



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2013

MUSIC P1

SURNAME: _____

NAME: _____

MARKS: 125

TIME: 3 hours



This question paper consists of 16 pages including 1 page of manuscript paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. Answer SECTION A in pencil only 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 paper of this question paper is manuscript paper intended for rough work. The candidate may remove it.

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3, 4 and EITHER QUESTION 5.1 OR QUESTION 5.2.

QUESTION 1

The extract below is taken from the 2nd movement of Carl Nielson's Violin concerto. Study it carefully and answer the questions that follow.

Violin Concerto, 2nd movement

Carl Nielson

a tempo (poco adagio), ma tranquillo

Bassoon 1
Bassoon 2
Horn in F
Violin solo



Bsn.
Bsn.
Hn.
Hn.
Vln. solo
Vln. 1
Vln. 2
Viola
Db.

10

Vln. solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

3 3 tr

(b) (c)

Detailed description: This system contains measures 10 through 13. The Vln. solo part features a melodic line with trills and triplets. The Vln. 1 and Vln. 2 parts provide harmonic support with chords and single notes. The Vla. part has two boxed sections labeled (b) and (c). The Vc. part has a melodic line with triplets. The Db. part has a simple bass line. A double bar line is at the end of measure 13.

14

Bsn.
Bsn.
Hn. 1
2
Vln. solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

rall. a tempo

rall. a tempo

rall. a tempo

arco pp

arco pp

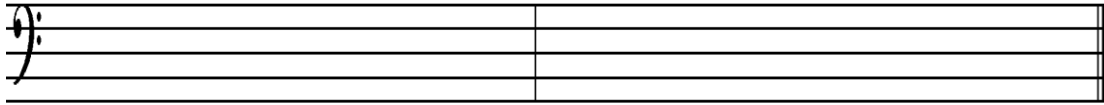
arco pp

(d)

pp

Detailed description: This system contains measures 14 through 17. The Bsn. parts have rests in measures 14-15 and then play notes in measures 16-17. The Hn. 1 and 2 parts have rests in measures 14-15 and then play notes in measures 16-17. The Vln. solo part has a melodic line with triplets and a 'rall.' marking. The Vln. 1 and Vln. 2 parts have chords and notes. The Vla. part has chords and notes. The Vc. part has a melodic line with a boxed section (d) and a 'pp' marking. The Db. part has a simple bass line. 'arco pp' markings are present for Vln. 1, Vln. 2, and Vla. in measure 17. A double bar line is at the end of measure 17.

1.1 Rewrite bars 12 and 13 of the cello part enharmonically without the key signature.



(2)

1.2 Identify the intervals marked (a), (b), (c) and (d).

(a) _____

(b) _____

(c) _____

(d) _____

(2)

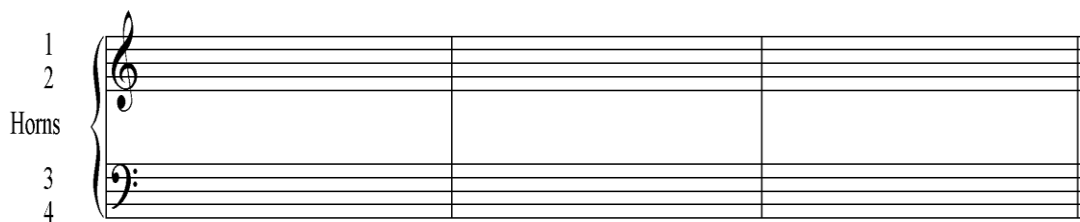
1.3 In which bar does an example of syncopation in the violin solo part occur and briefly explain why it is syncopation?

Bar number: _____

Reason: _____

(2)

1.4 Use the given clefs to write the parts for horns in bars 3 to 5 as they would sound at concert pitch. Insert the correct key signature.



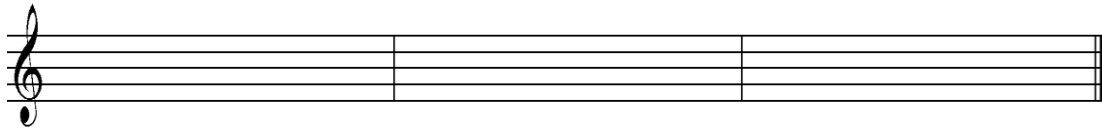
(4)

- 1.5 Rewrite bars 7, 14 and 15 of the violin solo part into a suitable compound time.

bar 7

bar 14

bar 15

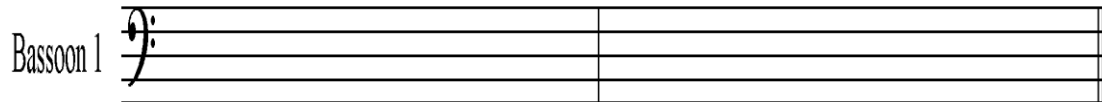


(4)

- 1.6 Name ONE diatonic scale in which the notes of bar 10 can be found.

(1)

- 1.7 Rewrite bars 15 and 16 of the 1st bassoon part by doubling the notes and rests. Insert the new time signature.



(3)

- 1.8 Identify the character and position of the chord formed in bar 11, beat 4. e.g. Diminished, 1st inversion.

Character: _____ Position: _____

(1)

[19]

QUESTION 2

Study the fragment *I was Glad* by Boyce and answer the questions that follow.

Doh is D

SOPRANO

ALTO

TENOR

BASS

- 2.1 Supply the missing staff notation of bars 1 – 4 of the soprano voice according to the given solfa notation. (4)
- 2.2 Write the corresponding solfa notation, according to the given staff notation of the alto voice. Write your answer on the given line below the alto voice. (4)
- 2.3 Write the French time names of bars 1 and 2 of the soprano voice.

Bar 1: _____

Bar 2: _____

(2)
[10]

QUESTION 3

Answer the following questions regarding scales and modes.

- 3.1 Add a note below each * to form a major scale. Do not use a key signature and indicate all semitones.

A musical staff in treble clef with a 4/4 time signature. The notes are: G4, F#4, E4, D4, C4, B3, A3, G3. There are asterisks above the notes: * above G4, * above F#4, * above E4, * above D4, * above C4, * above B3, * above A3, * above G3. There are also asterisks above the empty space between G3 and F#4, and between A3 and B3. A semitone symbol (two short vertical lines) is placed between G3 and F#4, and between A3 and B3. The staff ends with a double bar line.

(4)

- 3.2 Identify on which type of scale or mode each of the following extracts is based.

(a)

(b)

(c)

(d)

(e)

Answer:

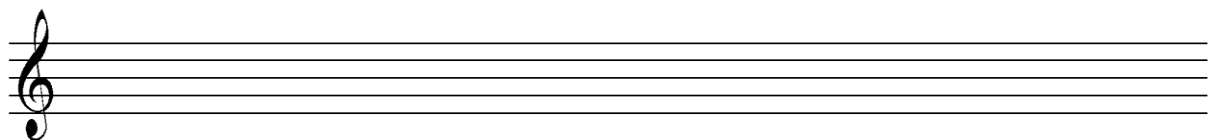
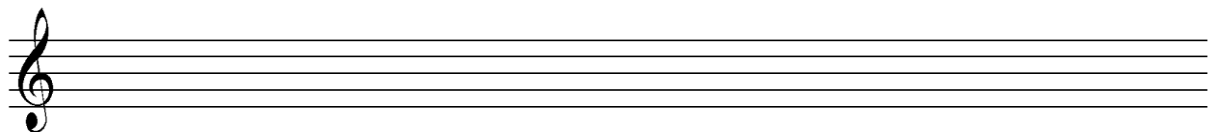
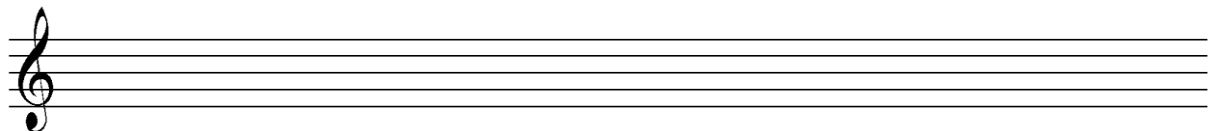
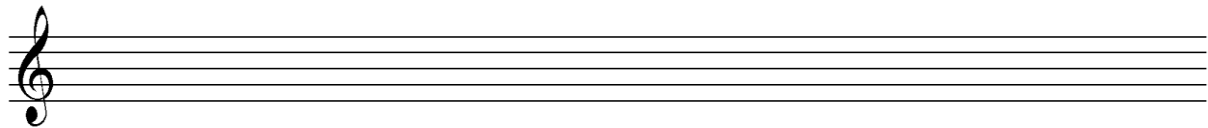
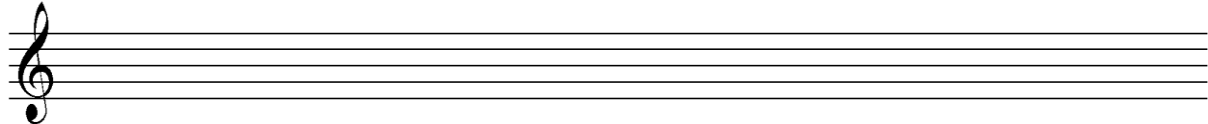
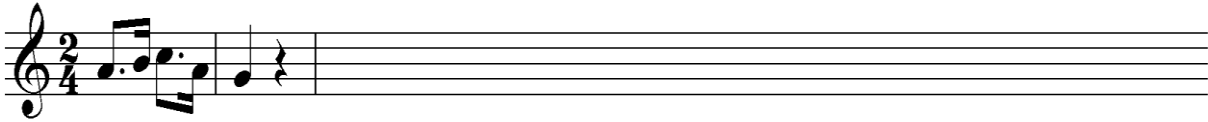
(a)	
(b)	
(c)	
(d)	
(e)	

(5)
[9]

QUESTION 4

Choose any ONE of the opening motifs below to complete a twelve-bar melody in ABA form. Add dynamics and articulation marks.

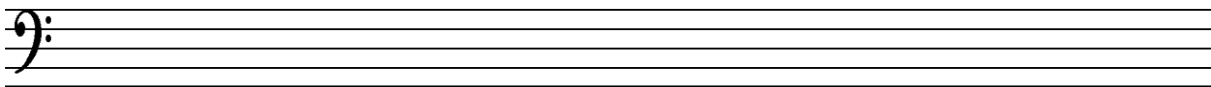
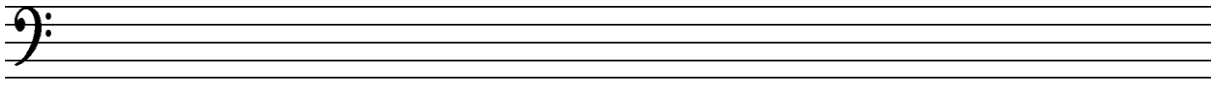
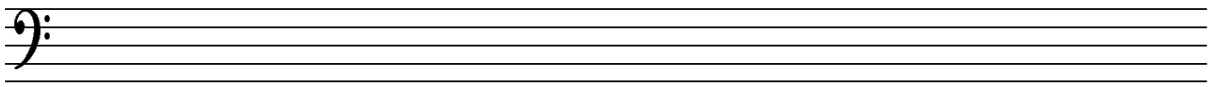
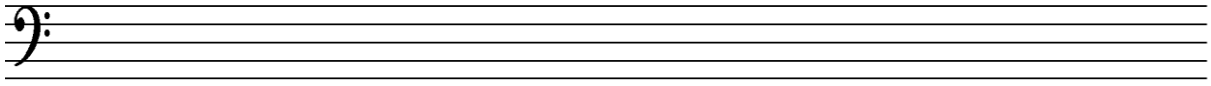
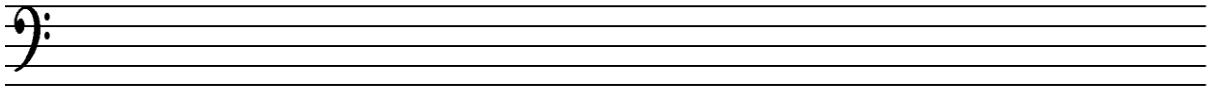
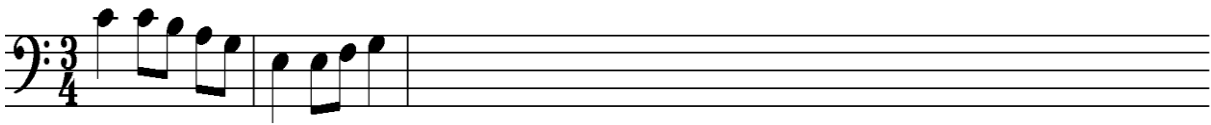
Instrument: _____



[10]

OR

Instrument: _____



QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1 Complete the following four-part harmonisation by adding suitable chords in the given style.

The image shows two systems of musical notation. The first system consists of a vocal line (treble clef) and three piano accompaniment parts (treble and bass clefs). The second system consists of a vocal line and one piano accompaniment part (treble and bass clefs), with the other two parts left blank for completion. The key signature has one flat (Bb) and the time signature is 4/4.

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness	6	
Choice of chords/musicality	6	
TOTAL	12	

[12]

OR

5.2 Study the extract below from *Rock-A-Bye Your baby* by Jean Schwartz and follow the instructions.

5.2.1 Name the chord symbols at (a), (b) and (c), (for example B7/A, et cetera).

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

(3)

5.2.2 Complete the score by adding suitable chords of your choice.

ROCK - A -BYE YOUR BABY (WITH A DIXIE MELODY)

Sam M. Lewis & Joe Young

Jean Schwartz

Moderately

The musical score is written for piano in 4/4 time. It consists of six systems of music, each with a treble and bass clef staff. The first system (measures 1-3) includes chords C, Bm, and Am, and a melodic phrase labeled (a). The second system (measures 4-6) continues the accompaniment. The third system (measures 7-9) includes a G7/D chord and a melodic phrase labeled (b). The fourth system (measures 10-12) includes a G7 chord. The fifth system (measures 13-16) includes D and F/C chords. The sixth system (measures 17-20) includes a melodic phrase labeled (c) and ends with a double bar line.

(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

Compare any TWO Jazz styles (except African Jazz) that you have studied by referring to the following criteria:

- Origin
- Tone colour
- Rhythm
- Melody
- Composer/Performer

[10]**QUESTION 7: ROMANTIC MUSIC**

7.1 What Romantic characteristics are evident in the 4th movement of Brahms' *Symphony no. 4 in E minor*? (7)

7.2 Choose ONE of the Romantic compositions below and answer the questions that follow.

- Frederic Chopin: *Polonaise in A flat major, op.53*
- Franz Schubert: *Erlkönig*
- Giacomo Puccini: *La Bohème* (Act 1: Scene between Rodolfo and Mimi – excluding the arias of Rodolfo and Mimi)
- Felix Mendelssohn: *Violin Concerto in E minor, first movement, op.64*
- Bedrich Smetana: *The Moldau*

7.2.1 Give a brief definition of the genre. (2)

7.2.2 Write programme notes on the chosen genre in QUESTION 7.2.1 for a concert. Make sure that your writing style is concise and that it enables the listener to aurally relate to what you have written. (8)

[17]**QUESTION 8: INTERNATIONAL POPULAR MUSIC**

8.1 Give a brief definition of ONE of the following styles.

- Heavy Metal
- Rhythm & Blues Pop
- Glam Rock
- Brit Pop
- Girl/Boy Bands

(3)

8.2 Name a representative artist/band of your chosen style in QUESTION 8.1 and mention what his/her/their contribution to this style was. (3)

[6]

QUESTION 9: SOUTH AFRICAN CHORAL MUSIC

Choose ONE of the choral works below and answer the questions that follow.

- *Monna e motenya*
- *Plea from Africa*
- *Gabi, Gabi*

- 9.1 Name the composer. (1)
- 9.2 What unifying elements are evident in this choral work? (2)
- 9.3 What is the form of the work? (1)
- 9.4 Discuss the tonality and use of harmony in the work. (3)
- [7]**

QUESTION 10: SOUTH AFRICAN TRADITIONAL MUSIC

Answer EITHER QUESTION 10.1 OR 10.2 OR 10.3.

- 10.1 Kwaito:
- 10.1.1 Discuss the musical style of Kwaito. (7)
- 10.1.2 When and where did Kwaito originate? (2)
- 10.1.3 What message does Kwaito convey? (2)

OR

- 10.2 Music for social occasions:
- 10.2.1 You attended an African traditional ceremony which, as usual, includes an abundance of instrument playing, singing and dancing. Write an article for a journal that highlights the musical features of African music heard at this traditional ceremony. (11)

OR

- 10.3 Moppies and Ghomma songs:
- 10.3.1 Discuss the musical style of Moppies and Ghomma songs. (7)
- 10.3.2 When and where did Moppies and Ghomma songs originate? (2)
- 10.3.3 Name an example of ONE song. (2)
- [11]**

QUESTION 11: SOUTH AFRICAN COMPOSERS

Write a paragraph on the musical style of ONE of the following composers. Refer to at least FOUR works by the composer.

- Mzilikazi Khumalo
- Niel van der Watt
- S.J. Khosa

[9]

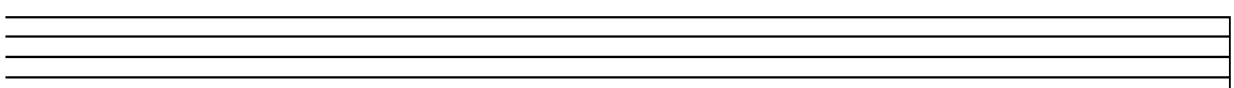
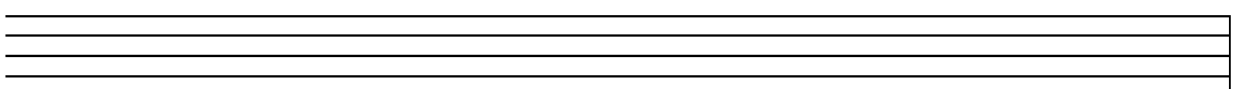
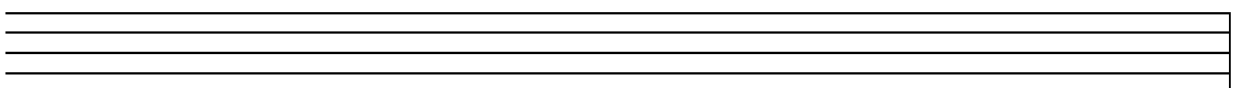
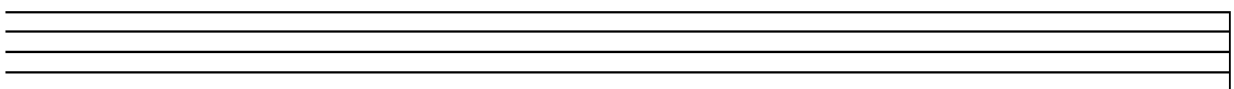
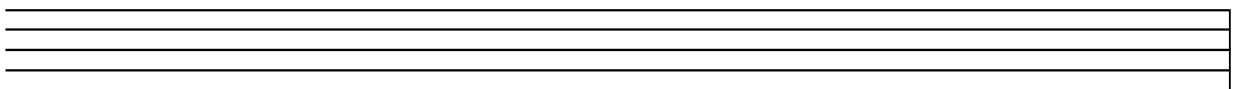
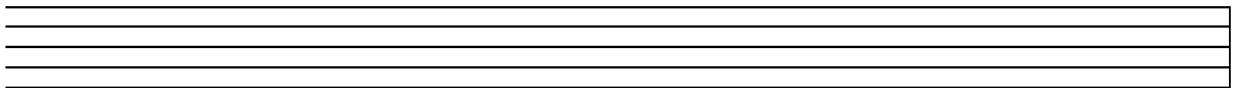
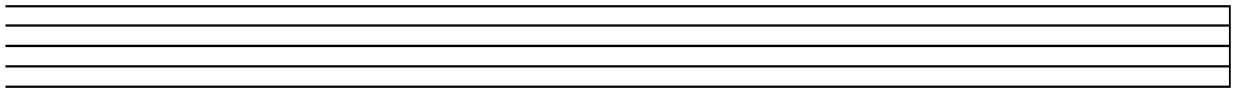
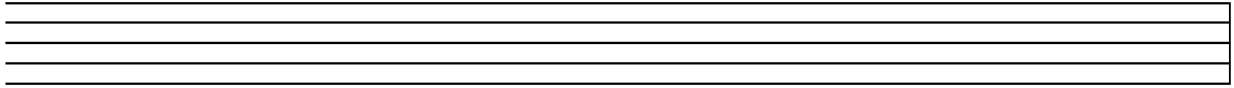
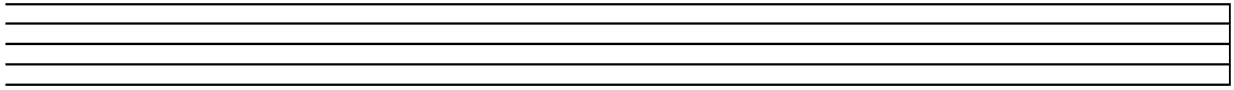
QUESTION 12: MUSIC INDUSTRY

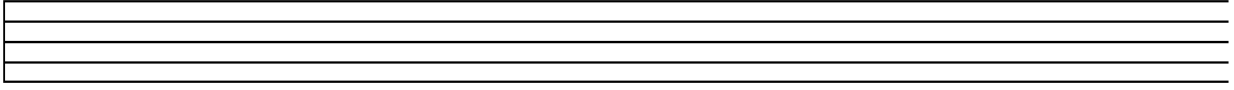
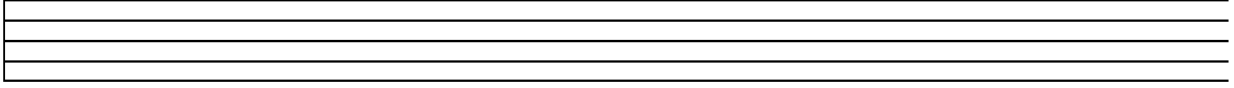
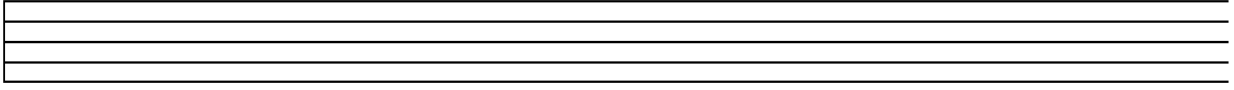
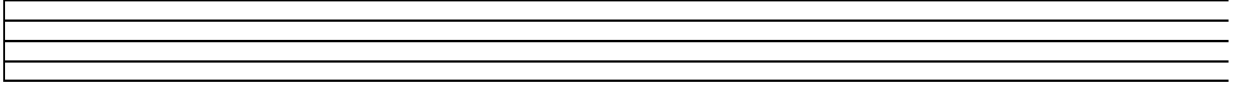
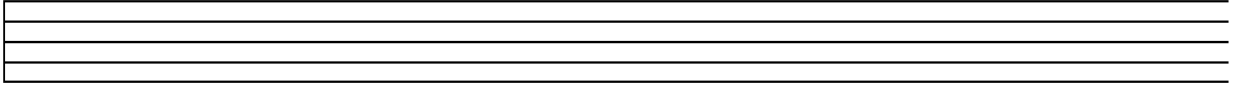
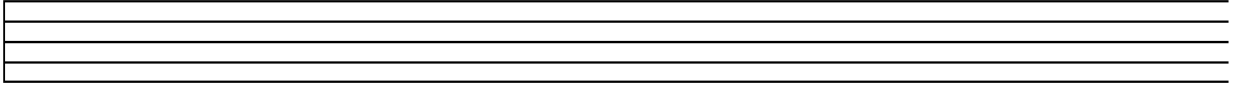
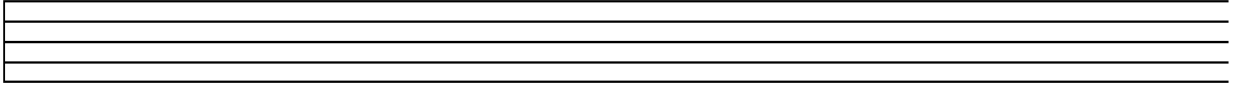
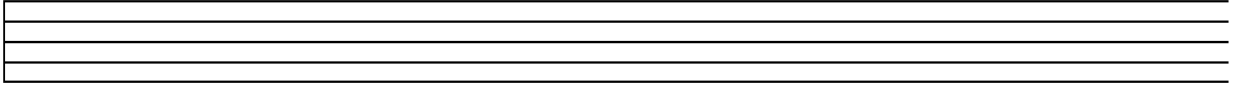
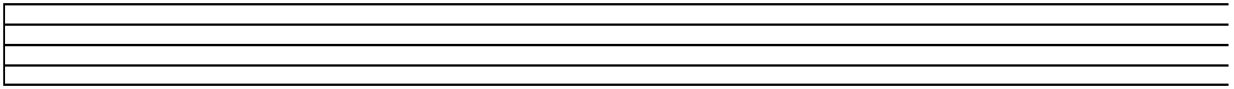
You have composed a song that is being played on one of the radio channels to advertise a certain type of cellphone. Briefly explain the steps that the company had to take to prevent you from taking legal steps against them.

[5]

TOTAL SECTION B: 65
GRAND TOTAL: 125

ROUGH WORK SHEET





VRAAG 11: SUID-AFRIKAANSE KOMPONISTE

Skryf 'n paragraaf oor die musiekstyl van EEN van die volgende komponiste. Verwys na ten minste VIER werke deur die komponis.

- Mzilikazi Khumalo
- Niel van der Watt
- S.J. Khosa

[9]

VRAAG 12: MUSIEKBEDRYF

Jy het 'n liedjie wat op een van die radio kanale gespeel word om 'n selfoon te adverteer geskryf. Beskryf kortliks die stappe wat die maatskappy moes neem om te verhoed dat jy regstappe teen hulle neem.

[5]

TOTAAL AFDELING B: 65
GROOTTOTAAL: 125

VRAAG 9: SUID-AFRIKAANSE KOORMUSIEK

Kies EEN van die onderstaande koorwerke en beantwoord die vrae wat volg.

- *Monna e motenya*
- *Plea from Africa*
- *Gabi, Gabi*

- 9.1 Noem die komponis. (1)
- 9.2 Watter verenigende elemente is duidelik in hierdie koorstuk? (2)
- 9.3 Wat is die vorm van die werk? (1)
- 9.4 Bespreek die tonaliteit en die gebruik van harmonie in die werk. (3) [7]

VRAAG 10: SUID-AFRIKAANSE TRADISIONELE MUSIEK

Beantwoord OF VRAAG 10.1 OF 10.2 OF 10.3.

10.1 Kwaito:

- 10.1.1 Bespreek die musiekstyl van Kwaito. (7)
- 10.1.2 Waar en wanneer het Kwaito ontstaan? (2)
- 10.1.3 Watter boodskap dra Kwaito oor? (2)

OF

10.2 Musiek vir sosiale geleenthede:

- 10.2.1 Jy het 'n tradisionele Afrika-seremonie wat soos gewoonlik die speel van instrumente, sing en dans bevat, bygewoon. Skryf 'n artikel vir 'n joernaal wat die musiekeienskappe van Afrika-musiek wat by hierdie seremonie gehoor is, na vore bring. (11)

OF

10.3 Moppies en Ghomma-liedjies:

- 10.3.1 Bespreek die musiekstyl van Moppies en Ghomma-liedjies. (7)
- 10.3.2 Waar en wanneer het Moppies en Ghomma-liedjies ontstaan? (2)
- 10.3.3 Noem EEN voorbeeld van 'n liedjie. (2) [11]

AFDELING B: ALGEMENE MUSIEKKENNIS

Beantwoord die vrae in die afdeling in die ANTWOORDEBOEK wat voorsien word.

VRAAG 6: JAZZ

Vergelyk enige TWEE Jazz-styl (behalwe Afrika-Jazz) wat jy bestudeer het deur na die volgende kriteriam te verwys:

- Oorsprong
- Toonkleur
- Ritme
- Melodie
- komponis/kunstenaar

[10]

VRAAG 7: ROMANTIESE MUSIEK

7.1 Watter Romantiese eienskappe is duidelik in die 4^{de} beweging van Brahms se 4^{de} *Sinfonie in E mineur*?

(7)

7.2 Kies EEN van die onderstaande Romantiese komposisies en beantwoord die vrae wat volg.

- Frederic Chopin: *Polonaise in A-mol majeur, op.53*
- Franz Schubert: *Erlkönig*
- Giacomo Puccini: *La Bohème* (Bedryf 1: Toneel tussen Rodolfo en Mimì - uitsluitend die arias van Rodolfo en Mimì)
- Felix Mendelssohn: *Vioolkonserter in E-mineur, eerste beweging, op.64*
- Bedrich Smetana: *Die Moldau*

(2)

7.2.1 Gee 'n kort definisie van die genre.

7.2.2 Skryf programnotas oor die gekose genre in VRAAG 7.2.1 vir 'n konsert. Maak seker dat jou skryfstyl samevatting is en dat dit die luisteraar in staat stel om deur middel van gehoor in verband kan bring wat jy geskryf het.

[17]

VRAAG 8: INTERNASIONALE POPULÊRE MUSIEK

8.1 Gee 'n kort definisie van EEN van die volgende musiekstyle.

- Heavy Metal
- Rhythm & Blues Pop
- Glam Rock
- Brit Pop
- Girl/Boy Bands

(3)

8.2 Noem 'n verteenwoordigende kunstenaar/groep van jou gekose styl in VRAAG 8.1 en gee sy/haar/hul bydrae tot die styl.

[6]

(3)

5.2.2

Voltooi die partituur deur gepaste akkoorde van jou keuse by te voeg.

ROCK - A-BYE YOUR BABY

(WITH A DIXIE MELODY)

Sam M. Lewis & Joe Young
Moderately

Jean Schwartz

The musical score is written for piano in 3/4 time. It consists of six systems of music. The first system starts with a treble clef and a key signature of one sharp (F#). The melody is in the right hand, and the accompaniment is in the left hand. The score includes various chords and melodic lines, with some parts marked with letters (a), (b), (c), and (d). The piece ends with a double bar line and a repeat sign.

Chords and markings in the score include: C, Am, Bm, (a), (b), G7/D, G7, F/C, D, and F#.

[12]
(9)

60 TOTAAL AFDELING A:

VRAAG 5

Beantwoord OF VRAAG 5.1 OF VRAAG 5.2.

5.1 Voltooi die volgende vierstemmige harmonisering deur gepaste akkoorde by te voeg.

Die harmonisering sal volgens die volgende riglyne nagesien word:

BESKRYWING	PUNTTOEKENING	KANDIDAAT SE PUNTE
Korrektheid	6	
Keuse van akkoorde/musikaliteit	6	
TOTAAL	12	

[12]

OF

5.2 Bestudeer die onderstaande uittreksel uit *Rock-A-Bye Your baby* deur Jean Schwartz en volg die instruksies.

5.2.1 Noem die akkoordsimbole by (a), (b) en (c), (bv. B7/A, ensovoorts).

(3)

(a) _____

(b) _____

(c) _____

[10]

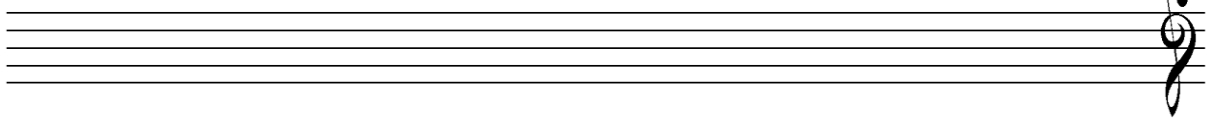
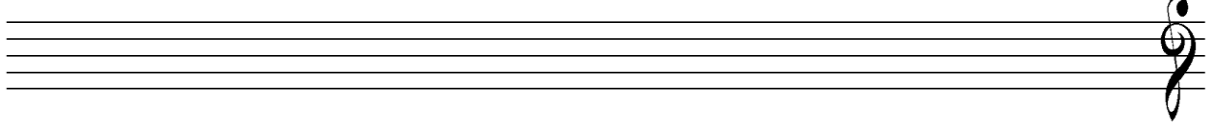
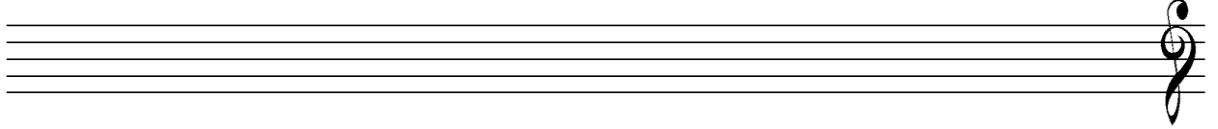
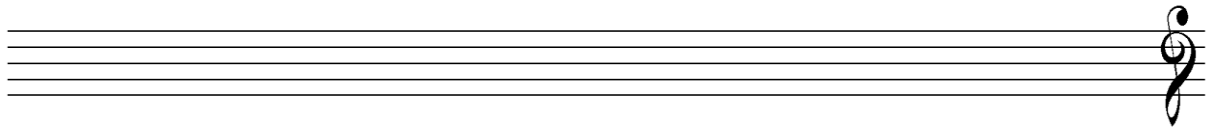
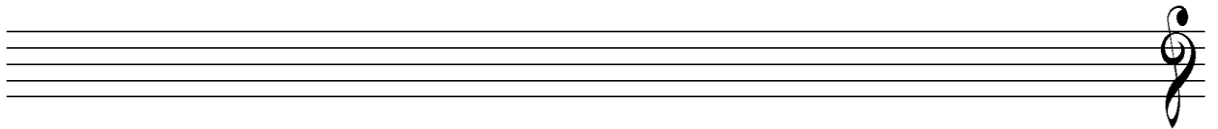
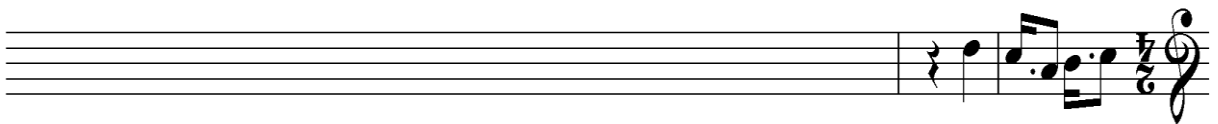
The image shows a musical score for six staves. The first five staves are empty. The sixth staff contains a musical phrase in 3/4 time, starting with a treble clef and a key signature of one flat. The notes are: G4, A4, B4, A4, G4, F4, E4, D4, C4.

Instrument: _____

VRAAG 4

Kies enige EEN van die onderstaande motiewe om 'n twaalf-maat-melodie in ABA-vorm die voltooi. Voeg dinamiek en artikulasietekens by.

Instrument: _____



[10]

OF

VRAAG 3

Beantwoord die volgende vrae aangaande toonleer en modusse.

3.1

Voeg 'n noot onder elke * om 'n majeuretoonleer te vorm, sonder 'n toonsoortteken en dui alle halftone.

(4)

3.2

Identifiseer die tipe toonleer of modus waarop elk van die volgende fragmente gebaseer is.

(a)

(b)

(c)

(d)

(e)

Antwoord:

	(e)
	(d)
	(c)
	(b)
	(a)

[9]
(5)

VRAAG 2

Bestudeer die fragment / was Glad deur Boyce en beantwoord die vrae wat volg.

Doh is D

SOPRANO
ALTO
TENOR
BASS

2.1 Verskat die ontbrekende balknotasie van mate 1 – 4 van die sopraan-stem volgens die gegewe tonika-soffa notasie. (4)

2.2 Skryf die ooreenstemmende tonika-soffa notasie, volgens die gegewe balknotasie van die alt-stem. Skryf jou antwoord op die gegewe lyn onder die alt-stem neer. (4)

2.3 Skryf die Franse tydnamie van maat 1 en 2 van die sopraanstem. (2)

Maat 1: _____

Maat 2: _____

[10] (2)

1.5 Herskryf mate 7, 14 en 15 van die solo-viool party in 'n gepaste saamgestelde tydmaat.

1.6

Noem EEN diatoniese toonleer waarin die note van maat 10 gevind kan word.

(1)

1.7

Herskryf mate 15 en 16 van die 1^{ste} fagotparty (bassoon) deur die note en rustekens te verdubbel. Voeg die nuwe tydmatteke by.

(3)

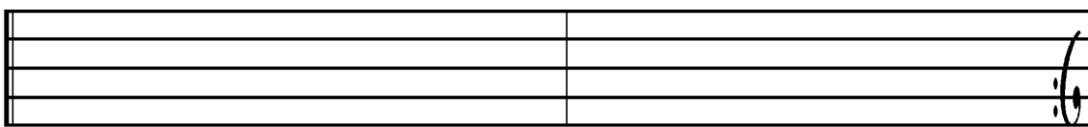
1.8

Identifiseer die karakter en posisie van die akkoord wat in maat 11, maatslag 4 gevorm word by. Verminderde 1^{ste} omkering.

[19]
(1)

Karakter: _____ Posisie: _____

1.1 Herskryf mate 12 en 13 van die fjello-party enharmonies, sonder die toonsoorteken.



(2)

1.2 Identifiseer die intervale gemerk (a), (b), (c) en (d).

(a) _____

(b) _____

(c) _____

(d) _____

(2)

1.3 In watter maat kom 'n voorbeeld van sinkopasie kortliks in die solo-viool-party voor en verduidelik kortliks waarom dit sinkopasie is?

Maatnommer:

Rede:

(2)

1.4 Gebruik die gegewe sleutels om die partye vir die horings (horns) in maat 3 tot 5, soos dit teen konsertstemming sal klink, te skryf. Voeg die korrekte toonsoorteken by.

4
3
Horns
2
1

(4)

Musical score for measures 14-17. The score includes parts for Db, Vc, Vla, Vln 2, Vln 1, Vln solo, Hrn 2, Hrn 1, Bsn, and Bsn. The key signature is three sharps (F#, C#, G#). The Vln solo part features a triplet of eighth notes and a 'rall.' marking. The Vc part has a circled measure (d) with a fermata. The Vln 1 and Vln 2 parts are marked 'arco' and 'a tempo'. The Bsn parts are marked 'a tempo' and 'rall.'.

Musical score for measures 10-13. The score includes parts for Db, Vc, Vla, Vln 2, Vln 1, Vln solo, Hrn 2, Hrn 1, Bsn, and Bsn. The key signature is three sharps (F#, C#, G#). The Vln solo part features a triplet of eighth notes and a 'rall.' marking. The Vc part has a circled measure (b) with a fermata. The Vla part has a circled measure (c) with a fermata. The Vln 1 and Vln 2 parts are marked 'arco' and 'a tempo'. The Bsn parts are marked 'a tempo' and 'rall.'.

AFDELING A: MUSIEKTEORIE

Beantwoord VRAAG 1, 2, 3, 4 en dan OF VRAAG 5.1 OF VRAAG 5.2.

VRAAG 1

Die onderstaande uittreksel is die uit 2^{de} beweging van Carl Nielson se violconcerto geneem. Bestudeer dit sorgvuldig en beantwoord die vrae wat daarop volg.

Violin Concerto, 2nd movement

Carl Nielson

a tempo (poco adagio), ma tranquillo



INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit TWEE afdelings, naamlik AFDELING A en AFDELING B.
2. AFDELING A moet slegs in potlood beantwoord word in die spasies wat op die vraestel voorsien word.
3. AFDELING B moet in die ANTWOORDEBOEK beantwoord word.
4. Nommer die vrae volgens die nommeringstelsel wat in hierdie vraestel gebruik word.
5. Die laaste bladsy van hierdie vraestel bestaan uit manuskrippapier wat vir rofwerk bedoel is. Dit mag deur die kandidaat verwyder word.

Hierdie vraestel bestaan uit 16 bladsye insluitend 1 rofwerk-
bladsy.



TYD: 3 uur

PUNTE: 125

NAAM: _____

VAN: _____

MUSIEK V1

SEPTEMBER 2013

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAAT**

Province of the
EASTERN CAPE
EDUCATION

