



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2013

CENTRE NUMBER:

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EXAMINATION NUMBER:

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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

QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	18		
2	17		
3.1 or 3.2	10		
4 or 5	15		
SUBTOTAL	60		
SECTION B			
6	10		
7	10		
8	5		
9	5		
10	10		
11	8		
12	6		
13	6		
14	5		
SUBTOTAL	65		
GRAND TOTAL	125		

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of two flats and a 3/4 time signature. The lyrics are "La - scia ch'io - pian - ga, La cru - da sor - te,". The piano accompaniment is in grand staff with a key signature of two flats and a 3/4 time signature. It begins with a piano (*p*) dynamic. A bracket labeled (x) is placed under the final two notes of the piano accompaniment in this system.

The second system of the musical score starts at measure 5. The vocal line has lyrics "E che so - spi - ri, La - li - ber - ta;". A triplet of eighth notes is marked with a '3' above it. Brackets labeled (a), (b), (y), and (z) are placed under specific notes in the vocal line. The piano accompaniment includes a piano (*p*) dynamic marking. The system concludes with the word "Fine".

The third system of the musical score starts at measure 9. The vocal line has lyrics "E che so - spi - ri, E che so -". A bracket labeled (c) is placed under the final note of the vocal line. The piano accompaniment includes a *poco cresc.* dynamic marking.

The fourth system of the musical score starts at measure 12. The vocal line has lyrics "spi - ri, La li - ber - ta.". Brackets labeled (d), (e), (f), and (g) are placed under specific notes in the vocal line. The system concludes with the instruction "Da capo al Fine".

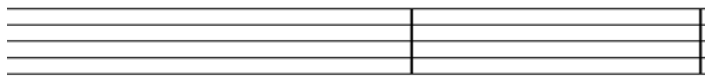
QUESTION 1.5

- 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: I⁶ or A: I₃⁶ or A: A/C[#].
(a) _____
(b) _____
(c) _____
(d) _____
(e) _____
(f) _____
(g) _____ (7)
- 1.5 Name the cadence in bars 13³–14¹.
_____ (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 9¹–12².
_____ (2)
- [18]**

QUESTION 2 (Suggested time allocation: 15 minutes)

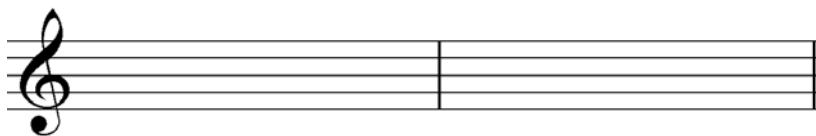
Answer the following questions on the theory of music.

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



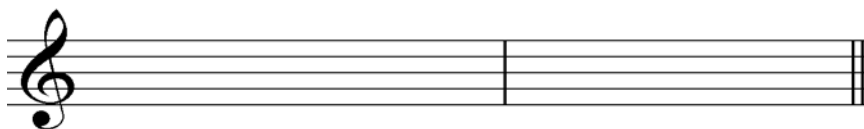
(3)

2.2 Transpose the melody below for B^b clarinet (a major 2nd higher). Insert the new key signature.



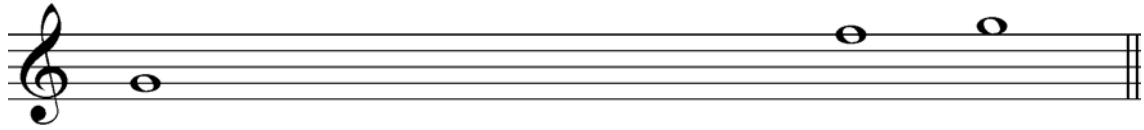
(3)

2.3 Rewrite the melody below in a simple time signature so that the passage sounds the same. Insert the new time signature.



(3)

2.4 Fill in the missing notes to form a blues scale on G. Use semibreves.



(2)

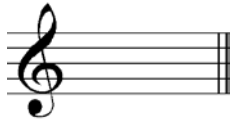
2.5 Answer the following questions on intervals:

2.5.1 Identify the interval below.



(1)

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



(1)

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



(2)

2.7 Insert the correct time signature for the following extracts.

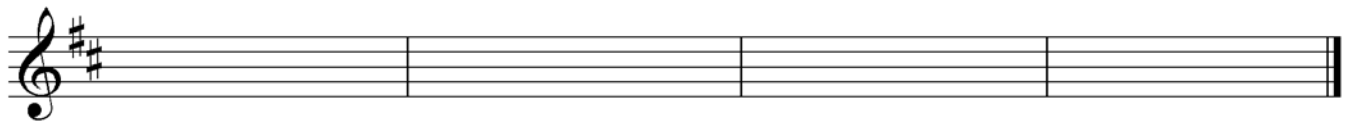
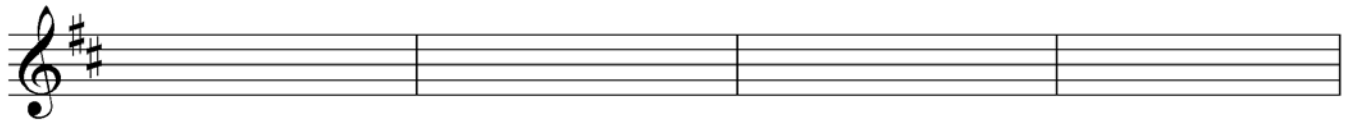
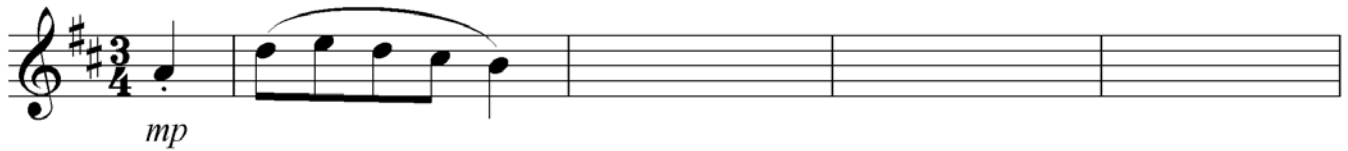


(2)
[17]

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.



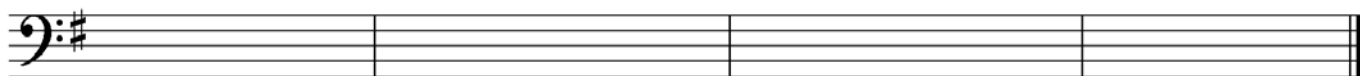
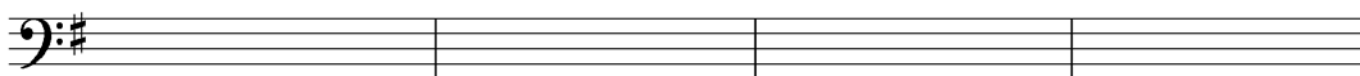
The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	3	
Musicality: melodic shape and climax	4	
Dynamics and articulation	1	
Correct notation: note stems, beats per bar, accidentals, spacing	2	
TOTAL	10	

[10]

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:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	3	
Musicality: melodic shape and climax	4	
Dynamics and articulation	1	
Correct notation: note stems, beats per bar, accidentals, spacing	2	
TOTAL	10	

[10]

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:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correctness: doubling, spacing, voice-leading, parallel movement, etc.	14	
Choice of chords: progression, cadences	12	
General impression: creativity, non-chordal notes	4	
TOTAL	30 ÷ 2 = 15	

[15]

OR

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.

Where am I?

With swing

The piece will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of appropriate chords, accidentals	12	
Correctness: rhythm, note stems, chord voicing	12	
General impression: creativity, articulation	6	
TOTAL	30 ÷ 2 = 15	

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSIC KNOWLEDGE**90 MINUTES****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

[10]**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)
[5]

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

[5]

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.

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

- 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

(4)

- 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

(4)
[8]

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

[6]**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)

[6]**QUESTION 14**

Describe ONE of the following music styles.

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

[5]

TOTAL SECTION B: 65
GRAND TOTAL: 125

