



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2015

CENTRE NUMBER:

--	--	--	--	--	--	--	--

EXAMINATION NUMBER:

--	--	--	--	--	--	--	--	--	--	--	--	--

MARKS: 120

TIME: 3 hours



This question paper consists of 22 pages and 1 page of manuscript paper.



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 notation in SECTION A in pencil and all written text in blue or black ink.
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. Write neatly and legibly.

MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: Theory of Music (COMPULSORY)	1	20		
	2	15		
	3	10		
	4	15		
SUBTOTAL		60		
AND				
B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	20		
SUBTOTAL		20		
AND				
C: WAM	6	10		
	7	8		
	8	7		
	9	15		
SUBTOTAL		40		
OR				
D: JAZZ	10	10		
	11	8		
	12	7		
	13	15		
SUBTOTAL		40		
OR				
E: IAM	14	10		
	15	8		
	16	7		
	17	15		
SUBTOTAL		40		
GRAND TOTAL		120		



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

**Answer QUESTION 1
AND QUESTION 2.1 OR 2.2
AND QUESTION 3
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 from the three-part choral piece *Amagqabi Emithi* by B Tyamzashe below and answer the questions that follow.

Amagqabi Emithi

B Tyamzashe

The musical score is for a three-part choral piece in G major (one sharp) and 4/4 time. It consists of two systems of staves for Soprano (S.), Alto (A.), and Bass (B.).

System 1 (Measures 1-4):

- Measure 1: Labeled with a bracketed '1' above the Soprano staff.
- Measure 2: Boxed and labeled '1.2' below.
- Measure 3: Boxed and labeled '1.3' below.
- Measure 4: Boxed and labeled '1.4' below.

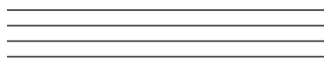
System 2 (Measures 5-8):

- Measure 5: Labeled with a bracketed '5' above the Soprano staff.
- Measure 6: Boxed and labeled '1.5' below.
- Measure 7: Boxed and labeled '1.6' below.
- Measure 8: Boxed and labeled '1.9' below.

1.1 What is the time signature of this piece?

(1)

1.2 Notate the inversion of the interval at **1.2**. Write and name the inverted interval in the space provided below. Use the treble clef, semibreves (whole notes) and write without a key signature.



(2)

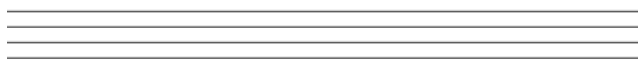
1.3 Name the interval at **1.3**.

(1)

1.4 Name the type of triad at **1.4**.

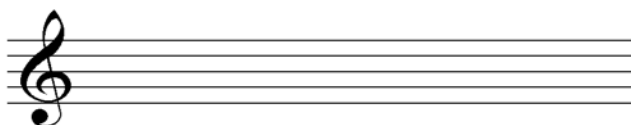
(1)

1.5 Transpose the bass part of bar 3 a minor third lower. Write your answer in the alto clef. Insert the new key signature.



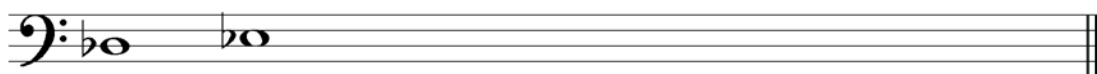
(4)

1.6 Rewrite the alto part of bar 3 in simple time. Add the new time signature.



(2)

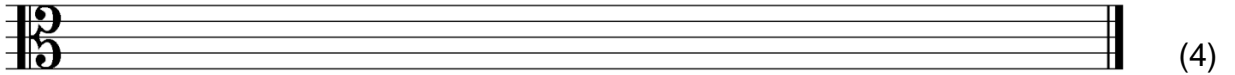
1.7 Write the ascending whole-tone scale that starts with the given notes. Use semibreves (whole notes).



(2)

1.8 Write the following scale according to the instructions using the given clef:

- The scale in the relative minor key of F major without a key signature
- Write the harmonic form of the descending scale only.
- Use semibreves (whole notes).



1.9 Name the key at 1.9.

_____ (1)

1.10 Complete the chromatic scale below by adding the missing notes in the block.



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. Indicate the instrument for which you are writing. Indicate the tempo and add dynamic and articulation indications.

Instrument: _____



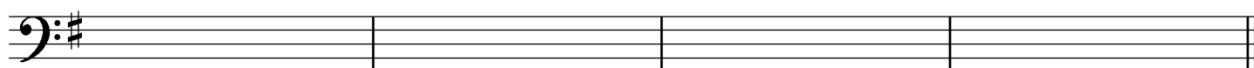
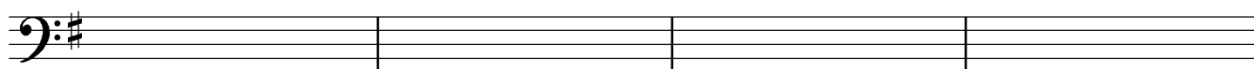
The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Instrument choice (Piano will not be accepted.)	1	
Form and cadential points	3	
Correct notation	1	
Dynamics and articulation	2	
Musicality Melodic shape, climax, rhythm, musical unity, creativity	8	
TOTAL	15	

[15]**OR**

- 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. Indicate the instrument for which you are writing. Indicate the tempo and add dynamic and articulation indications.

Instrument: _____



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Instrument choice (Piano will not be accepted.)	1	
Form and cadential points	3	
Correct notation	1	
Dynamics and articulation	2	
Musicality Melodic shape, climax, rhythm, musical unity, creativity	8	
TOTAL	15	

[15]

QUESTION 3**(10 minutes)****Answer ALL the questions in the spaces provided ON the score.**

Study the extract from *Becky's Song* by Martin Speake below and answer the questions.

Becky's Song

(extract)

Martin Speake

Example: (a) (b) (c)

A: I — — —

(d) (e) (f)

5

— — —

- 3.1 Identify the chords from (a)–(e) and figure them on the score. Use EITHER figuring symbols below the score OR chord symbols above the score. Note the example in bar 1. (5)
- 3.2 Write the chord progression and the name of the cadence at (f).
(f) _____ (2)
- 3.3 Name the type of non-chordal notes at (g) and (h), for example appoggiatura.
(g) _____
(h) _____ (2)
- 3.4 Which rhythmic compositional technique often appears in the bass?
_____ (1)
[10]



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. Use at least TWO non-chordal notes.



The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progressions	12	
Correctness Notation, doubling, spacing, voice leading	6	
Use of non-chordal notes	2	
	20 (÷ 4 x 3)	
TOTAL	15	

[15]**OR**

- 4.2 Complete the piece below by adding suitable notated harmonic material in the open score. Add a suitable clef and key signature.

With swing

F G/F F C⁷/G G[#]dim Adim

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progressions	17	
Correctness	3	
	20 (÷ 4 x 3)	
TOTAL	15	

[15]

TOTAL SECTION A: 60



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 Answer any TEN of the following questions (5.1.1–5.1.16).

Four options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–D) next to the question number in the ANSWER BOOK, for example 5.1.17 E.

5.1.1 Which ONE of the following is NOT a South African jazz style?

- A Kwela
- B Mbaqanga
- C Marabi
- D Maskanda

5.1.2 With which of the following form structures do you usually associate the first movement of a symphony?

- A ABA
- B Minuet and trio
- C Rondo
- D Sonata form

5.1.3 Which ONE of the following is characteristic of the Classical Period?

- A Homophonic texture
- B Balanced phrases
- C Clear structure
- D All the above-mentioned

5.1.4 The most prominent instrument used in kwela music is the ...

- A saxophone.
- B pennywhistle.
- C guitar.
- D marimba.



- 5.1.5 Which ONE compositional technique is NOT prominent in vocal African music?
- A Call and response
 - B Dance movements
 - C Frequent modulation
 - D Body percussion
- 5.1.6 Which ONE of the following is an example of homophonic texture?
- A Hymn
 - B Jazz trio with an improvising soloist
 - C Folk singer accompanied by a guitar
 - D All the above-mentioned
- 5.1.7 What is the role of the concert master in a modern orchestra?
- A Performs most solo violin passages
 - B Is the principal violinist
 - C Leads the orchestra in tuning
 - D All the above-mentioned
- 5.1.8 Which ONE of the following is correct? Blues is ...
- A both a musical genre and a musical form.
 - B a musical genre, but not a musical form.
 - C a musical form, but not a musical genre.
 - D neither a musical genre nor a musical form.
- 5.1.9 Which description best fits the genre isicathamiya? Isicathamiya is a type of ...
- A secular a cappella solo singing and a cappella choral singing.
 - B sacred a cappella choral singing.
 - C secular a cappella choral singing.
 - D sacred a cappella solo singing and a cappella choral singing.
- 5.1.10 Which ONE of the following is NOT a vocal technique?
- A Falsetto
 - B Ululation
 - C Cantata
 - D Scatting
- 5.1.11 Which ONE of the following instruments is NOT a transposing instrument?
- A Clarinet
 - B Trumpet
 - C Saxophone
 - D Flute



5.1.12 How many whole tones are found in the interval of an augmented fourth?

- A Five
- B Eight
- C None
- D Three

5.1.13 Which ONE of the following is NOT a tempo indication?

- A Allegro
- B Andante
- C Langsam
- D Senza

5.1.14 Which ONE of the following only uses the bass clef?

- A Piano
- B Guitar
- C Cello
- D Harp

5.1.15 Which ONE of the following is NOT a female voice type?

- A Falsetto
- B Soprano
- C Coloratura
- D Mezzo soprano

5.1.16 Which ONE of the following instruments is NOT an idiophone?

- A Djembe
- B Mbira
- C Kora
- D Marimba

(10 x 1) (10)



- 5.2 Choose any items from COLUMN B that match FIVE terms in COLUMN A. Write only the letter (A–J) next to the question number (5.2.1–5.2.10) in the ANSWER BOOK, for example 5.2.11 K.

COLUMN A		COLUMN B	
5.2.1	Blues scale	A	vibrating vellum
5.2.2	Membranophone	B	two sections
5.2.3	Modulation	C	scale consisting of 12 notes
5.2.4	Syncopation	D	change of key
5.2.5	Binary form	E	melodic fragment repeated at a different pitch
5.2.6	Sequence	F	music rewritten for a different instrument
5.2.7	Transposition	G	distance between two pitches
5.2.8	Cadence	H	ending of a phrase or piece
5.2.9	Chromatic scale	I	accentuation of weak beats
5.2.10	Interval	J	minor pentatonic scale with an added note

(5 x 1) (5)

- 5.3 Answer the following questions regarding the South African music industry:

5.3.1 State THREE functions of SAMRO. (3)

5.3.2 Name TWO international recording studios currently operating in South Africa. (2)

TOTAL SECTION B: 20



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

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

- 6.1 What inspired Mendelssohn to compose his *Hebrides Overture Op. 26*? (1)
- 6.2 What is the difference between an *overture* and a *concert overture*? (2)
- 6.3 Which type of soprano sings the role of the Queen of the Night in Mozart's opera *The Magic Flute*? (1)
- 6.4 Which ONE of the following arias demonstrates the Queen of the Night's vocal register? (1)
- A *O Isis und Osiris*
B *Dies Bildnis ist bezaubernd schön*
C *Der Hölle Rache kocht in meinem Herzen*
- 6.5 With which ONE of the following form structures do you associate the overture to *The Magic Flute*? (1)
- A AB
B Sonata form
C Rondo
- 6.6 Name any TWO operas and its composers that are NOT from the Classical Period. (2)
- 6.7 What is the nickname of Beethoven's *Symphony No. 6 Op. 68*? (1)
- 6.8 What is the title of the last movement of Beethoven's *Symphony No. 6 Op. 68*? (1)

[10]



QUESTION 7

Compare the first movement of Beethoven's *Symphony No. 6* to Mendelssohn's *Hebrides Overture* with regard to the following:

- 7.1 Italian tempo indication
- 7.2 Form
- 7.3 Tonality
- 7.4 Programmatic elements

You may redraw the following table into the ANSWER BOOK and complete it to compare the two works:

	Beethoven <i>Symphony No. 6 – First Movement</i>	Mendelssohn <i>Hebrides Overture</i>
Example: 7.0 Genre	Symphony	Concert overture
7.1		
7.2		
7.3		
7.4		

[8]**QUESTION 8**

The fourth movement (*The Storm*) of Beethoven's *Symphony No. 6 Op. 68* could be regarded as pure programme music.

Expand on this statement by referring to Beethoven's treatment of instrumentation and orchestral colour in this movement.

[7]**QUESTION 9**

Write an essay on Mozart's opera, *The Magic Flute*.

Discuss the following aspects in your answer:

- Opera type (2)
- Orchestral accompaniment (instrumentation) (3)
- Characters and voice types (6)
- Themes dealt with in the storyline of the opera (Do NOT tell the story.) (3)

ONE mark will be awarded for presentation in essay format.

(1)

[15]**TOTAL SECTION C: 40****OR**

SECTION D: JAZZ**QUESTION 10**

10.1 Name TWO contributions to South African jazz by each of the following artists:

- Zim Ngawana
- Robbie Jansen
- Winston Mankunku Ngozi

(3 x 2) (6)

10.2 Choose a description from COLUMN B that matches the artist/group in COLUMN A. Write only the letter (A–D) next to the question number (10.2.1–10.2.4) in the ANSWER BOOK, for example 10.2.5 E.

COLUMN A		COLUMN B	
10.2.1	Jazz Epistles	A	wrote the music for <i>King Kong</i>
10.2.2	Hugh Masekela	B	international saxophone player
10.2.3	John Coltrane	C	trumpeter that returned after exile
10.2.4	Todd Matshikiza	D	one of the first South African bebop groups

(4 x 1) (4)
[10]**QUESTION 11**

11.1 Briefly describe kwela music of the 1950s with reference to the pennywhistle jive.

(5)

11.2 Name TWO international music styles that influenced the Manhattan Brothers.

(2)
[7]**QUESTION 12**

12.1 Write notes on the band The Brotherhood of Breath and its contribution to South African jazz.

Focus on the following aspects:

- Band members
- Characteristics of the music

(3)

(4)

12.2 Name ONE song or album by this band.

(1)
[8]

QUESTION 13

Miriam Makeba was one of the first artists from Africa to popularise African music around the world in the 1960s.

Write an essay on Miriam Makeba's career with reference to the following aspects:

- Her life in exile (4)
- Musical achievements and albums/hits (6)
- Characteristics of the music (4)

ONE mark will be awarded for presentation in essay format. (1)
[15]

TOTAL SECTION D: 40

OR



SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)**QUESTION 14**

14.1 Explain the role of divinity in ONE of the following indigenous African ceremonies:

- Initiation
- Wedding
- Funeral

(3)

14.2 Briefly describe *Izihlabo* in maskanda.

(3)

14.3 Choose the FOUR correct characteristics from COLUMN B that match the style mbaqanga. Write only the correct letters next to the question number in the ANSWER BOOK, e.g. 14.3 H, J, K, L.

COLUMN A	COLUMN B
Mbaqanga	A $\frac{2}{4}$ metre B choral singing C symmetrical phrases and AB structure D influenced by marabi and township jazz E 12-bar blues structure F lyrics only in isiZulu G bass and electric guitar feature prominently

(4 x 1)

(4)

[10]**QUESTION 15**

Write a paragraph on malombo.

Include the following aspects:

- Definition
- Characteristics of the music
- International influences
- ONE artist/group

(1)

(4)

(2)

(1)

[8]

QUESTION 16

Write a short article for *Drum* magazine on isicathamiya.

Focus on the following aspects:

- Origins (1)
 - Development (2)
 - Characteristics of the music (3)
 - ONE artist/group (1)
- [7]**

QUESTION 17

Write an essay on kiba music and how Sello Galane modernised it in order to establish free kiba.

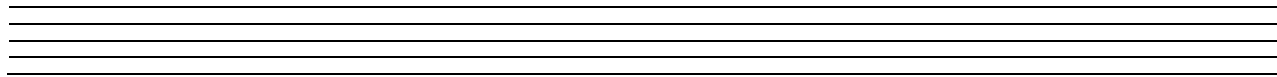
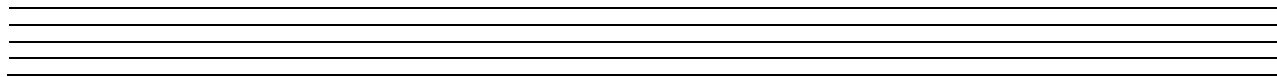
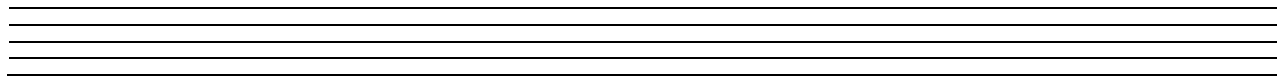
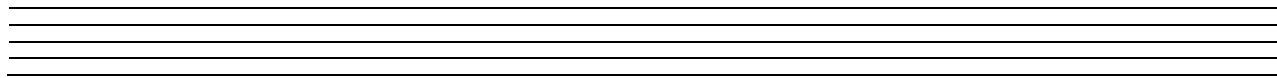
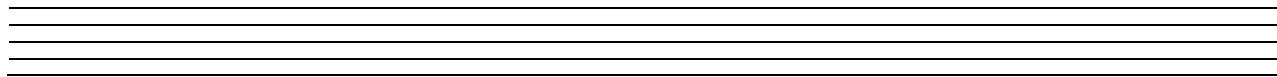
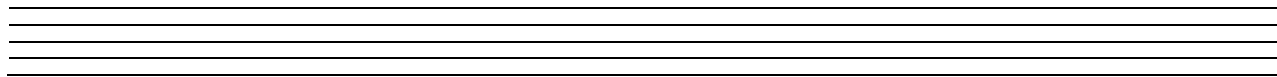
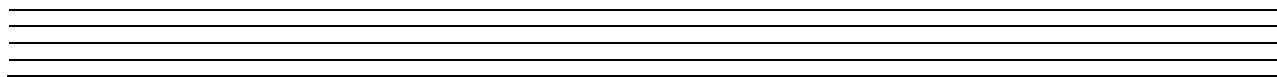
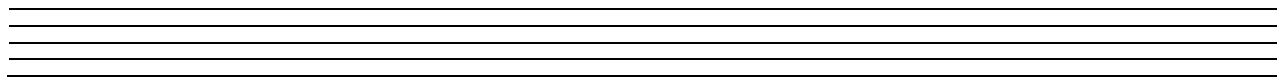
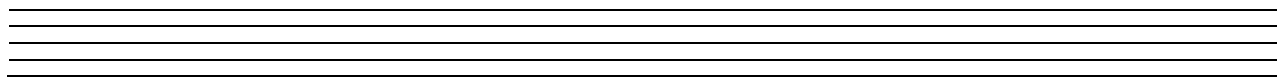
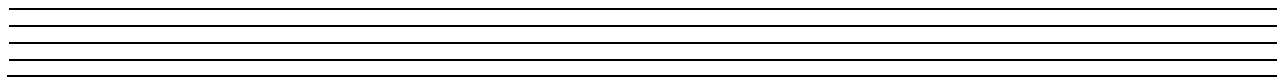
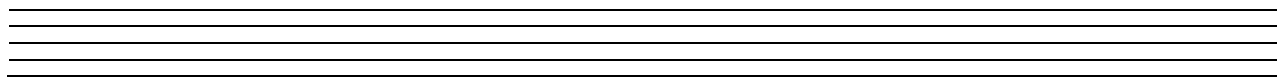
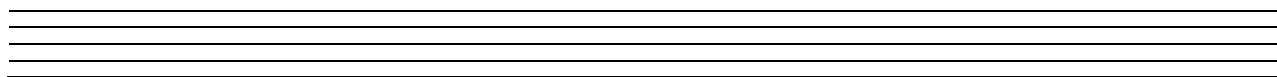
Use the following guidelines:

- Explanation of kiba (7)
- Modernisation of kiba (5)
- TWO free kiba songs/albums (2)

ONE mark will be awarded for presentation in essay format. (1)
[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120





Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).

Handwriting practice lines (four lines).



VRAAG 16

Skryf 'n kort artikel vir *Drum*-tydskrif oor isicathamiya.

Fokus op die volgende aspekte:

- Oorsprong
- Ontwikkeling
- Karaktereenskappe van die musiek
- EEN kunstenaar/groep

(1)
(2)
(3)
(1)
[7]

VRAAG 17

Skryf 'n opstel oor kiba-musiek en hoe Sello Galane dit gemoderniseer het om vrye kiba daar te stel.

Gebruik die volgende riglyne:

- Verduideliking van kiba
- Modernisering van kiba
- TWEE vrye kiba-liedere/-albums

EEN punt sal vir aanbieding in opstelformaat toegeken word.

(1)
(2)
(5)
(7)
[15]

TOTAAL AFDELING E:
GROOTTOTAAL:

40
120



AFDELING E: INHEEMSE AFRIKA-MUSIEK (IAM)

VRAAG 14

14.1 Verduidelik die rol van die godheid ('divinity') in EEN van die volgende inheemse Afrika-seremonies:

- Inisiasie
- Huwelik
- Begrafnis

14.2 Beskryf kortliks *Izihlabo* in maskanda. (3)

14.3 Kies die VIER korrekte karaktereïenskappe uit KOLOM B wat by die styl mbqanga pas. Skryf slegs die korrekte letters langs die vraagnommer in die ANTWOORDEBOEK neer, byvoorbeeld 14.3 H, J, K, L.

KOLOM A	KOLOM B
Mbqanga	A $\frac{2}{4}$ -tydmaat
	B koorsang
	C simmetriese frases en AB-struktuur
	D beïnvloed deur marabi en township-jazz
	E 12-maat-bluesstruktuur
	F lirieke slegs in isizulu
	G bas- en elektriese kitaar speel 'n prominente rol

(4 x 1)

[10]

VRAAG 15

Skryf 'n paragraaf oor malombo.

Sluit die volgende aspekte in:

- Definisie
- Karaktereïenskappe van die musiek
- Internasionale invloede
- EEN kunstenaar/groep

(1)
(4)
(2)
(1)
[8]



VRAAG 13

Miriam Makeba was een van die eerste kunstenaars uit Afrika wat Afrika-musiek gedurende die 1960's aan die res van die wêreld bekendgestel het.

Skryf 'n opstel oor Miriam Makeba se loopbaan waarin jy na die volgende aspekte verwys:

- Haar lewe tydens verbanning
- Musikale prestasies en albums/trefters
- Karaktereienskappe van die musiek

EEN punt sal vir aanbieding in opstelformaat toegeken word.

[15]

TOTAAL AFDELING D: 40

OF



AFDELING D: JAZZ

VRAAG 10

10.1 Noem TWEE bydraes tot Suid-Afrikaanse jazz deur elk van die volgende kunstenaars:

- Zim Ngwana
- Robbie Jansen
- Winston Mankunku Ngozi

10.2 Kies 'n beskrywing uit KOLOM B wat by die kunstenaar/groep in KOLOM A pas. Skryf slegs die letter (A–D) langs die vraagnummer (10.2.1–10.2.4) in die ANTWOORDEBOEK neer, byvoorbeeld 10.2.5 E.

KOLOM A		KOLOM B	
10.2.1	Jazz Epistles	A	het die musiek vir <i>King Kong</i> geskryf
10.2.2	Hugh Masekela	B	internasionale saksofoonspeler
10.2.3	John Coltrane	C	trompetspeler wat na sy verbanning teruggekeer het
10.2.4	Todd Matsikiza	D	een van die eerste Suid-Afrikaanse bebop-groepe

11.1 Beskryf kortliks kwêla-musiek van die 1950's met verwysing na die penniefluit-jive.

11.2 Noem TWEE internasionale musiekstyle wat die Manhattan Brothers beïnvloed het.

VRAAG 12

12.1 Skryf notas oor die orkes The Brotherhood of Breath en hul bydrae tot Suid-Afrikaanse jazz.

Fokus op die volgende aspekte:

- Orkeslede
- karakteristieke van die musiek

12.2 Noem EEN lied of album van hierdie orkes.



EASTERN CAPE

VRAAG 7

Vergelyk die eerste beweging van Beethoven se *Simfonie Nr. 6* met Mendelssohn se *Hebrides Ouverture* ten opsigte van die volgende:

- 7.1 Italiaanse tempo-aanduiding
- 7.2 Vorm
- 7.3 Tonaliteit
- 7.4 Program-elemente

Jy mag die volgende tabel in die ANTWOORDEBOEK oorteken en dit voltooi om die twee werke te vergelyk:

	Beethoven	Simfonie Nr. 6 – Eerste Beweging	Mendelssohn	<i>Hebrides Ouverture</i>
Voorbeeld:	7.0 Genre	Simfonie	Konsert-ouverture	
	7.1			
	7.2			
	7.3			
	7.4			

[8]

VRAAG 8

Die vierde beweging (*Die Storm*) van Beethoven se *Simfonie Nr. 6 Op. 68* kan as suiwer programmusiek beskou word.

Brei uit op hierdie stelling deur te verwys na Beethoven se gebruik van instrumentasie en orkeskleur in hierdie beweging.

[7]

VRAAG 9

Skryf 'n opstel oor Mozart se opera, *Die Towerfluit*.

Bespreek die volgende aspekte in jou antwoord:

- Tipe opera
- Orkestrale begeleiding (instrumentasie)
- Karakters en stemtipes
- Onderwerpe wat in die storielyn van die opera aangeraak word (MOENIE die storie vertel NIE.)

EEN punt sal vir aanbieding in opsteelformaat toegeken word.

(1)

(3)

(6)

(3)

(2)

TOTAAL AFDELING C:

40

[15]

OF



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

AFDELING C: WESTERSE KUNSTMUSIEK (WKM)

VRAAG 6

- 6.1 Wat het Mendelssohn geïnspireer om sy *Hebrides Overture* Op. 26 te komponeer? (1)
- 6.2 Wat is die verskil tussen 'n *overture* en 'n *konsernt-overture*? (2)
- 6.3 Watter sopraantipe sing die rol van die Koningin van die Nag in Mozart se opera *Die Towertluit*? (1)
- 6.4 Watter EEN van die volgende arias demonstreer die Koningin van die Nag se vokale register? (1)
- A *O Isis und Osiris*
 B *Dies Bildnis ist bezaubernd schön*
 C *Der Hölle Rache kocht in meinem Herzen*
- 6.5 Met watter EEN van die volgende vormstrukture assosieer jy die ouverture van *Die Towertluit*? (1)
- A AB
 B Sonatevorm
 C Rondo
- 6.6 Noem enige TWEE operas en hul komponiste wat NIE uit die klassieke Tydperk kom NIE. (2)
- 6.7 Wat is die bynaam van Beethoven se *Sinfonie Nr. 6 Op. 68*? (1)
- 6.8 Wat is die titel van die laaste beweging van Beethoven se *Sinfonie Nr. 6 Op. 68*? (1)

[10]



5.2

Kies enige items uit KOLOM B wat by VYF terme in KOLOM A pas. Skryf slegs die letter (A-J) langs die vraagnommer (5.2.1–5.2.10) in die ANTWOORDEBOEK neer, byvoorbeeld 5.2.11 K.

KOLOM A		KOLOM B	
5.2.1	Blues-toonleer	A	vibrerende trommel
5.2.2	Membranofoon	B	twee sekies
5.2.3	Modulasie	C	toonleer wat uit 12 note bestaan
5.2.4	Sinkopasie	D	verandering van toonsoort
5.2.5	Tweeledige vorm	E	melodiese fragment wat op 'n ander toonhoogte herhaal word
5.2.6	Sekwens	F	musiek wat vir 'n ander instrument herskryf word
5.2.7	Transposisie	G	afstand tussen twee toonhoogtes
5.2.8	Kadens	H	afsluiting van 'n frase of stuk
5.2.9	Chromatiese toonleer	I	beklemtoning van swak maatslae
5.2.10	Interval	J	mineur pentatoniese toonleer met 'n bygevoegde noot

(5) (5 x 1)

5.3

Beantwoord die volgende vrae oor die Suid-Afrikaanse musiekbedryf:

5.3.1 Noem DRIE funksies van SAMRO. (3)

5.3.2 Noem TWEE internasionale opname-ateljees wat tans in Suid-Afrika bedryf word. (2)

TOTAAL AFDELING B: 20



- 5.1.12 Hoeveel heeltone kom in die interval van 'n vergrote vierde voor?
 A Vyf
 B Agt
 C Geen
 D Drie
- 5.1.13 Watter EEN van die volgende is NIE 'n tempo-aanduiding NIE?
 A Allegro
 B Andante
 C Langsam
 D Senza
- 5.1.14 Watter EEN van die volgende gebruik slegs die bassteunel?
 A Klavier
 B Kitaar
 C Tjello
 D Harp
- 5.1.15 Watter EEN van die volgende is NIE 'n vroustemtipe NIE?
 A Falsetto
 B Sopraan
 C Koloratuur
 D Mezzo-sopraan
- 5.1.16 Watter EEN van die volgende instrumente is NIE 'n idiofoon NIE?
 A Djembe
 B Mbira
 C Kora
 D Marimba

(10 x 1)

(10)



- 5.1.5 Watter EEN komposisie tegniek is NIE prominent in vokale Afrika-musiek NIE?
- A Roep en antwoord
B Dansbewegings
C Modulasie kom dikwels voor
D Liggaamsperkussie
- 5.1.6 Watter EEN van die volgende is 'n voorbeeld van homofoniese tekstuur?
- A Gesang
B Jazz-trio met 'n improviserende solis
C Volksliedjiesanger met kitaarbegeleiding
D Al die bogenoemde
- 5.1.7 Wat is die rol van die konsertmeester in 'n moderne orkes?
- A Voer die meeste solo-vioolpassasies uit
B Is die hooftolles
C Lei die orkes tydens stemming
D Al die bogenoemde
- 5.1.8 Watter EEN van die volgende is korrek? Blues is ...
- A beide 'n musiekgenre en 'n musiekvorm.
B 'n musiekgenre, maar nie 'n musiekvorm nie.
C 'n musiekvorm, maar nie 'n musiekgenre nie.
D nie 'n musiekgenre of 'n musiekvorm nie.
- 5.1.9 Watter beskrywing pas die beste by die genre isicathamiya?
- A Isicathamiya is 'n soort ...
- A sekulêre a cappella-solosing en a cappella-koorsang.
B sekulêre a cappella-koorsang.
C sekulêre a cappella-koorsang.
D gewyde a cappella-solosing en a cappella-koorsang.
- 5.1.10 Watter EEN van die volgende is NIE 'n vokale tegniek NIE?
- A Falsetto
B Ululasie
C Kantate
D Scatting
- 5.1.11 Watter EEN van die volgende instrumente is NIE 'n transponeerbare instrument NIE?
- A Klarinet
B Trompet
C Saksofoon
D Fluit



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 voorsien word.

AFDELING B: ALGEMEEN (VERPLIGTEND)**VRAAG 5****5.1**

Beantwoord enige TIEN van die volgende vrae (5.1.1–5.1.16).

Vier opies word as moontlike antwoorde vir die volgende vrae gegee. Kies die antwoord en skryf slegs die letter (A–D) langs die vraagnommer in die ANTWOORDEBOEK neer, byvoorbeeld 5.1.17 E.

5.1.1 Watter EEN van die volgende is NIE 'n Suid-Afrikaanse jazz-styl/NIE?

- A Kwêla
- B Mbaqanga
- C Marabi
- D Maskanda

5.1.2 Met watter van die volgende vormstrukture assosieer jy gewoonlik die eerste beweging van 'n simfonie?

- A ABA
- B Minuet en trio
- C Rondo
- D Sonatevorm

5.1.3 Watter EEN van die volgende is kenmerkend van die klassieke Tydperk?

- A Homofoniese tekstuur
- B Gebalanseerde frases
- C Duidelike struktuur
- D Al die bogenoemde

5.1.4 Die mees prominente instrument wat in kwêlamusiek gebruik word, is die ...

- A saksofoon.
- B penniefluitjie.
- C kitaar.
- D marimba.



4.2 Voltooi die stuk hieronder deur toepaslike genoteerde harmoniese materiaal op die oop partituur in te skryf. Voeg 'n geskikte sleutel en toonsoortteken by.

With swing

Musical notation for the first system, including a treble clef, a 4/4 time signature, and a key signature of one sharp (F#). The melody consists of eighth and quarter notes. Chord symbols are provided below the staff: F, G/F, F, C7/G, G#dim, and Adim.

Musical notation for the second system, continuing the melody from the first system. It includes a treble clef and a key signature of one sharp (F#).

Die antwoord sal volgens die volgende kriteria nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Akkoordprogressies	17	
Korrektheid	3	
	20 (÷ 4 x 3)	
TOTAAL	15	

[15]

TOTAAL AFDELING A: 60



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. Gebruik ten minste TWEE nie-akkoordnote.

Die harmonisering sal volgens die volgende kriteria nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Akkoordprogressies	12	
Korrektheid Notasie, verdubbeling, spasiering, stemvoering	6	
Gebruik van nie-akkoordnote	2	
	20 (÷ 4 x 3)	
TOTAAL	15	

[15]



3.1 Identifiseer die akkoorde vanaf (a)–(e) en besyfer dit op die partituur. Gebruik besyferingsaanduidings onder die partituur OF akkoordsimbole bokant die partituur. Let op die voorbeeld in maat 1.

(5)

3.2 Skryf die akkoordprogressie neer en benoem die kadens by (f).

(2)

3.3 Noem die tipe nie-akkoorde by (g) en (h), byvoorbeeld appoggiatura.

(2)

3.4 Watter ritmiese komposistegniek kom dikwels in die bas voor?

(1)

[10]



VRAAG 3

(10 minute)

Beantwoord AL die vrae in die spasies wat daarvoor OP die partituur voorsien is.
Bestudeer die uittreksel uit *Becky's Song* deur Martin Speake hieronder en beantwoord die vrae.

Becky's Song

(uittreksel)

Martin Speake

Voorbeeld:

(a) (b) (c)

A

I: A:

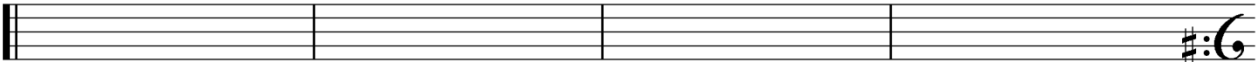
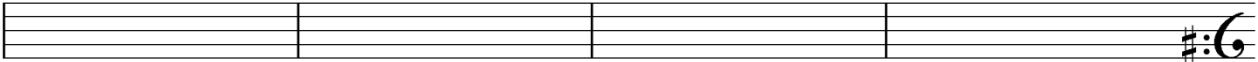
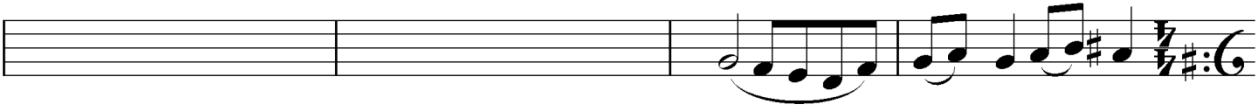
(d) (e) (f)



2.2

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

Instrument: _____



Die melodie sal volgens die volgende kriteria nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Instrumentkeuse (Klavier sal nie aanvaar word nie.)	1	
Vorm en kadenspunte	3	
Korrekte notasie	1	
Dinamiek en artikulasie	2	
Musikaliteit Melodiese kontoer, klimaks, ritme, musikale eenheid, kreatiwiteit	8	
TOTAAL	15	

[15]



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. Dui die instrument waarvoor jy skryf aan. Dui die tempo aan en voeg dinamiek- en artikulasietekens by.

Instrument: _____







Die melodie sal volgens die volgende kriteria nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Instrumentkeuse (Klavier sal nie aanvaar word nie.)	1	
Vorm en kadenspunte	3	
Korrekte notasie	1	
Dinamiek en artikulasie	2	
Musikaliteit Melodiese kontoer, klimaks, ritme, musikale eenheid, kreatiwiteit	8	
TOTAAL	15	

[15]

OF

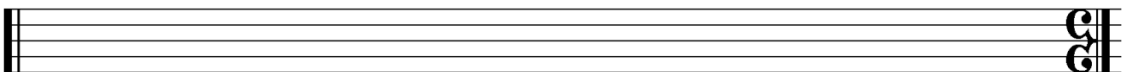




1.8

Skryf die volgende toonleer volgens die instruksies en gebruik die gegewe sleutel:

- Die toonleer in die verwante mineurtoonsoort van F majeur sonder 'n toonsoortteken
- Skryf slegs die harmoniese vorm van die afgaande toonleer.
- Gebruik heelnote.



6.1

Noem die toonsoort by 1.9.

1.10

Voltooi die chromatiese toonleer hieronder deur die ontbrekende note in die blok te skryf.



[20]
(2)

(L)

- 1.1 Wat is die tydmaatteken van hierdie stuk? (1)
- 1.2 Noteer die omkering van die interval by 1.2. Skryf en benoem die omgekeerde interval in die spasie wat hieronder voorsien word. Gebruik die G-sleutel, heelnote en skryf sonder 'n toonsoortteken. (2)
- 1.3 Benoem die interval by 1.3. (1)
- 1.4 Benoem die tipe drieklank by 1.4. (1)
- 1.5 Transponeer die baspartij van maat 3 'n mineur derde laer. Skryf jou antwoord in die altsleutel. Voeg die nuwe toonsoortteken by. (4)
- 1.6 Herskryf die altpartij van maat 3 in 'n enkelvoudige tydmaat. Voeg die nuwe tydmaatteken by. (2)
- 1.7 Skryf die opgaande heelttoonleer wat op die gegewe note begin. Gebruik heelnote. (2)



AFDELING A: MUSIEKTEORIE (VERPLIGTEND)

(90 minute)

Beantwoord VRAAG 1
EN VRAAG 2.1 OF 2.2
EN VRAAG 3
EN VRAAG 4.1 OF 4.2.

Beantwoord die vrae in die spasies wat op hierdie vraastel voorsien word.

VRAAG 1 (25 minute)

Bestudeer die uittreksel uit die driestemmige koorstuk *Amagqabi Emithi* deur B Tyamzashe hieronder en beantwoord die vrae wat volg.

Amagqabi Emithi!

B Tyamzashe

1.2 1.3 1.5 1.6 1.4

1.9

NASIENROOSTER

AFDELING		VRAAG	PUNTE	NASIENER	MODERATOR
A: Musiekteorie (VERPLIGTEND)	1	1	20		
	2	2	15		
	3	3	10		
	4	4	15		
	SUBTOTAAL		60		
EN					
B: ALGEMENE MUSIEKKENNIS (VERPLIGTEND)		5	20		
SUBTOTAAL			20		
EN					
C: WKM		6	10		
	7	7	8		
	8	8	7		
	9	9	15		
	SUBTOTAAL		40		
OF					
D: JAZZ		10	10		
	11	11	8		
	12	12	7		
	13	13	15		
	SUBTOTAAL		40		
OF					
E: IAM		14	10		
	15	15	8		
	16	16	7		
	17	17	15		
	SUBTOTAAL		40		
GROOTTOTAAL			120		



EASTERN CAPE

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.
5. Beantwoord AFDELING B en AFDELING C of D of E met blou of swart ink in die ANTWOORDEBOEK wat voorsien word.
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 rotwerk bedoel is. Kandidate mag hierdie bladsy verwyder.
8. Kandidate mag vir die duur van hierdie eksamen NIE toegang tot enige musiekinstrument hê NIE.
9. Skryf netjies en leesbaar.





basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NASIONALE
SENIOR SERTIFIKAAT**

GRAAD 12

**MUSIEK V1
FEBRUARIE/MAART 2015**

SENTRUMNUMMER:

--	--	--	--	--	--	--	--

EKSAMENNUMMER:

--	--	--	--	--	--	--	--	--	--	--	--

PUNTE: 120

TYD: 3 uur



* M U S D M 1 *

Hierdie vraestel bestaan uit 22 bladsye en 1 bladsy manuskriptpapier.



EASTERN CAPE

Blaai om asseblief

Kopiereg voorbehou