



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

MUSIC P1

NAME: _____

MARKS: 120

TIME: 3 hours



This question paper consists of 31 pages and 1 page manuscript paper.

PLEASE LEAVE
THIS PAGE BLANK

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A to E.
2. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTIONS B to E in blue or black ink in the spaces provided on this question paper.
4. Number the answers 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.
6. Candidates may not have access to any musical instrument for the duration of the examination.
7. Write neatly and legibly.
8. Write your NAME in the space provided on the cover page of this ANSWER BOOK.

MARKING GRID

QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	20		
2.1 or 2.2	15		
3.1	10		
3.2	15		
SUBTOTAL	60		
SECTION B			
4	20		
SUBTOTAL	20		
SECTION C			
5 – 9	40		
OR			
SECTION D			
10 – 14	40		
OR			
SECTION E			
15 – 19	40		
SUBTOTAL	40		
GRAND TOTAL	120		

2 *ll*

- 1.1 The piece begins in D major. Identify the key in bars 9 – 15.

Answer: _____

(1)

- 1.2 Rewrite bar 5 of the violin part in compound triple time.
The melody must still sound the same.

(4)

- 1.3 Write and name the inversion of the interval indicated at 1.3.
Use semibreves but do NOT use a key signature.

Interval: _____

(2)

- 1.4 Transpose bars 7 and 8 of the cello part a minor third higher.
Add the new key signature.

(4)

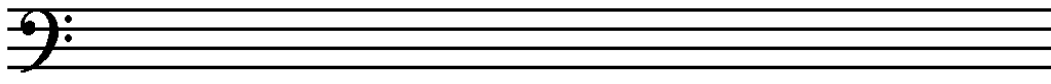
- 1.5 Choose the best descriptive title for this piece based on the combination of instruments used. Write down the correct answer in the space provided.

Trio	Piano Quintet	Quartet	Piano Quartet
------	---------------	---------	---------------

Answer: _____ (1)

- 1.6 Write the following scale according to the instructions given:

D Blues scale, descending, with key signature in simple triple time. Start on the tonic note and add the necessary accidentals.



(5)

- 1.7 Identify the scale or mode used in each of the following music excerpts:

1.7.1



Answer: _____

1.7.2



Answer: _____

1.7.3



Answer: _____

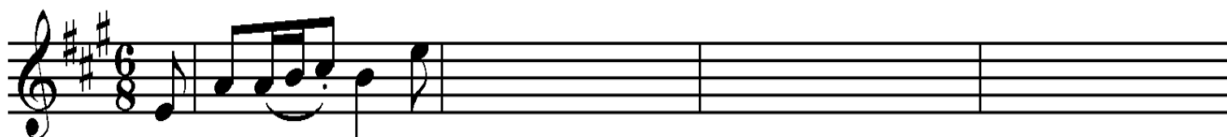
(3)
[20]

QUESTION 2

ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.

- 2.1 Use the opening motif below and complete a twelve-bar melody in ABA-form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: _____



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and Cadential points	6 (2 + 2 + 2)	
Musicality	10	
Dynamics and articulation	4	
Correct notation	8	
Instrument and appropriate range	2	
TOTAL	30 ÷ 2 = 15	

[15]

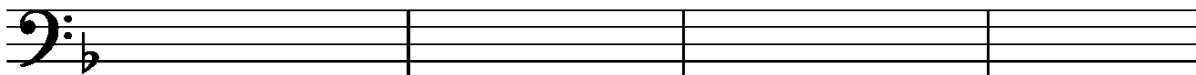
OR

- 2.2 Use the opening motif below and complete a twelve-bar melody in ABA-form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

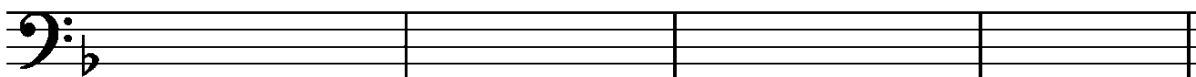
Instrument: _____



5



9



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and Cadential points	6 (2 + 2 + 2)	
Musicality	10	
Dynamics and articulation	4	
Correct notation	8	
Instrument and appropriate range	2	
TOTAL	30 ÷ 2 = 15	

[15]

QUESTION 3

- 3.1 Study the extract below from *Kunjalo* by P.J. Simelane and answer the questions that follow.

Kunjalo (Extract)

P. J. Simelane

Tempo comodo

SOPRANO

ALTO

TENOR

BASS

mf

(a)

(d)

(e)

5

(b)

(c)

(f)

p

3.1.1 Figure the chords marked (a) to (c), for example C: I^b or I⁶ or G/B.

(a) _____

(b) _____

(c) _____

(3)

3.1.2 Identify the non-harmonic notes labelled (d) to (f):

(d) _____

(e) _____

(f) _____

(3)

3.1.3 This extract ends with a perfect cadence (V – I).
Change this cadence to form a deceptive/interrupted cadence.
Use the given rhythm.

F: ii⁶ ii V

(2)

- 3.1.4 Identify the compositional techniques that appear in each of the following music excerpts 3.1.4.1 and 3.1.4.2 below. Choose a technique from the list below and write your answer in the space provided.

Inversion	Augmentation	Imitation	Sequence
-----------	--------------	-----------	----------

3.1.4.1

Violin Sonata No. 11, Op. 5

A. Corelli

Answer: _____

(1)

3.1.4.2

Six Themes with Variations Op. 105

L. von Beethoven

Answer: _____

(1)
[10]

ANSWER EITHER QUESTION 3.2.1 OR 3.2.2.

- 3.2 3.2.1 Complete the four-part harmonisation below by adding suitable chords in the given style. Add at least ONE non-harmonic note in any of the three lower voices.



The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progression: choice of chords (12 progressions)	12	
Correct notation, voice leading, doubling, spacing (14 chords)	14	
General impression: non-harmonic notes, originality	4	
TOTAL	30 ÷ 2 = 15	

(15)

OR

3.2.2 Complete *The Black Cat Rag* by filling in the empty bars. Ensure that you continue in the style of the given material. Include at least TWO different seventh chords in your answer.

The Black Cat Rag

Wooster and Smith (1905)

Tempo di Marcia

Your answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progression: choice of chords, including at least two seventh chords	12 (Minus ½ mark per mistake)	
Correct notation, voice leading, spacing (12 chords, 1 chord per bar)	12 (Minus ½ mark per mistake)	
General impression	6	
TOTAL	30 ÷ 2 = 15	

(15)

[25]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

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

QUESTION 4: (COMPULSORY)

- 4.1 Choose ONE description from COLUMN B that matches a term in COLUMN A. Write only the letter (A–J) next to the question number (4.1.1–4.1.5) in the spaces provided, for example 4.1.6 K.

COLUMN A	COLUMN B
4.1.1 Polyphony	A Organised sound and silence
4.1.2 Timbre	B Melody with accompaniment
4.1.3 Sonata form	C Piano
4.1.4 Chordophone	D Where the exposition has a subject, answer and a bridge
4.1.5 Music	E Two or more melodies played at the same time, each equal of importance
	F Xylophone
	G Sound, silence and the expression of ideas
	H Particular sound quality of an instrument or voice
	I How low or high an instrument can play
	J Where the exposition has two themes, a bridge passage and a codetta

Answers:

4.1.1 _____

4.1.2 _____

4.1.3 _____

4.1.4 _____

4.1.5 _____

(5)

4.2 Give the English meaning for the following music abbreviations or terminology:

4.2.1 *sfz.* _____

4.2.2 D.C. _____

4.2.3 *con forza* _____

4.2.4 *dim.* _____

4.2.5 *Allegretto* _____ (5)

4.3 You have been asked to do a presentation at your school to upcoming solo artists on the music industry of South Africa. To summarise the important facts you would like to present include the following:

4.3.1 Explanation of the acronym SAMRO.

_____ (2)

4.3.2 Listing FOUR reasons why a composer should register his/her composition with SAMRO.

_____ (4)

4.3.3 Explanation on how royalties work.

_____ (4)

[20]

TOTAL SECTION B: 20

Learners specialising in WESTERN ART MUSIC must answer SECTION C.
Learners specialising in JAZZ must answer SECTION D.
Learners specialising in INDIGENOUS AFRICAN MUSIC must answer SECTION E.

SECTION C: WESTERN ART MUSIC

QUESTION 5

- 5.1 Write a paragraph in which you describe the first movement of Beethoven's *Symphony No. 6* in F major, op. 68.

(6)

- 5.2 Define the following terms:

- 5.2.1 Opera

(1)

- 5.2.2 Libretto and librettist

(2)

- 5.2.3 Aria

(1)

[10]

AND

QUESTION 6

- 6.1 Explain why both Beethoven's *Symphony No. 6*, op. 68 and Mendelssohn's *Fingal's Cave*, op. 26 could be regarded as programme music.

(4)

- 6.2 *Fingal's Cave* takes the form of a concert overture. What makes this overture unique when compared to an overture performed before an opera?

(1)

[5]**AND**

QUESTION 7

- 7.1 What is the difference between *Resitativo secco* and *Resitativo accompagnato*?

(2)

- 7.2 C.W. Gluck influenced Mozart's operas in many ways. Name FOUR ways in which Gluck reformed *opera seria* during the 18th century.

(4)
[6]**AND**

QUESTION 8

Name the form used for each of the following music pieces:

8.1 Beethoven *Symphony No. 6*, op. 68

8.1.1 First movement

8.1.2 Fourth movement

8.1.3 Fifth movement

(3)

8.2 Mendelssohn's *Fingal's Cave*, op. 26

(1)

[4]

AND

QUESTION 9

9.1 Discuss how the development of instruments influenced the symphony and symphonic poem.

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

(8)

SECTION D: JAZZ**QUESTION 10****10.1 Sakhile**

10.1.1 What is the meaning of the word *Sakhile*?

_____ (1)

10.1.2 Name TWO albums released by this group.

_____ (2)

10.1.3 Name TWO other South African artists who have shared the stage with Sakhile.

_____ (2)

10.2 Moses Molelekwa

10.2.1 What instrument did Moses play?

_____ (1)

10.2.2 Name his debut album.

_____ (1)

10.2.3 Which musician asked Moses to join his band in 1988?

_____ (1)

10.2.4 Name the award Moses won for traditional jazz.

_____ (2)

[10]

AND

QUESTION 11

Discuss the influences on Miriam Makeba's musical style.

This image shows a blank sheet of white paper with horizontal black ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

[8]

AND

QUESTION 12**Dollar Brand**

12.1 Who is the pianist in this group?

_____ (1)

12.2 Name THREE style characteristics of his music.

_____ (3)

12.3 Name ONE composition of this artist.

_____ (1)
[5]

AND

QUESTION 13

Brotherhood of Breath

13.1 Describe the musical style of this group.

(2)

13.2 Name ONE instrument used in this group.

(1)

[3]

AND

QUESTION 14

Choose TWO of the following styles and write a paragraph in which you define the style and name the style characteristics.

- Marabi
- Kwêla
- Mbaqanga
- New Jazz – The Jazz Epistles

Style choice 1: _____

(6½)

Style choice 2: _____

(7½)

[15]

TOTAL SECTION D: 40

OR

SECTION E: INDIGENOUS AFRICAN MUSIC**QUESTION 15**

15.1 Define the following terms:

15.1.1 *Imbeleko*

(3)

15.1.2 *Intlombe*

(2)

15.1.3 *Umgidi*

(2)

15.2 Name the dance songs which are sung during the following activities:

15.2.1 Intonjana

(1)

15.2.2 Umgidi

(2)

[10]

AND

QUESTION 16

Describe Umngqokolo overtone singing.

[5]**AND**

QUESTION 17

Explain the function of music in African culture.

[5]

AND

QUESTION 18

Name the characteristics of African music.

[5]**AND**

QUESTION 19

Choose TWO of the following Indigenous African styles and write a paragraph in which you define the style and name the style characteristics, also name ONE artist or group for the chosen style.

- Malombo-Jazz
- Mbaqanga
- Maskandi
- Isicathamiya

Style choice 1: _____

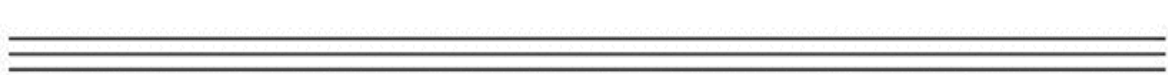
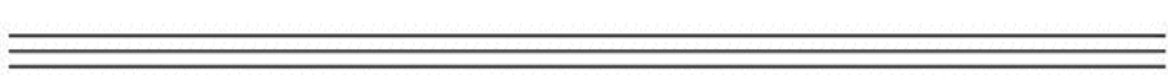
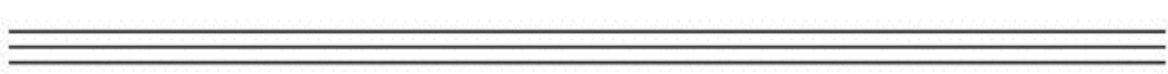
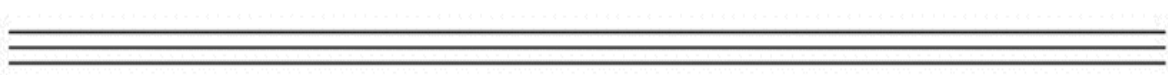
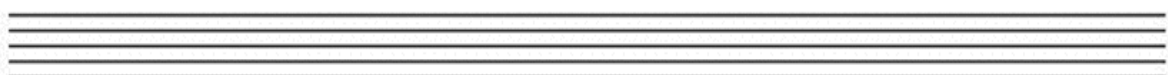
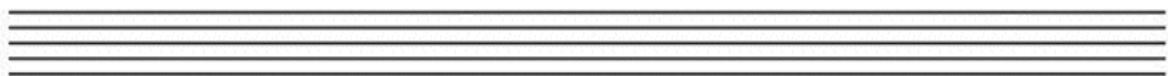
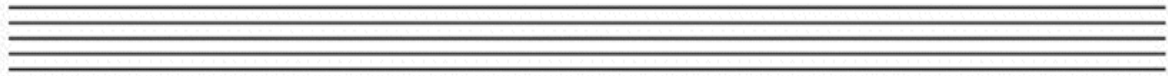
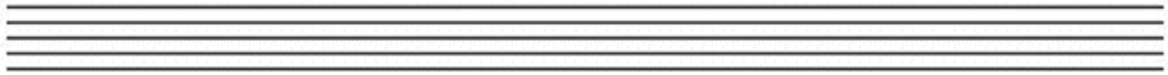
(7½)

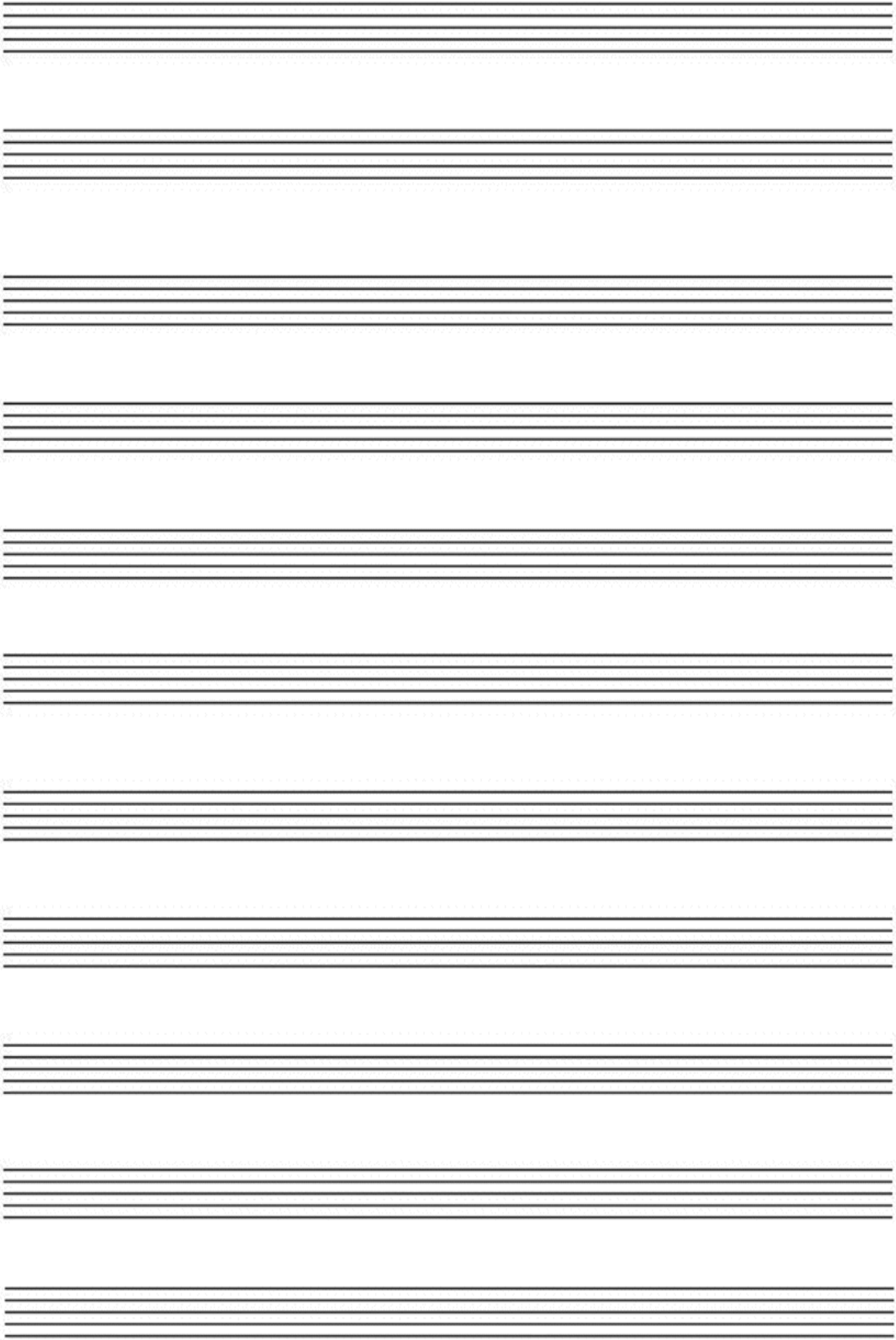
Style choice 2: _____

(7½)

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120





- Malombo-Jazz
- Mbaqanga
- Maskandi
- Isicathamiya

[illegible]

Stylikuse 2:

[illegible]

TOTAAL AFDELING E:	40
GROOTTOTAAL:	120

VRAAG 18

Noem die eienskappe van Afrika-musiek.

[5]

EN

EN

[5]

Verduidelik die funksie van musiek in Afrika-kultuur.

VRAAG 17

VRAAG 16

Beskryf Umngqokolo bo-toon sang.

[5]

EN

AFDELING E: INHEEMSE AFRIKA-MUSIEK

VRAAG 15

15.1 Gee gepaste definisies vir die volgende terme:

15.1.1 *Imbeleko*

(3)

15.1.2 *Intombe*

(2)

15.1.3 *Umgidi*

(2)

15.2 Noem die dansliedere wat gesing word tydens die volgende aktiwiteite:

15.2.1 *Intonjana*

(1)

15.2.2 *Umgidi*

(2)
[10]

EN

(SEPTEMBER 2014)

(SEPTEMBER 2014)

- (SEPTEMBER 2014)**

(SEPTEMBER 2014)

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(SEPTEMBER 2014)

(SEPTEMBER 2014)

(SEPTEMBER 2014)

(SEPTEMBER 2014)

VRAAG 13

Brotherhood of Breath

13.1 Beschryf die musiekstyl van hierdie groep.

(2)

13.2 Noem EEN instrument wat in hierdie groep gebruik word.

(1)
[3]

EN

VRAAG 12

Dollar Brand

12.1 Wie is die klavierspeler in hierdie groep?

(1) _____

12.2 Noem DRIE stylkenmerke van sy musiek.

(3) _____

12.3 Noem EEN komposisie van hierdie kunstenaar.

(1) _____
[5]

EN

[8]

VRAAG 11

AFDELING D: JAZZ

VRAAG 10

10.1 Sakhile

10.1.1 Wat beteken die woord *Sakhile*?

(1)

10.1.2 Noem TWEE albums wat deur hierdie groep vrygestel is.

(2)

10.1.3 Noem TWEE ander Suid-Afrikaanse kunstenaars wat saam met Sakhile opgetree het.

(2)

10.2 Moses Molekwa

10.2.1 Watter instrument het Moses gespeel?

(1)

10.2.2 Noem sy debuutalbum.

(1)

10.2.3 Watter musikant het in 1988 vir Moses gevra om vir sy groep te speel?

(1)

10.2.4 Noem die toekenning wat Moses vir tradisionele jazz gewen het.

(2)

[10]

EN

Jy vorm deel van die produkiespan wat Mozart se *Die Zauberkolde*

Kopiereg voorbehou

VRAAG 9

- 9.1 Bespreek hoe de ontwikkeling van instrumente die simfonie en simfoniese gedig beïnvloed het.

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VRAAG 8

Noem die vorm wat vir elk van die volgende werke gebruik word:

8.1 Beethoven *Sinfonie* No. 6, op. 68

8.1.1 Eerste beweging

8.1.2 Vierde beweging

8.1.3 Vyfde beweging

(3)

8.2 Mendelssohn se *Fingal se Grot*, op. 26

(1) [4]

EN

VRAAG 7

7.1 Wat is die verskil tussen *Resitativo secco* en *Resitativo accompagnato*?

(2)

7.2 C.W. Gluck het 'n groot invloed op Mozart se opera's gehad. Noem VIER maniere hoe Gluck die *opera seria* gedurende die 18^{de} eeu hervorm het.

[6]

(4)

EN

VRAAG 6

6.1 Verduidelik waarom beide Beethoven se *Sinfonie No. 6*, op. 68 en Mendelssohn se *Fingal se Grot*, op. 26 as programmusiek beskou kan word.

(4)

6.2 *Fingal se Grot* neem die vorm aan van die konsert-overture. Wat maak hierdie overture uniek in vergelyking met 'n opera se overture wat vooraf gespeel word?

(1)
[5]

EN

Kandidate wat in WESTERSE KUNSMUSIEK spesialiseer, moet AFDELING C beantwoord.
Kandidate wat in JAZZ spesialiseer, moet AFDELING D beantwoord.
Kandidate wat in INHEEMSE AFRIKA-MUSIEK spesialiseer, moet AFDELING E beantwoord.

AFDELING C: WESTERSE KUNSMUSIEK

VRAAG 5

5.1 Skryf 'n paragraaf waarin jy Beethoven se *Sinfonie No. 6*, op. 68, beskryf.

5.2 Definieer die volgende terme:

5.2.1 Opera

5.2.2 Libretto en librettis

5.2.3 Aria

(1) [10]

EN

4.2 Gee die Afrikaanse betekenis vir die volgende afkortings of musiekterme:

4.2.1 sfz.

4.2.2 D.C.

4.2.3 con forza

4.2.4 dim.

4.2.5 Allegretto

(5)

4.3 Jy is gevra om 'n toespraak te lewer by jou skool oor die musiekindustrie van Suid-Afrika met die fokus op nuwe solo-kunstenaars. Jy wil 'n opsomming maak oor die belangrike feite wat jy in jou toespraak wil noem en moet die volgende insluit:

4.3.1 Verduideliking van die akroniem SAMRO.

(2)

4.3.2 Noem VIER redes waarom 'n komponis sy of haar komposisies by SAMRO moet registreer.

(4)

4.3.3 Verduideliking oor hoe tantiemes werk.

[20]

TOTAAL AFDELING B: 20

AFDELING B: ALGEMENE MUSIEKKENNIS

Beantwoord die vrae in hierdie afdeling in die spasies wat op die vraestel voorsien is.

VRAAG 4 (VERPLIGTEND)

4.1 Kies 'n beskrywing uit KOLOM B en pas dit met die relevante musiekt terme in KOLOM A. Skryf slegs die letter (A–J) in die gegewe ruimte langs aan die vraagnummer (4.1.1–4.1.5) op die vraestel, byvoorbeeld 4.1.6 K.

KOLOM A		KOLOM B	
4.1.1	Polifonie	A	Georganiseerde klank en stilte
4.1.2	Toonkleur	B	Melodie met begeleiding
4.1.3	Sonate-vorm	C	Klavier
4.1.4	Chordofoon	D	Waar die uiteensetting bestaan uit 'n onderwerp, antwoord en 'n brug
4.1.5	Musiek	E	Twee of meer melodieë wat terselfdertyd gespeel word en ewe belangrik is
		F	Xilofoon
		G	Klank, stilte en die uitdrukking van idees
		H	Spesifieke klankkwaliteit van 'n instrument of stem
		I	Hoe hoog of laag instrumente kan speel
		J	Waar die uiteensetting bestaan uit twee temas, 'n brug en 'n codetta

Antwoorde:

- 4.1.1
- 4.1.2
- 4.1.3
- 4.1.4
- 4.1.5

3.2.2 Voltooi *The Black Cat Rag* deur die lee mate te voltooi. Maak seker dat jy die styl van die gegewe material voortsit. Sluit ten minste TWEE verskillende sewende akkoorde by jou antwoord in.

The Black Cat Rag

Wooster and Smith (1905)

Tempo di Marcia

Jou antwoord sal volgens die kriteria hieronder nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Akkoordprogressies: keuse van akkoorde insluitend ten minste twee sewende akkoorde	12 (Minus ½ punt per fout)	
Korrekte notasie, stemvoering, spasiering (12 akkoorde, 1 akkoord per maat)	12 (Minus ½ punt per fout)	
Algehele indruk	6	
TOTAAL	$30 \div 2 = 15$	

(15)
[25]

TOTAAL AFDELING A: 60

BEANTWOORD OF VRAAG 3.2.1 OF 3.2.2.

3.2 3.2.1 Voltooi die onderstaande vierstemmige harmonisering deur gepaste akkoorde in die gegee styl te gebruik. Gebruik ten minste EEN nie-harmonienoot in die drie partye wat jy byvoeg.

Die harmonisasie sal volgens die kriteria hieronder nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Akkoordprogressies: keuse van akkoorde (12 progressies)	12	
Korrekte notasie, stemvoering, verdubbeling, spasiering (14 akkoorde)	14	
Algehele indruk: nie-harmoniese noot, oorspronklikheid	4	
TOTAAL	30 ÷ 2 = 15	

(15)

OF

3.1.4

Identifitseer die komposisietegnieke wat in die uittreksels 3.1.4.1 en 3.1.4.2 hieronder gebruik word. Kies 'n tegniek uit die tabel hieronder en skryf die korrekte antwoord neer in die spasie wat voorsien word.

Omkering	Vergroting	Nabootsing	Sekvens
----------	------------	------------	---------

3.1.4.1

Violin Sonata No. 11, Op. 5

A. Corelli

Violin

Piano

Vivace

Vivace

f

f

(T)

Antwort:

3.1.4.2

Six Themes with Variations
Op. 105

L. von Beethoven



Flute 1
 Flute 2
 Allegro
 Variation 3

(T)

Antwort:

Flute

Allegro

Variation 3

d

Antwoord:

3.1.1 Besyfer die akkoorde gemerk (a) tot (c), byvoorbeeld C: 1b of 1^o of G/B.

- (a) _____
- (b) _____
- (c) _____

(3)

3.1.2 Identifiseer die nie-harmoniese note gemerk (d) tot (f):

- (d) _____
- (e) _____
- (f) _____

(3)

3.1.3 Hierdie uittreksel eindig op 'n volmaakte kadens (V – I). Verander hierdie kadens na 'n onderbroke kadens. Gebruik die gegewe ritme.

(2)

VRAAG 3

3.1 Bestudeer die uittreksel hieronder uit *Kunjalo* deur P. J. Simelane en beantwoord die vrae wat volg.

Kunjalo
(Extract)

P. J. Simelane

Tempo comodo

SOPRANO

ALTO

TENOR

BASS

(a)

(d)

(e)

mf

mf

mf

mf

(b)

(c)

(f)

d

d

d

d

Instrument:

6

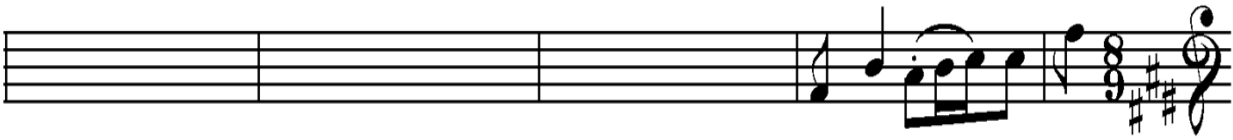
BESKRYWING	PUNTE- TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte	6 (2 + 2 + 2)	
Musikaliteit	10	
Dinamiek en artikulasie	4	
Korrekte notasie	8	
Instrument en toepaslike omvang	2	
TOTAAL	30 ÷ 2 = 15	

Blaai om asseblief

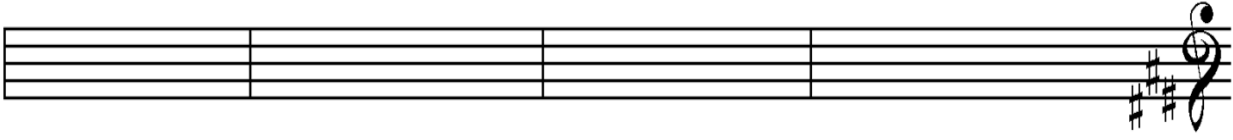
VRAAG 2

BEANTWOORD OF VRAAG 2.1 OF VRAAG 2.2.

2.1 Gebruik die onderstaande openingsmotief om 'n 8-maat melodie in AB-vorm te voltooi vir die instrument van jou keuse. Dui die instrument waarvoor jy skryf aan en voeg dinamika en artikulasietekens by.



Instrument: _____





Die melodie sal volgens die kriteria hieronder nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte	6 (2 + 2 + 2)	
Musikaliteit	10	
Dinamiek en artikulasie	4	
Korrekte notasie	8	
Instrument en toepaslike omvang	2	
TOTAAL	30 ÷ 2 = 15	

OF

[15]

1.5

Kies vanuit die lys hieronder die mees geskikte beskrywende titel vir hierdie stuk. Hou in gedagte die kombinasie van instrumente wat gebruik is. Skryf die korrekte antwoord in die spasie aangedui neer.

Trio	Klavierkwintet	Kwartet	Klavierkwartet
------	----------------	---------	----------------

(1)

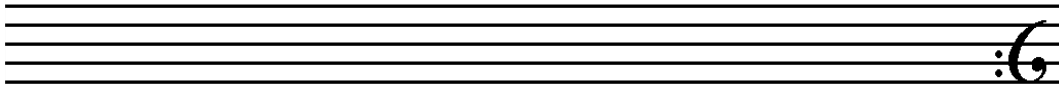
Antwoord:

1.6

Skryf die volgende toonleer volgens die gegewe instruksies:

D Blues toonleer, afgaande, sonder toonsoortteken in enkelvoudige drieslagmaat. Begin op die tonika en voeg die nodige skuiftekens by.

(5)



1.7

Identifiseer die toonleer of modus wat in die volgende uittreksels voorkom:

1.7.1



Antwoord:

1.7.2



Antwoord:

1.7.3



Antwoord:

(3)
[20]

1.1 Hierdie uittreksel begin in D majeur. Benoem die toonsoort in maat 9 – 15.

Antwoord: _____

(1)

1.2 Herskryf maat 5 van die vioolparty in saamgestelde drieslagmaat. Die melodie moet steeds dieselfde klink.

(4)

1.3 Skryf en Benoem die omkering van die interval wat by 1.3 aangedui word. Gebruik heelnote en skryf SONDER 'n toonsoortteken.

Interval: _____

(2)

1.4 Transponeer maat 7 en 8 van die tjelloparty 'n mineur derde hoër. Voeg die nuwe toonsoortteken by.

(4)

AFDELING A: MUSIEKTEORIE

Beantwoord VRAAG 1, 2.1 OF 2.2, 3.1 en 3.2.1 OF 3.2.2.

VRAAG 1

Bestudeer die uittreksel hieronder uit *Allegro moderato*, op. 23 deur A. Dvořák en beantwoord die vrae wat volg.

Op. 23

Antonín Dvořák

1.2

Allegro moderato ♩ = 120

Allegro moderato ♩ = 120

simile

Piano

Violoncello

Viola

Violin

6

INSTRUKSIES EN INLICHTING

1. Hierdie vraestel bestaan uit VYF afdelings, naamlik AFDELINGS A tot E.
2. Beantwoord AFDELING A slegs in potlood in die spasies wat op hierdie vraestel voorsien word.
3. Beantwoord AFDELINGS B tot E in blou of swart ink in die spasies wat op hierdie vraestel voorsien word.
4. Nommer die antwoorde volgens die nommeringstelsel wat in die vraestel gebruik is.
5. Die laaste bladsy van hierdie vraestel bestaan uit manuskrippapier wat vir rofwerk bedoel is.
6. Kandidate mag vir die duur van die eksamen nie toegang tot enige musiekinstrument hê nie.
7. Skryf netjies en leesbaar.
8. Skryf jou NAAM in die spasie op die voorblad van hierdie ANTWOORDEBOEK.

NASIENROOSTER

VRAAG	TOTALE PUNTE	NASIENER	MODERATOR
AFDELING A			
1	20		
2.1 or 2.2	15		
3.1	10		
3.2	15		
SUBTOTAAL	60		
AFDELING B			
4	20		
SUBTOTAAL	20		
AFDELING C			
5 – 9	40		
OF			
AFDELING D			
10 – 14	40		
OF			
AFDELING E			
15 – 19	40		
SUBTOTAAL	40		
GROOTTOTAAL	120		

LAAT ASSEBLIEF
HIERDIE BLADSY
OOP

**NASIONALE
SENIOR SERTIFIKAAT**

GRAAD 12

SEPTEMBER 2014

MUSIEK V1

NAAM: _____

PUNTE: 120

TYD: 3 uur

Hierdie vraestel bestaan uit 31 bladsye en 1 bladsy manuskrippapier.

