MUSIC

- 14.1 List the characteristics of African choral music on ONE of the following choral works. (3)
- 14.1.1 *Plea for Africa*
- 14.1.2 *Gabi Gabi*
- 14.1.3 *Monna e Motenya*
- 14.2 Describe the mood of the work you have chosen. (2)
- [5]**

QUESTION 15 MUSIC INDUSTRY

A poor orphan of a local area is a composer; he doesn't know how to protect his compositions and is being robbed by those who have knowledge of SARRAL and SAMRO. Rescue the orphan by explaining the functions of SARRAL.

[5]

TOTAL SECTION B: 60

GRAND TOTAL: 120

ROUGH WORK

