basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2012

CENTRE NUMBER:

EXAMINATION NUMBER:

MARKS : 125

TIME: 3 hours

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

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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. Answer SECTION B in the ANSWER BOOK provided.

4. Number the questions correctly according to the numbering system used in this question paper.

5. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove it.

MARKING GRID

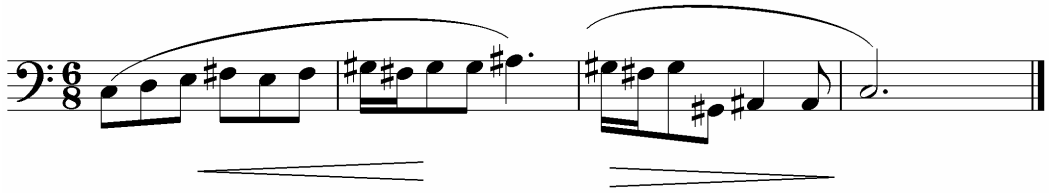
SECTION	QUESTION	TOTAL	MARKER	MODERATOR
SECTION A	1	9		
	2	16		
	3	13		
	4	10		
	5	12		
	SUBTOTAL	**60**		
SECTION B	6	6		
	7	9		
	8	7		
	9	12		
	10	10		
	11	8		
	12	8		
	13	5		
	SUBTOTAL	**65**		
	GRAND TOTAL	**125**		

SECTION A: THEORY OF MUSIC

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

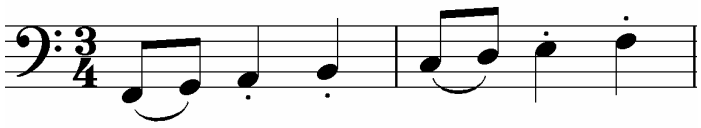
QUESTION 1

1.1 On which scale is the musical example below based?



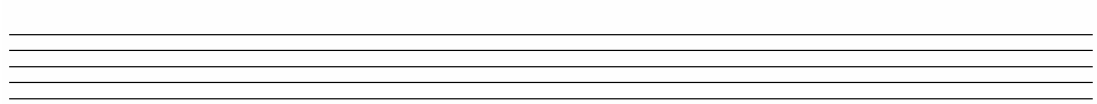
_____ (1)

1.2 Add accidentals to the following notes to form the Dorian mode on F#.



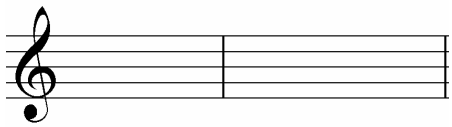
(2)

1.3 Write F harmonic minor scale ascending and descending in the G clef in 5/4 time with key signature. Indicate the semitones with slurs.



(4)

1.4 Notate the TWO triads that occur in G pentatonic scale, in root position.



(2)
[9]

QUESTION 2

Study the example of *New Orleans Dixieland music* below and answer the questions that follow.

2.1 In your school there are learners who play flute, violin and viola. To give them a chance to play in your band, notate the instrumental parts for them as follows:

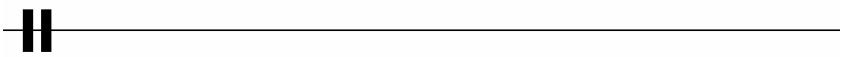
2.1.1 Transpose bars 1 and 2 of the clarinet part for flute.

(3)

2.1.2 Transcribe bars 1 and 2 of the trombone part for viola.

(3)

2.2 Rewrite bar 1 of the rhythm part at (a) in compound quadruple time. Add the new time signature.



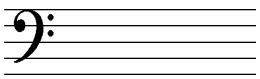
(4)

2.3 Name the intervals at (b) and (c).

(b) _____

(c) _____ (2)

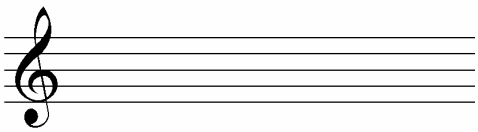
2.4 Write the inversion of the interval at (d) in the bass clef. Name the new interval.



(2)

_____

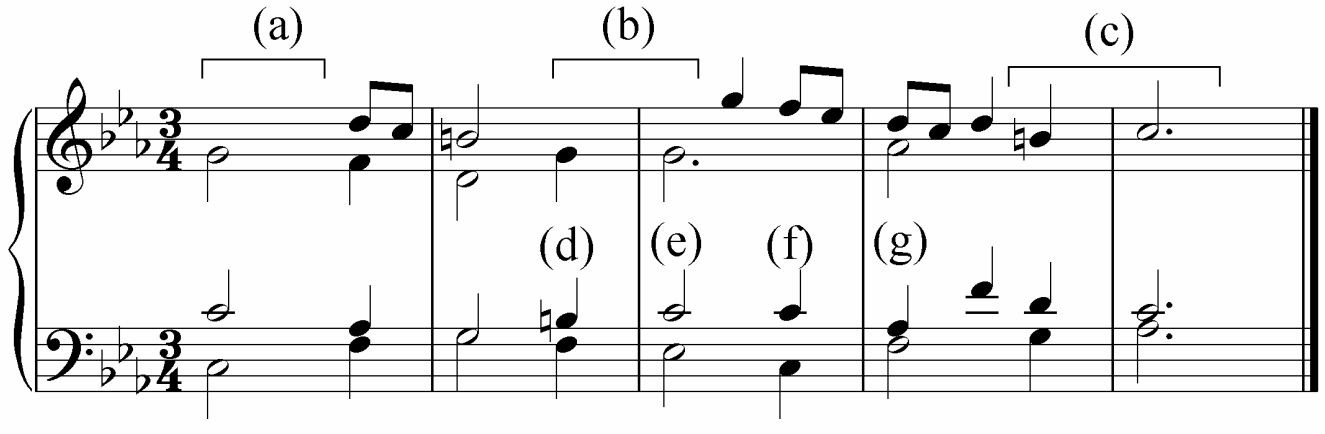
2.5 Write TWO enharmonic equivalents for the note at (e).



(2)
[16]

QUESTION 3

Study the four-part fragment below and follow the instructions.



3.1 Complete the fragment above by demonstrating an upper auxiliary note in the soprano part at (a). (2)

3.2 Complete the fragment above by demonstrating an anticipation in the soprano part at (b). (2)

3.3 Complete the alto part at (c) to demonstrate a suspension. (3)

3.4 Figure the chords at (d), (e), (f) and (g), for example G: I^6 or G/B.

(d) _____

(e) _____

(f) _____

(g) _____ (4)

3.5 Name the key and the cadence with which the fragment ends at (c).

Key: _____

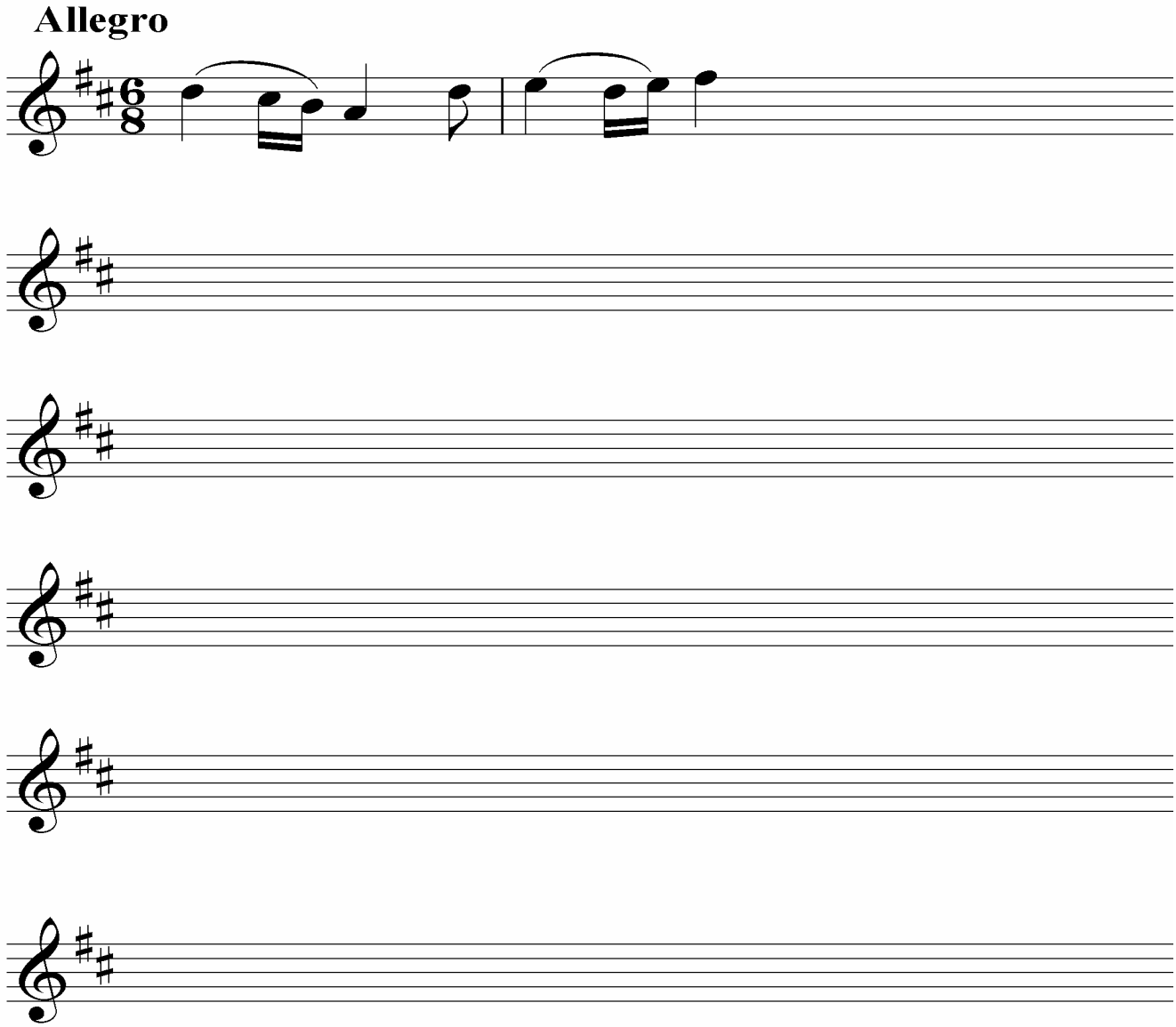
Cadence: _____ (2)

[13]

QUESTION 4

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

Instrument: Flute



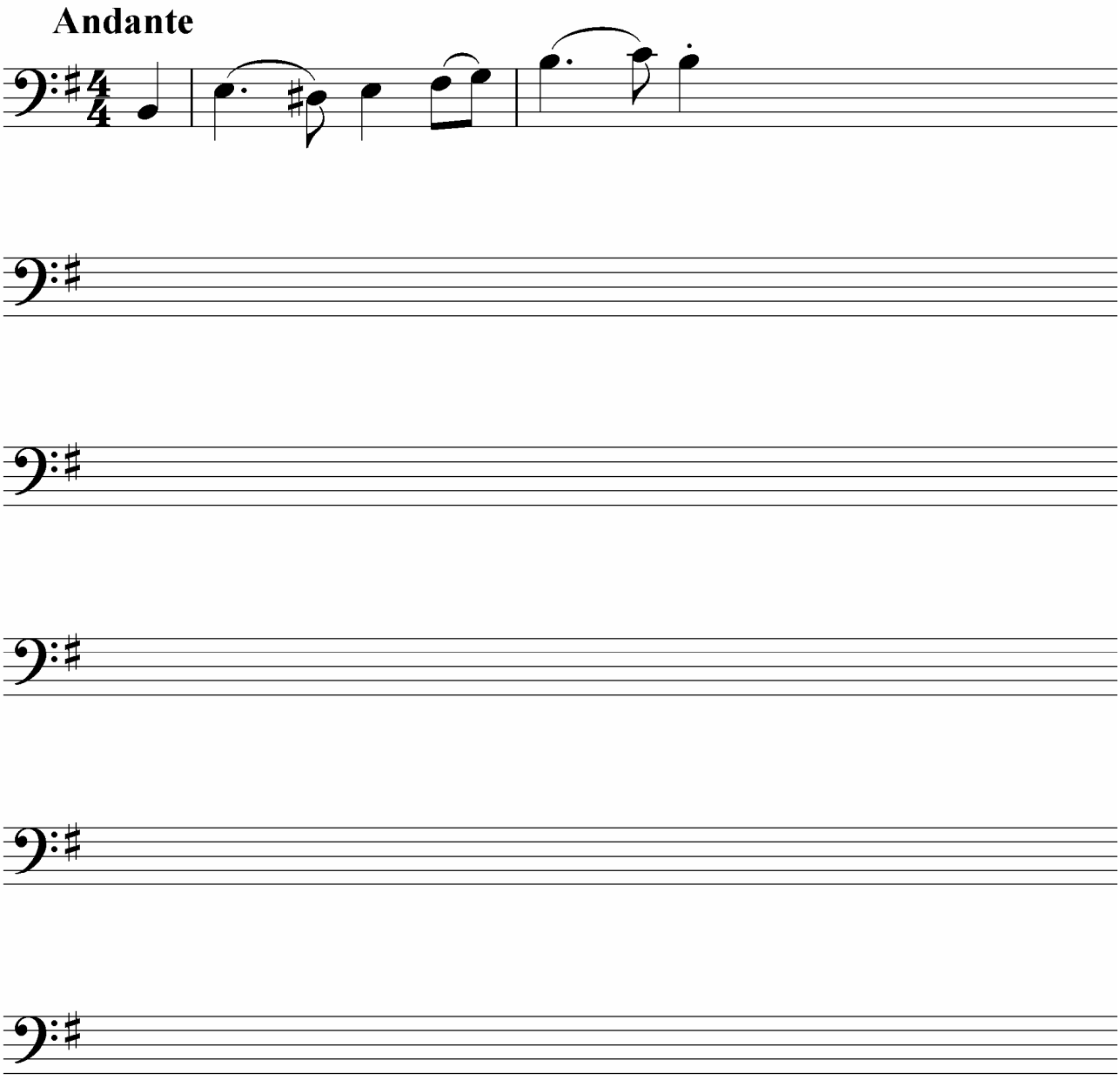
The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	6 (3 + 3)	
Musicality: melodic shape and climax	8	
Dynamics and articulation	2	
Correctness of notation: number of bars, note stems, beats per bar, accidentals, spacing	4	
TOTAL	20 ÷ 2 = **10**	

[10]

OR

Instrument: Cello



The melody will be marked according to the following guidelines:

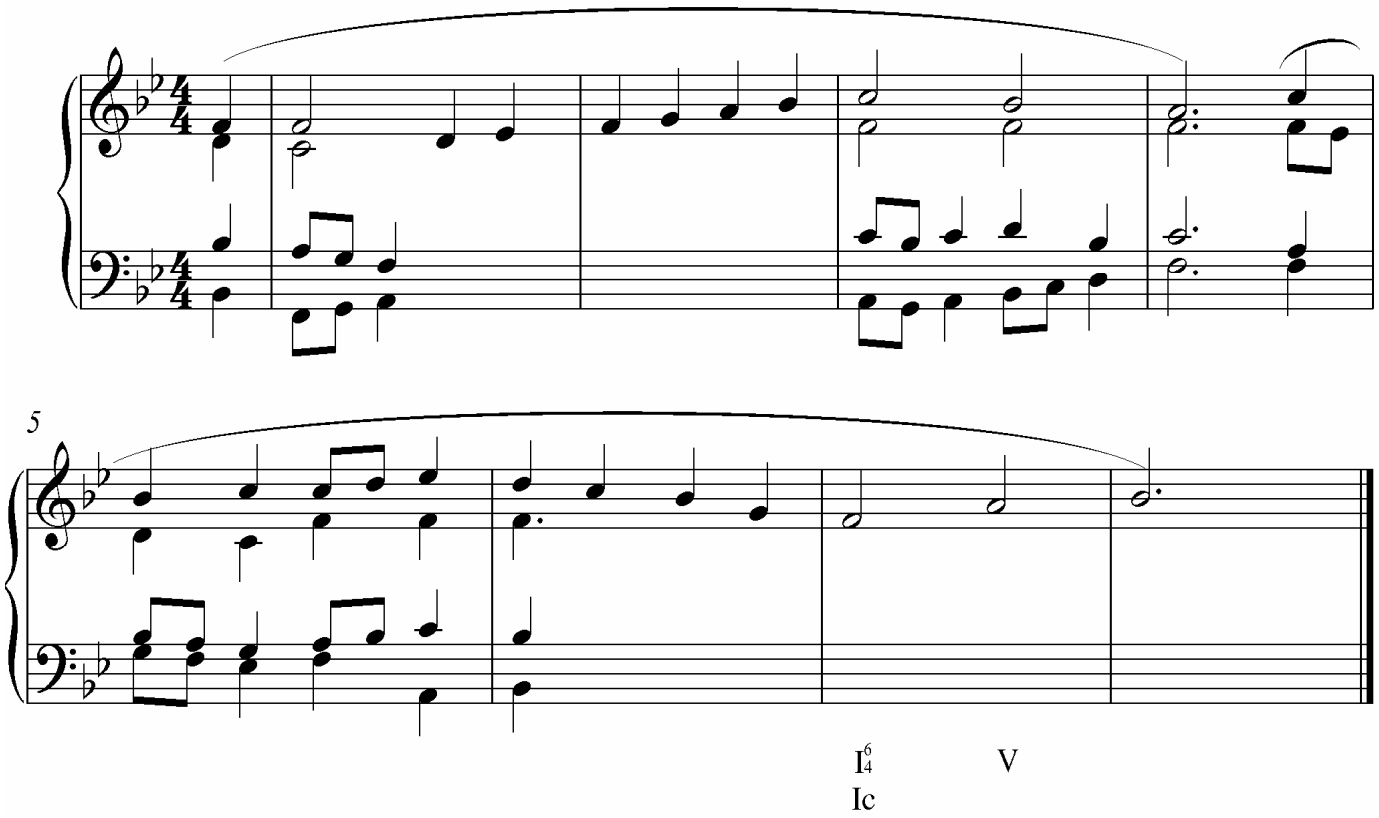
DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	6 (3 + 3)	
Musicality: melodic shape and climax	8	
Dynamics and articulation	2	
Correctness of notation: number of bars, note stems, beats per bar, accidentals, spacing	4	
TOTAL	20 ÷ 2 = **10**	

[10]

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:

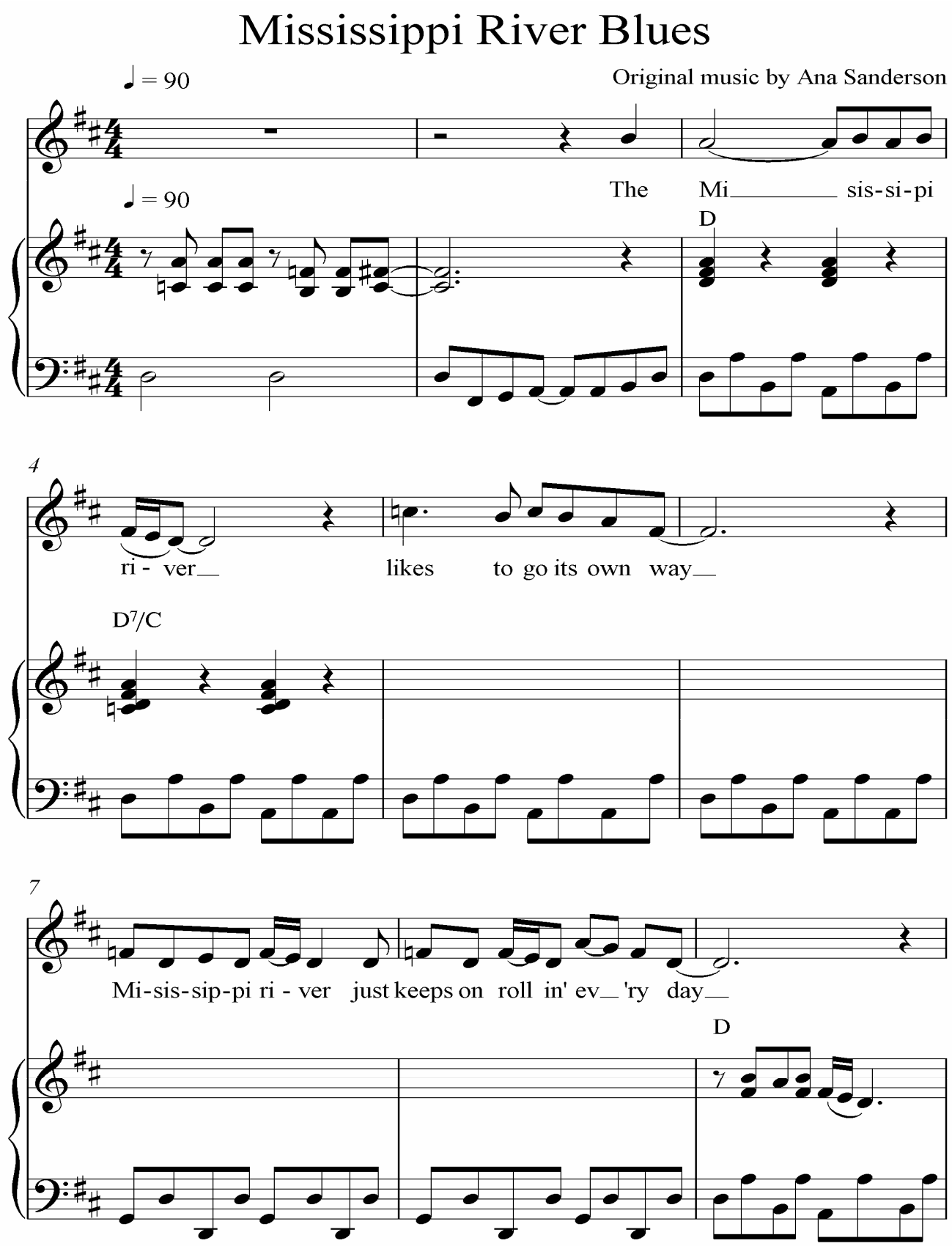


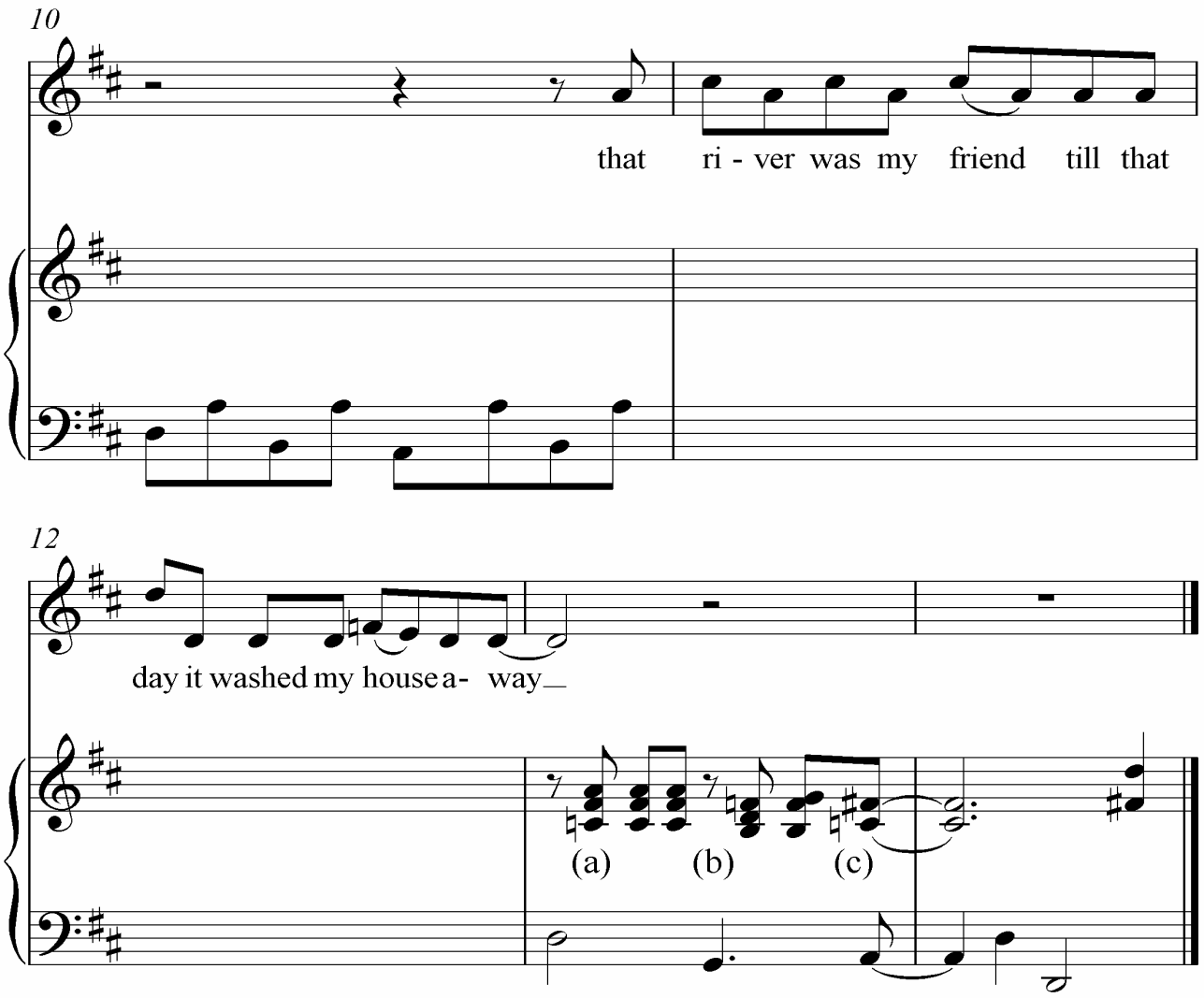
Marks will be allocated as follows:		
Correctness	=	6 marks (–½ mark per mistake)
Choice of chords/musicality	=	6 marks

[12]

OR

5.2 Study the piece below and follow the instructions.





5.2.1 Complete the piano score in the given style (12-bar blues). (9)

5.2.2 Name the chord symbols for the chords in bar 13 at (a), (b) and (c).

(a) _____

(b) _____

(c) _____ (3)

[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer SECTION B in the ANSWER BOOK provided.

QUESTION 6

Choose a musical work from COLUMN B that matches any SIX words/descriptions in COLUMN A. Write only the letter (A–L) next to the question number (6.1–6.12) in the ANSWER BOOK, for example 6.13 M.

COLUMN A (DESCRIPTION)		COLUMN B (MUSICAL WORK)	
6.1	Based on a Bach cantata	A	*Pampoen*
6.2	Big band	B	*The Phantom of the Opera*
6.3	Right-hand syncopations	C	*Nothing Else Matters*
6.4	Whole-tone scale	D	*Heal The World*
6.5	Christine and Raoul	E	*The Rise and Fall of Ziggy Stardust and the Spiders from Mars*
6.6	Theatrical Rock	F	*Hey Jude*
6.7	Musical career from age 7	G	*St Louis Blues*
6.8	Primitivism	H	*Voiles*
6.9	Beatles	I	*Symphony No. 4 in E Minor, Op. 98*
6.10	Guitar-driven Heavy Metal	J	*Satin Doll*
6.11	South African music	K	*Maple Leaf Rag*
6.12	Important Jazz standard	L	*The Rite of Spring*

(6 x 1) **[6]**

QUESTION 7

7.1 Give a definition for THREE of the following terms. Write down only the definition next to the question number (7.1.1–7.1.6) in the ANSWER BOOK.

7.1.1 Blues scale

7.1.2 Classical sonata

7.1.3 Kwaito

7.1.4 Aerophone

7.1.5 Polyrhythm

7.1.6 Swing (6)

7.2 Choose THREE of the following definitions. Give ONE musical term for each chosen definition. Write down only the definition next to the question number (7.2.1–7.2.5) in the ANSWER BOOK.

7.2.1 A scale which consists of five different tones from the major scale and which does not contain any semitones

7.2.2 A large-scale, sacred work for choir, orchestra and soloists

7.2.3 A musical punctuation mark indicating a close to a musical sentence or phrase which is characterised by fixed chord progressions

7.2.4 A form consisting of three sections where the first section does not necessarily modulate, the second section contrasts with the first and the third section is similar to the first

7.2.5 A musical texture where there is a clear distinction between the melody and the chordal accompaniment (3)
[9]

QUESTION 8

Write a paragraph on Brahms' *Symphony No. 4 in E Minor, Op. 98*, with specific reference to the fourth movement. Include the following:

- Baroque and Classical influences
- Form **[7]**

QUESTION 9

Write an essay on ONE of the following:

9.1 Impressionism

9.2 Neoclassicism

9.3 Musical theatre

In your essay, refer to:

- Characteristics of the style (10)
- Representative composers and works (2)
[12]

QUESTION 10

10.1 Explain how the National Anthem of the Republic of South Africa reflects the multicultural nature of South African society. (3)

10.2 Name THREE characteristics of the standard 12-bar blues style. (3)

10.3 What does the abbreviation SAMRO stand for? What is the purpose and function of this organisation? (4)
[10]

QUESTION 11

Explain how any FOUR of the following musical concepts are treated in jazz:

11.1 Melody

11.2 Form

11.3 Harmony

11.4 Rhythm

11.5 Tone colour **[8]**

QUESTION 12

You have studied one of the following South African composers:

- Mzilikazi Khumalo
- Niel van der Watt
- SJ Khoza

Write a paragraph on the South African composer that you have studied. Include biographical details and style characteristics. Name at least TWO representative works which the composer has written. **[8]**

QUESTION 13

13.1 In African choral music, call and response is an important musical device.

Give the definition of *call-and-response* singing in your own words. (3)

13.2 How is call and response applied in any ONE of the following works?

- *Plea from Africa* by JK Bokwe
- *Monna e Motenya* arranged by Bonisile Gcisa
- *Gabi, Gabi* arranged by William C Powell (2)

[5]

TOTAL SECTION B: 65
GRAND TOTAL: 125

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