



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

MUSIC P1

NAME: _____

MARKS: 120

TIME: 3 hours



This question paper consists of 22 pages, including 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. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTION B and C or D or E in blue or black ink in the ANSWER BOOK provided.
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. You may remove this page.
6. You may NOT have access to any musical instrument for the duration of this examination.
7. Use the table on the next page as a guide for mark and time allocation when answering each question.
8. 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: (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)

Answer **QUESTION 1**, **QUESTION 2.1** OR **QUESTION 2.2**, **QUESTION 3**, AND **QUESTION 4.1** OR **QUESTION 4.2**.

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

QUESTION 1

Study the extract from *Violin Sonata*, Op. 24 by L. van Beethoven below and answer the questions that follow.

SONATA OP. 24

L. van Beethoven

Allegro

p

Allegro

p

Violin

Piano

1.2

1.3.1

4

1.7

1.3.2

1.4

Vln.

Pno.

8

1.5

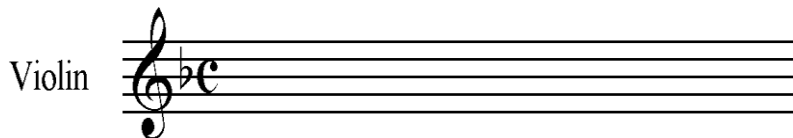
cresc.

5

1.1 Name the dominant key of this extract.

(1)

1.2 Rewrite bar 3 of the violin part with the correct grouping of notes.



(2)

1.3 Name the intervals marked **1.3.1** and **1.3.2**, for example major 6th.

1.3.1 _____

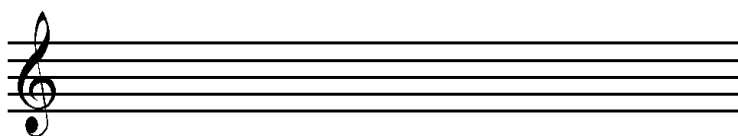
1.3.2 _____

(2)

1.4 Name the type of triad at **1.4**, for example minor triad.

(1)

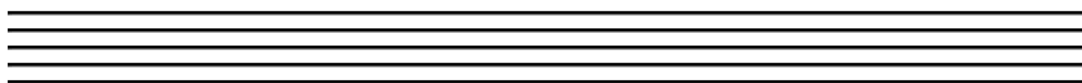
1.5 Transpose bar 9 of the violin part a major second higher. Insert the new key signature.



(3)

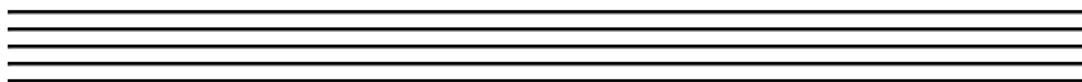
1.6 Write the following scales or modes according to the given instructions:

1.6.1 D melodic minor scale, descending, with key signature. Use the tenor clef and semibreves.



(4)

1.6.2 F Lydian mode, ascending, without key signature. Use the bass clef and semibreves.



(3)

- 1.7 Rewrite the pianist's right hand part of bar 4 in halve the note values. Insert the new key signature.



(2)

- 1.8 Identify and name the compositional technique used mostly in the violin part. Circle ONE example on the score.

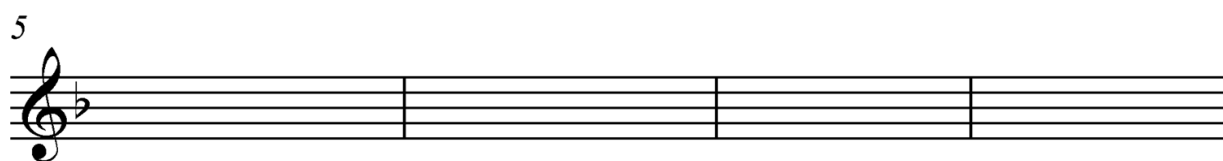
(2)

[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 any single-line melodic 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
Instrument choice (Piano will not be accepted)	1	
Form and cadential points	3	
Musicality Melodic shape, climax, rhythm, musical unity, creativity	8	
Correct notation	1	
Dynamics and articulation	2	
TOTAL	15	

[15]

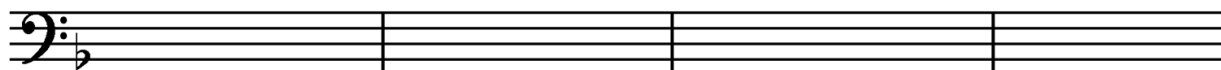
OR

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

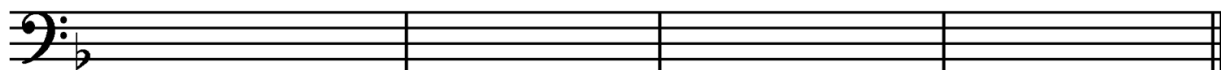
Instrument: _____



5



9



The melody will be marked according to the criteria below:

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

[15]

QUESTION 3

Study the extract from *Mein Herz will ich dir schenken* by J. Hatzfeld below and answer the questions.

Mein Herz will ich dir schenken

J. Hatzfeld

Example: (a) (b) Cadence (e)

a: i

5

(c) (d) Cadence (f)

10

(h) (i)

- 3.1 Figure the chords marked (a) – (d) on the score. Use EITHER figuring symbols below the score OR chord symbols above the score. Note the example answer in bar 1. (4)
- 3.2 Name the cadences at (e) and (f). Write only the name of the cadence below the score in the block provided. (2)

3.3 Name the type of non-chordal notes at (g) to (i).

(g) _____

(h) _____

(i) _____ (3)

3.4 Choose the correct answer below and make a cross (X) in the relevant block:

The mediant in the final chord was raised to change it to a major chord. This device is known as ...

Modulation	Picardy third	Interval inversion	(1)
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[10]

QUESTION 4**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 musical score is for a four-part vocal harmonisation exercise. It is in 4/4 time and the key signature has two sharps (D major). The score is divided into two systems. The first system contains measures 1 through 4. The second system starts at measure 5 and continues to the end of the piece. The vocal line is written in the treble staff of the first system and continues in the second system. The piano accompaniment is written in a grand staff (treble and bass) in the first system and continues in the second system. The exercise requires the candidate to complete the four-part vocal harmonisation by adding the alto, tenor, and bass parts, using at least two non-chordal notes.

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords	14 (Minus ½ mark per mistake)	
Correctness Notation, doubling, spacing, voice leading	14 (Minus ½ mark per mistake)	
Use of non-chordal notes	2	
	30 (÷ 2)	
TOTAL	15	[15]

OR

- 4.2 Complete the piece below by adding suitable harmonic material in the bass clef. Ensure that you write in the style of Ragtime.



The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords	16 (2 per bar) (Minus ½ mark per mistake)	
Correctness Notation, doubling, spacing, voice leading	8 (Minus ½ mark per mistake)	
General impression	6	
	30 (÷ 2)	
TOTAL	15	

[15]

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE

**Answer SECTION B (COMPULSORY)
AND SECTION C (Western Art Music)
OR SECTION D (Jazz)
OR SECTION E (Indigenous African Music)**

Answer these questions in an ANSWER BOOK.

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

5.1 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 5.11 E.

5.1.1 The three sections of sonata form, in order of appearance, are ...

- A Exposition, Recapitulation, Development.
- B Exposition, Development, Coda.
- C Exposition, Development, Recapitulation.
- D Exposition, Recapitulation, Coda. (1)

5.1.2 A quintuplet of five semiquavers should be performed in the time of ...

- A four semiquavers.
- B six quavers.
- C four quavers.
- D six demisemiquavers. (1)

5.1.3 Which ONE of the following licences is required when a radio station would like to play a copyrighted song on air?

- A Publishing rights
- B Performance rights
- C Needletime rights
- D Mechanical rights (1)

5.1.4 How many semitones are there in the pentatonic scale?

- A One
- B Two
- C Three
- D None of the above (1)

- 5.1.5 A Tritone is an interval of ...
A an augmented fourth.
B a diminished fifth.
C an augmented fifth.
D a diminished fourth. (1)
- 5.1.6 Which ONE of the following best describes the meaning of Larghetto?
A Faster than Andante
B The same speed as Allegretto
C Slow, but not as slow as Largo
D Slower than Adagio (1)
- 5.1.7 Which ONE of the following instruments is NOT a double-reed instrument?
A Oboe
B Tenor saxophone
C Bassoon
D Cor Anglais (1)
- 5.1.8 Which ONE of the following compositional techniques is used to play a melodic motive in backwards motion?
A Inversion
B Sequence
C Diminution
D Retrograde (1)
- 5.1.9 When a piece modulates from D major to D minor, then modulation to the ... is used.
A parallel key
B relative key
C home key
D substitute key (1)
- 5.1.10 Menuet and Trio form is also known as ... form.
A ternary
B binary
C compound ternary
D compound binary (1)

- 5.2 Say whether the following statements are TRUE or FALSE.
- 5.2.1 Publishing companies deal with the needs of the artist.
 - 5.2.2 When you have copyright over a work, you are allowed to perform the work publically.
 - 5.2.3 Songwriters should register their works/songs with EMI or Sony.
 - 5.2.4 You can register a new composition by posting the work to yourself and opening the envelope once it reaches you.
 - 5.2.5 SAMRO protects and collects money for songwriters in South Africa and internationally. (5)
- 5.3 Define the term *mechanical rights*. (2)
- 5.4 Your friend is an artist and would like to promote and distribute an album with a few original songs, but do not know what procedure to follow.
- 5.4.1 Tell your friend which company is responsible for the marketing and distribution of albums. (1)
 - 5.4.2 Give your friend TWO options of procedures to follow to eventually get the album out on the market. (2)
- TOTAL SECTION B: 20**

**Answer SECTION C (Western Art Music)
OR SECTION D (Jazz)
OR SECTION E (Indigenous African Music)**

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

- 6.1 Define the term *symphony*. (2)
- 6.2 What was the first title Mendelssohn gave to *Fingal's Cave* before changing it to *The Hebrides*? (1)
- 6.3 Explain the difference between *Parlando* and *Recitative* singing in opera music. (2)
- 6.4 Give the names of the TWO characters that sing the duet *Bei Männern, welche Liebe fühlen* (The man who feels sweet love's emotion) in Mozart's *Die Zauberflöte*. (2)
- 6.5 Give TWO reasons why Beethoven's *Symphony No. 6, Op. 68* is unique compared to the conventional Classical Symphony. (2)
- 6.6 What is the tempo indication for the first movement of Beethoven's *Symphony No. 6, Op. 68*? Choose the correct answer below by making a cross (X) in the relevant block.

Allegro	Andante molto mosso	Allegro ma non troppo	(1)
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[10]

QUESTION 7

Discuss the impact that Free Masonry had on *Die Zauberflöte*. Your discussion should include the following:

- The name of the composer and librettist, who were both Free Masons (2)
 - Characteristics of Free Masonry (2)
 - Free masonic elements used in *Die Zauberflöte* (4)
- [8]**

QUESTION 8

- 8.1 Define the term *Concert Overture*. (2)
- 8.2 Describe the second theme of Mendelssohn's *Fingal's Cave Overture*. (5)
[7]

QUESTION 9

Write an essay on Beethoven's contribution towards the development of the Classical Symphonic genre. Refer to the following aspects in your answer:

- Style characteristics of Beethoven (6)
- How he used instruments to create programmatic features in the fourth movement of the *Pastoral Symphony, Op. 68*. (8)

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 the instrument used mostly in Kwela music. (1)
- 10.2 What was Miriam Makeba's nickname? (1)
- 10.3 Who was the originator of the band *Brotherhood of Breath* and which instrument did he play? (2)
- 10.4 Name TWO differences between Cape jazz and Marabi music. (2)
- 10.5 Give the meaning of the word *mbaqanga*. (1)
- 10.6 When and where did Marabi originate? (2)
- 10.7 Name the leader of The Merry Blackbirds. (1)

[10]**QUESTION 11**

Discuss the stylistic influences on the group, Voice. Your discussion should include the number of band members as well as the genre of the group.

[8]**QUESTION 12**

You have been asked to write an article for your school's magazine on The Manhattan Brothers. Your article should include the following information:

- The members of the group (2)
- How this group has contributed to South African jazz music (4)
- Achievements (1)

[7]

QUESTION 13

Mbaqanga is one of the main styles of township jazz with the following representative artists or groups:

- Makgonatsohle Band

OR

- Soul Brothers

OR

- The Cool Crooners

Choose ONE of the abovementioned artists or groups and write an essay in which you discuss the following aspects:

- Definition of mbaqanga music (6)
- Style characteristics of the chosen artist or group (6)
- Representative works (2)

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 With which musical style is Ladysmith Black Mambazo associated? (1)
- 14.2 Name the Zulu dance style that was integrated with cycles of marabi and swing to create Africa-stomp dance. (1)
- 14.3 Name TWO genres that are fused together to create Afro Soul music. (2)
- 14.4 Which instrument is characteristic of maskandi music? (1)
- 14.5 Name TWO South African styles featured in the development of mbaqanga. (2)
- 14.6 What is the difference between *umgxushulo* and *indlamu* dance? (1)
- 14.7 Describe the hexatonic scale. (2)
- [10]**

QUESTION 15

- 15.1 Define *malombo music*. (3)
- 15.2 Name the artist who has played an important role in the development of malombo music. (1)
- 15.3 Write a paragraph on the characteristics of maskanda music. (4)
- [8]**

QUESTION 16

Write brief notes on ONE of the following Afro Soul artists:

- Jabu Khanyile
- OR**
- Hugh Masekela
- OR**
- Miriam Makeba

Your notes should include the following:

- Biography of the artist (6)
 - ONE album/hit (1)
- [7]**

QUESTION 17

Write an essay on the development of free kiba music in South Africa. Refer to the following aspects:

- Name ONE composer of free kiba music (1)
- Style characteristics of kiba music (4)
- Contribution made by this composer to the development of kiba music in South Africa (8)
- ONE album/hit of this style (1)

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

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120

