NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2013

CENTRE NUMBER:

EXAMINATION NUMBER:

MARKS: 125

TIME: 3 hours

This question paper consists of 17 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 this question paper.

3. Answer SECTION B, in blue or black ink only, 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 it.

6. You may not have access to any musical instrument for the duration of the examination.

7. Write neatly and legibly.
## MARKING GRID

<table>
<thead>
<tr>
<th>QUESTION</th>
<th>TOTAL MARKS</th>
<th>MARKER</th>
<th>MODERATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>SECTION A</strong></td>
<td></td>
<td></td>
<td></td>
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<td>1</td>
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<td>2</td>
<td>17</td>
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<td>3.1 or 3.2</td>
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<tr>
<td>4 or 5</td>
<td>15</td>
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<tr>
<td><strong>SUBTOTAL</strong></td>
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<td><strong>SECTION B</strong></td>
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<td>11</td>
<td>8</td>
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<td>12</td>
<td>6</td>
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<tr>
<td>13</td>
<td>6</td>
<td></td>
<td></td>
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<tr>
<td>14</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>SUBTOTAL</strong></td>
<td><strong>65</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GRAND TOTAL</strong></td>
<td><strong>125</strong></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
SECTION A: THEORY OF MUSIC

90 MINUTES

Answer QUESTIONS 1, 2, 3 (3.1 or 3.2) and EITHER QUESTION 4 OR QUESTION 5.

QUESTION 1 (Suggested time allocation: 20 minutes)

Study the extract from *Lascia Ch’io Pianga* by GF Handel and answer the questions that follow.

**Lascia Ch’io Pianga**

(Extract)  

GF Handel

---

QUESTION 1.5
1.1 Name the key of this song.
______________________________________________________________ (1)

1.2 Explain the A natural in bars 10–13.
______________________________________________________________ (2)

1.3 Explain the A flat in bar 14.
______________________________________________________________ (1)

1.4 Figure the chords marked (a)–(g). Name the key, chord and position in each case, for example A: I b or A: I^6 or A: I^3 or A: A/C#.

(a) ____________________________
(b) ____________________________
(c) ____________________________
(d) ____________________________
(e) ____________________________
(f) ____________________________
(g) ____________________________ (7)

1.5 Name the cadence in bars 13\(^3\)–14\(^1\).
______________________________________________________________ (1)

1.6 Identify the non-chordal tones (x), (y) and (z) on the score.

(x) ____________________________
(y) ____________________________
(z) ____________________________ (3)

1.7 Circle ONE note on the score in the vocal part which forms a suspension. (1)

1.8 Identify the musical device (compositional technique) which is used in the vocal part in bars 9\(^1\)–12\(^2\). (2) [18]
QUESTION 2 (Suggested time allocation: 15 minutes)

Answer the following questions on the theory of music.

2.1 Transcribe the melody below in the alto clef at the same pitch.

2.2 Transpose the melody below for B♭ clarinet (a major 2\textsuperscript{nd} higher). Insert the new key signature.

2.3 Rewrite the melody below in a simple time signature so that the passage sounds the same. Insert the new time signature.
2.4 Fill in the missing notes to form a blues scale on G. Use semibreves.

2.5 Answer the following questions on intervals:

2.5.1 Identify the interval below.

2.5.2 Write the augmented fourth interval that occurs diatonically in B♭ major. Write without the key signature.

2.6 Write TWO diminished triads that occur in D minor. Write both triads in first inversion without a key signature.

2.7 Insert the correct time signature for the following extracts.
Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

QUESTION 3 (Suggested time allocation: 25 minutes)

3.1 Use the opening motif given below to complete a twelve-bar melody in ABA form. Add dynamic and articulation marks.

The melody will be marked according to the following guidelines:

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>MARK ALLOCATION</th>
<th>CANDIDATE’S MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form and cadential points</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Musicality: melodic shape and climax</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Dynamics and articulation</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Correct notation: note stems, beats per bar, accidentals, spacing</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>10</td>
<td>[10]</td>
</tr>
</tbody>
</table>

OR
3.2 Use the opening motif given below to complete a twelve-bar melody in ABA form. Add dynamic and articulation marks.

The melody will be marked according to the following guidelines:

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>MARK ALLOCATION</th>
<th>CANDIDATE'S MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form and cadential points</td>
<td>3</td>
<td></td>
</tr>
<tr>
<td>Musicality: melodic shape and climax</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>Dynamics and articulation</td>
<td>1</td>
<td></td>
</tr>
<tr>
<td>Correct notation: note stems, beats per bar, accidentals, spacing</td>
<td>2</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>10</td>
<td>[10]</td>
</tr>
</tbody>
</table>
Answer EITHER QUESTION 4 OR QUESTION 5.

QUESTION 4 (Suggested time allocation: 30 minutes)

Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. You will be credited for the creative use of non-chordal notes.

The harmonisation will be marked according to the following guidelines:

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>MARK ALLOCATION</th>
<th>CANDIDATE’S MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Correctness: doubling, spacing, voice-leading, parallel movement, etc.</td>
<td>14</td>
<td></td>
</tr>
<tr>
<td>Choice of chords: progression, cadences</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>General impression: creativity, non-chordal notes</td>
<td>4</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>30 ÷ 2 = 15</td>
<td></td>
</tr>
</tbody>
</table>

[15]
QUESTION 5 (Suggested time allocation: 30 minutes)

Complete the piano piece *Where am I?* in the style of the material given below by adding suitable chords in the bass part.

The piece will be marked according to the following guidelines:

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>MARK ALLOCATION</th>
<th>CANDIDATE’S MARK</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choice of appropriate chords, accidentals</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>Correctness: rhythm, note stems, chord voicing</td>
<td>12</td>
<td></td>
</tr>
<tr>
<td>General impression: creativity, articulation</td>
<td>6</td>
<td></td>
</tr>
<tr>
<td><strong>TOTAL</strong></td>
<td><strong>30 ÷ 2 = 15</strong></td>
<td>[15]</td>
</tr>
</tbody>
</table>

TOTAL SECTION A: 60
SECTION B: GENERAL MUSIC KNOWLEDGE

Answer the questions in this section in the ANSWER BOOK.

QUESTION 6

Brahms was an expert at creating large-scale form structures and using a wide range of moods in his works.

Expand on this statement by writing an essay on the form and moods used in the fourth movement of Brahms' Symphony No. 4 in E minor.

Marks will be allocated as follows:
Form: 5 marks
Mood: 4 marks
Essay format: 1 mark

QUESTION 7

7.1 Compare swing and bebop with regard to:

- Melody
- Rhythm and tempo
- Instrumentation
- Form

(4 x 2) (8)

7.2 Name ONE artist for each of the jazz styles mentioned in QUESTION 7.1.

(2) [10]
QUESTION 8

Choose ONE of the music examples below and answer the questions that follow.

(a) Maestoso

(b) Schnell (fast)

(c) Andante lento

(d) Allegro molto appassionato

(e) Allegro commodo non agitato

8.1 Write down the letter (a–e) of your choice. Name the work and composer of your chosen example, for example (f) The Creation – J Haydn. (1)

8.2 Describe the genre that is represented by your chosen work. (4)
QUESTION 9

Choose ONE of the following works that you have studied and answer the questions that follow:

- Debussy: *Voiles*, from *Preludes Book 1*
  OR

- Stravinsky: *The Rite of Spring*
  OR

- Lerner and Loewe: *My Fair Lady: The Rain in Spain*
  AND/OR

  Leonard Bernstein: *West Side Story: Maria*
  AND/OR

  A Lloyd Webber: *Phantom of the Opera: All I ask of You*
  (If you choose this option, refer to TWO of the songs)

Write a paragraph on the characteristics of your chosen work and refer to the following elements:

- Mood
- Tonality
- Rhythm
- Melody
- Dynamics
QUESTION 10

Study Themes A–D from the National Anthem of South Africa below and answer the questions that follow.

10.1 Name the language in which each extract is sung. Write only the letter (A–D) and the language in the ANSWER BOOK. (4)

10.2 Name the original composer of each extract. Write only the letter (A–D) and the name of the composer in the ANSWER BOOK. (2)

10.3 Name TWO people who were involved in writing the text of the National Anthem and state for which language they were responsible. (4) [10]
QUESTION 11

Study the table below and answer the questions that follow.

<table>
<thead>
<tr>
<th>A</th>
<th>B</th>
<th>C</th>
</tr>
</thead>
<tbody>
<tr>
<td>COMPOSER</td>
<td>STYLE CHARACTERISTICS</td>
<td>WORK</td>
</tr>
<tr>
<td>Niel van der</td>
<td>(a) Text is mostly light-hearted and</td>
<td>1 Ma Ngificwa Ukufa</td>
</tr>
<tr>
<td>Watt</td>
<td>playful</td>
<td>2 Ndzhaka ya tinsimu</td>
</tr>
<tr>
<td>Mzilikazi</td>
<td>(b) Combines African poetry with</td>
<td>3 Famban' Kahle</td>
</tr>
<tr>
<td>Khumalo</td>
<td>orchestral accompaniment</td>
<td>4 Liedwerk van klip</td>
</tr>
<tr>
<td>SJ Khoza</td>
<td>(c) Uses various languages, including</td>
<td>5 Ushaka kaSenzangakhona</td>
</tr>
<tr>
<td></td>
<td>Latin</td>
<td>6 Misa de Meridiana Terra</td>
</tr>
<tr>
<td></td>
<td>(d) Music is exclusively vocal</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(e) Uses extended tonality</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(f) Uses spoken text with humming sounds</td>
<td></td>
</tr>
<tr>
<td>POPULAR ARTIST</td>
<td>STYLE CHARACTERISTICS</td>
<td>SONG/ALBUM</td>
</tr>
<tr>
<td>Mandoza</td>
<td>(g) Lyrics portray social and political</td>
<td>7 Rastas Never Die</td>
</tr>
<tr>
<td>Lucky Dube</td>
<td>issues</td>
<td>8 Toeka Ma’ Local</td>
</tr>
<tr>
<td>Steve Hofmeyr</td>
<td>(h) Includes folk and country styles</td>
<td>9 Klaimer</td>
</tr>
<tr>
<td></td>
<td>(i) Combines hip-hop and mbaqanga</td>
<td>10 She’s a Woman</td>
</tr>
<tr>
<td></td>
<td>(j) Lyrics are often autobiographic in</td>
<td>11 Prisoner</td>
</tr>
<tr>
<td></td>
<td>origin</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(k) Singing voice soft and gentle</td>
<td></td>
</tr>
<tr>
<td></td>
<td>(l) Lyrics often chanted or shouted</td>
<td>12 Nkalakatha</td>
</tr>
</tbody>
</table>

11.1 Choose ONE South African composer from COLUMN A and write down his name in the ANSWER BOOK.

Choose TWO style characteristics from COLUMN B and TWO works from COLUMN C associated with this composer. Write only the letters (a–f) and numbers (1–6) next to the composer's name.

EXAMPLE: Composer: Hendrik Hofmeyr: m, n, 13, 14

11.2 Choose ONE South African popular artist from COLUMN A and write down his name in the ANSWER BOOK.

Choose TWO style characteristics from COLUMN B and TWO songs/albums from COLUMN C associated with this artist. Write only the letters (g–l) and numbers (7–12) next to the artist's name.

EXAMPLE: Artist: Miriam Makeba: p, q, 15, 16
**QUESTION 12**

Write a paragraph on ONE of the popular artists/bands below that you have studied.

- Metallica
- Michael Jackson
- David Bowie
- Oasis
- Spice Girls
- Westlife

Indicate your chosen artist/band and write on the following aspects:

- Style of popular music
- FOUR musical style characteristics
- ONE hit song/album

**QUESTION 13**

Answer the questions below on the African choral work (Monna e Motenya or Plea from Africa or Gabi Gabi) you have studied.

13.1 Explain the meaning of the text in your own words. [2]

13.2 State THREE musical characteristics found in the work. [3]

13.3 Name the form of the work. [1]

**QUESTION 14**

Describe ONE of the following music styles.

- Kwaito
- Music for social occasions
- Moppies and ghoema songs

**TOTAL SECTION B:** 65
**GRAND TOTAL:** 125