



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2012

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**MARKS : 125**

**TIME: 3 hours**

**This question paper consists of 16 pages and 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. 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**

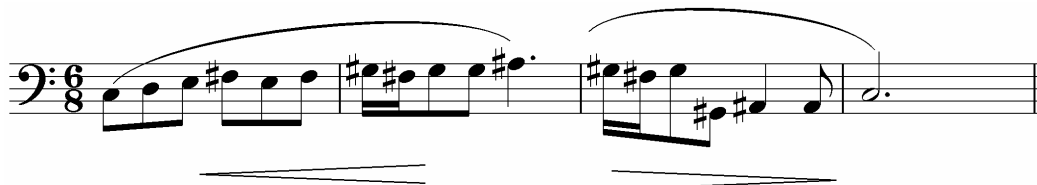
<b>SECTION</b>	<b>QUESTION</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
<b>SECTION A</b>	1	9		
	2	16		
	3	13		
	4	10		
	5	12		
	<b>SUBTOTAL</b>	<b>60</b>		
<b>SECTION B</b>	6	6		
	7	9		
	8	7		
	9	12		
	10	10		
	11	8		
	12	8		
	13	5		
<b>SUBTOTAL</b>	<b>65</b>			
	<b>GRAND TOTAL</b>	<b>125</b>		

**SECTION A: THEORY OF MUSIC**

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

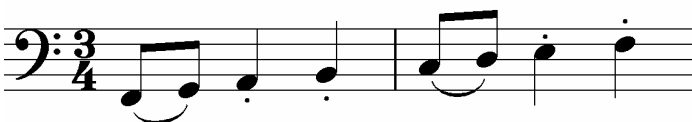
**QUESTION 1**

1.1 On which scale is the musical example below based?



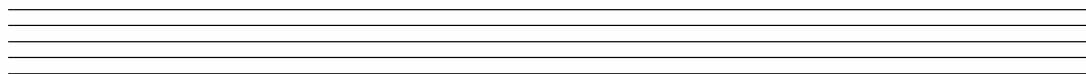
\_\_\_\_\_ (1)

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



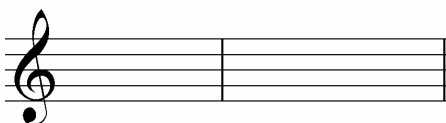
(2)

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.

**New Orleans Dixieland music**

Clarinet in B $\flat$

Trumpet in B $\flat$

Trombone

Rhythm

(a)

<sup>3</sup> B $\flat$  Cl.

Tpt.

Tbn.

Rhythm

(b)

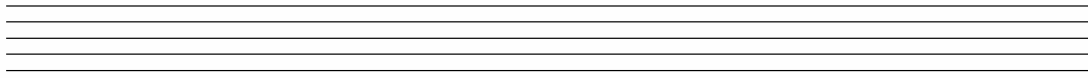
(c)

(d)

(e)

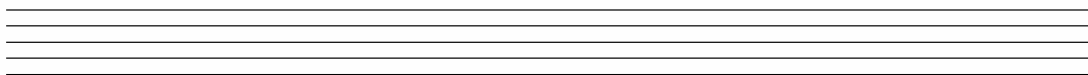
2.1 In your school there are learners who play flute, violin and viola. To give them a chance to play in your band, notate the instrumental parts for them as follows:

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



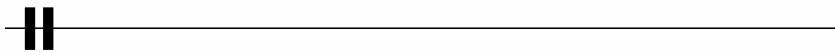
(3)

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)

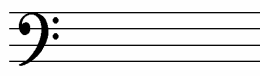
2.3 Name the intervals at (b) and (c).

(b) \_\_\_\_\_

(c) \_\_\_\_\_

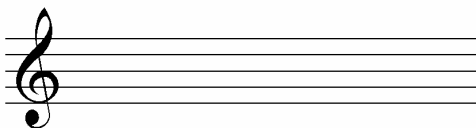
(2)

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<sup>6</sup> 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)

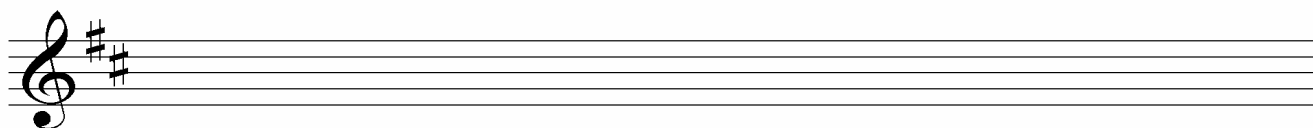
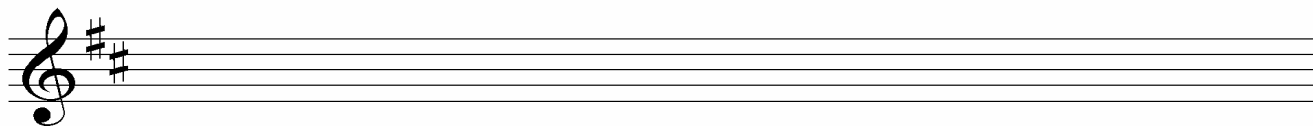
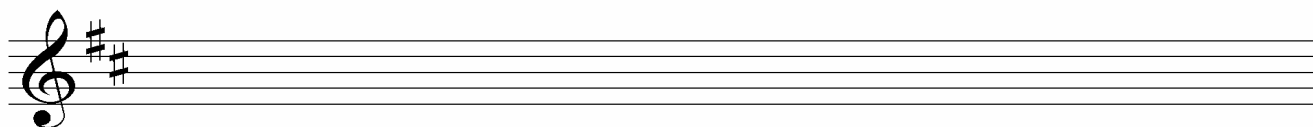
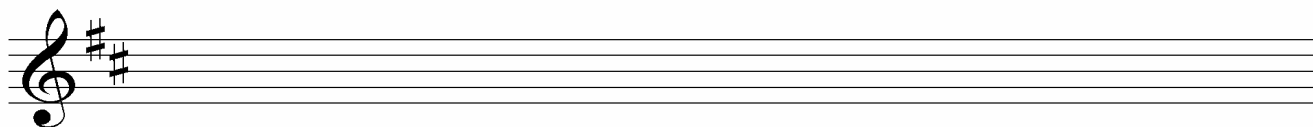
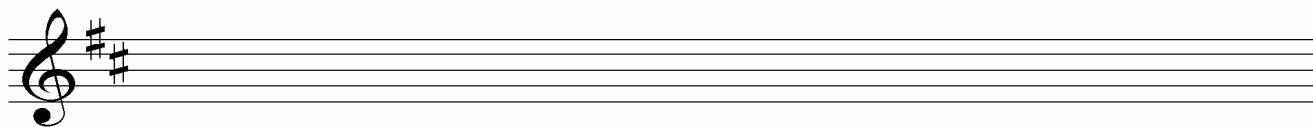
**[13]**

**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

**Allegro**



The melody will be marked according to the following guidelines:

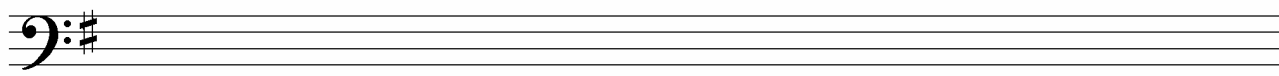
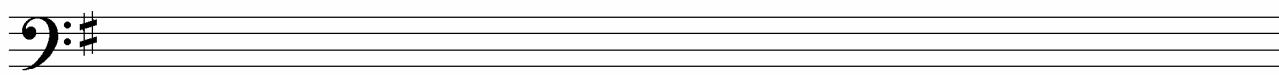
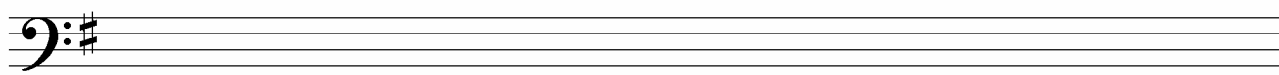
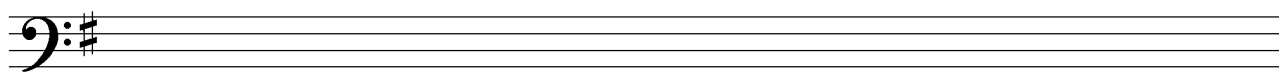
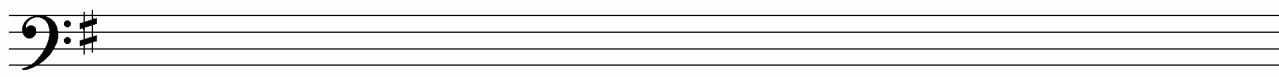
DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	6 (3 + 3)	
Musicality: melodic shape and climax	8	
Dynamics and articulation	2	
Correctness of notation: number of bars, note stems, beats per bar, accidentals, spacing	4	
<b>TOTAL</b>	<b>20 ÷ 2 = 10</b>	

[10]

OR

Instrument: Cello

**Andante**



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	
<b>TOTAL</b>	<b>20 ÷ 2 = 10</b>	

[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:

$I_4^6$       V  
Ic

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.

# Mississippi River Blues

♩ = 90

Original music by Ana Sanderson

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major) and a 4/4 time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note D4, and a half note G4-A4-B4. The middle staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by eighth notes G4-A4-B4, quarter notes G4-A4-B4, and a half note G4-A4-B4. The bottom staff is a piano accompaniment in bass clef, starting with a whole note D3, followed by quarter notes E3-F3-G3, and quarter notes A3-B3-C4. The lyrics "The Mi sis-si-pi" are written below the vocal staff, with a "D" chord symbol above the second measure.

4

The second system of music consists of three staves. The top staff is a vocal line in treble clef, starting with eighth notes G4-A4-B4, quarter notes G4-A4-B4, and a half note G4-A4-B4. The middle staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by quarter notes G4-A4-B4, and a half note G4-A4-B4. The bottom staff is a piano accompaniment in bass clef, starting with quarter notes D3-E3-F3, quarter notes G3-A3-B3, and quarter notes C4-D4-E4. The lyrics "ri - ver likes to go its own way" are written below the vocal staff, with a "D7/C" chord symbol above the first measure.

7

The third system of music consists of three staves. The top staff is a vocal line in treble clef, starting with eighth notes G4-A4-B4, quarter notes G4-A4-B4, and a half note G4-A4-B4. The middle staff is a piano accompaniment in treble clef, starting with a quarter rest, followed by quarter notes G4-A4-B4, and a half note G4-A4-B4. The bottom staff is a piano accompaniment in bass clef, starting with quarter notes D3-E3-F3, quarter notes G3-A3-B3, and quarter notes C4-D4-E4. The lyrics "Mi-sis-sip-pi ri - ver just keeps on roll in' ev 'ry day" are written below the vocal staff, with a "D" chord symbol above the second measure.

10

that ri - ver was my friend till that

12

day it washed my house a- way\_

(a) (b) (c)

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

(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
- Representative composers and works

(10)  
(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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The image contains 12 blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing a template for writing musical notation. The staves are evenly spaced and cover most of the page's vertical area.