



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**MUSIC P1
NOVEMBER 2008**

EXAMINATION NUMBER:

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MARKS: 125

TIME: 3 hours

This question paper consists of 24 pages and a rough work sheet.

**PLEASE LEAVE THIS
PAGE OPEN**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SECTION A and SECTION B.
2. Answer ALL the questions on this question paper in the spaces provided.
3. It is recommended that SECTION A be answered in pencil only.
4. Candidates that are accustomed to playing their harmony on an instrument may request to do so. An invigilator must then accompany him/her to a separate music room for a period of 5 – 10 minutes.
5. The last page of this question paper is manuscript paper for rough work. This page may be removed by the candidate.

SECTION A: THEORY OF MUSIC

QUESTION 1

Study the music excerpt below and answer the questions that follow.

Mozart - Adagio K.410 (excerpt/uittreksel)

The musical score is presented in three systems, each containing four measures. The instruments are Basset Horn 1 (Bassethoring 1), Basset Horn 2 (Bassethoring 2), and Bassoon (Fagot). The key signature has one flat (B-flat) and the time signature is common time (C). The score includes various musical notations such as notes, rests, beams, and slurs. Specific musical features are highlighted with boxes and labeled as follows:

- System 1:**
 - Measure 4, Basset Horn 1: 1.2.1
 - Measure 3, Basset Horn 2: 1.1.1
 - Measure 2, Bassoon: 1.3.1
 - Measure 3, Bassoon: 1.4.1
 - Measure 4, Bassoon: 1.4.2 and 1.4.3
- System 2:**
 - Measure 3, Basset Horn 1: 1.1.2
 - Measure 3, Basset Horn 2: 1.2.2
 - Measure 4, Bassoon: 1.4.4
 - Measure 3, Bassoon: 1.3.2
- System 3:**
 - Measure 1, Basset Horn 1: 1.1.3
 - Measure 3, Basset Horn 2: 1.3.3
 - Measure 3, Bassoon: 1.1.4
 - Measure 4, Bassoon: 1.2.3

- 1.1 Choose ONE of the terms below to match each of the musical patterns marked 1.1.1 to 1.1.4 on the music excerpt.

repetition; sequence; inversion; pedal point (inverted); chromatic; imitation; syncopation
--

Write the answer next to the appropriate number below.

1.1.1 _____

1.1.2 _____

1.1.3 _____

1.1.4 _____ (4)

- 1.2 Write the solfa notation equivalent of the notes indicated with arrows (1.2.1 to 1.2.3).

1.2.1 _____

1.2.2 _____

1.2.3 _____ (3)

- 1.3 Identify the intervals marked 1.3.1 to 1.3.3.

1.3.1 _____

1.3.2 _____

1.3.3 _____ (3)

- 1.4 Identify the implied harmonies indicated at 1.4.1 to 1.4.4 by using chord figures (for example V^7) or chord symbols (for example G^7). Do NOT indicate any inversions.

1.4.1 _____

1.4.2 _____

1.4.3 _____

1.4.4 _____ (4)

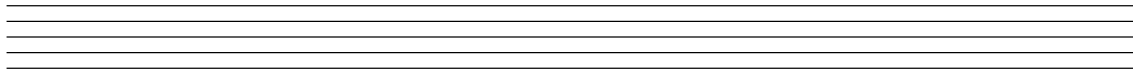
1.5 Rewrite the last two bars (11 and 12) for the following instruments:

Clarinet in A: (Clue: A clarinet in A sounds a minor third lower than the written notes.)

Viola: (Clue: Viola players read their music in the alto clef.)

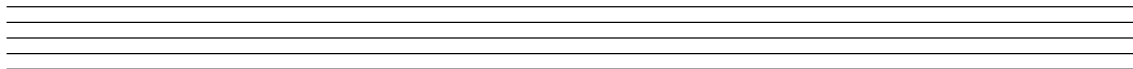
Cello: (Clue: A cello is a non-transposing instrument.)

Clarinet in A:



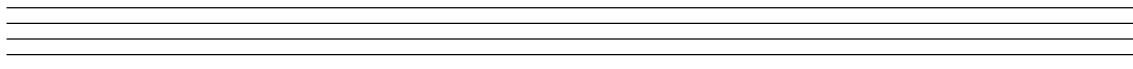
(3)

Viola:



(2)

Cello:



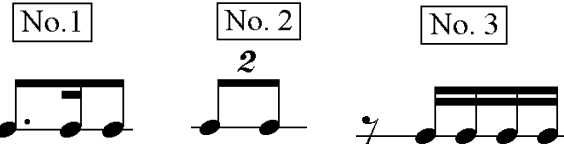
(1)

[20]

QUESTION 2

Answer either QUESTION 2.1 OR QUESTION 2.2.

2.1 Write a 12-bar melody in ternary form. Make use of any TWO of the following rhythmic motifs in a compound time signature:



(NOT complete bars)

Indicate your choice of voice/instrument and add appropriate dynamics, phrasing and articulation.

Answer: _____
Voice/Instrument

(15)

OR

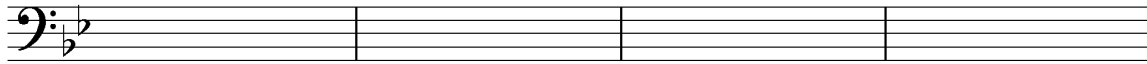
2.2 Complete the following opening phrase to form a 12-bar melody in ternary form.

Indicate your choice of voice/instrument and add appropriate dynamics, phrasing and articulation.

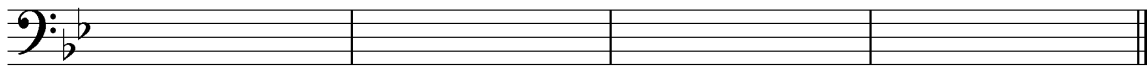
Answer: _____
Voice/Instrument



5



9



(15)

QUESTION 2.3 is COMPULSORY.

2.3 On which type of scale is each of the following music excerpts based?

2.3.1



Answer: _____ (1)

2.3.2



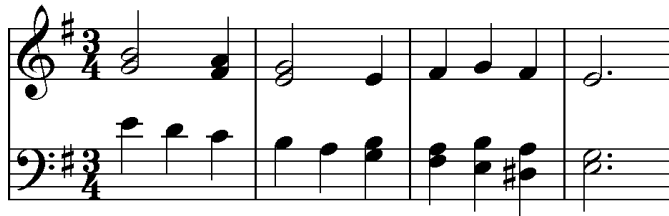
Answer: _____ (1)

2.3.3



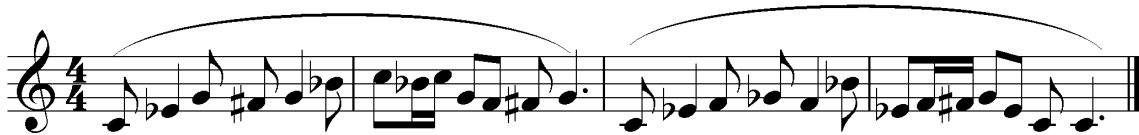
Answer: _____ (1)

2.3.4



Answer: _____ (1)

2.3.5



Answer: _____ (1)
[20]

QUESTION 3

Answer either QUESTION 3.1 OR QUESTION 3.2.

3.1 Harmonise the following melody for four parts.

Add at least ONE of each of the following:

- A second inversion (6/4) progression
- A dominant seventh chord

(20)

OR

3.2 Study the following bass line and harmonise the following 8 bars as indicated in the first bar:

- Notate two chords per bar on the top staff following the example in bar 1.
- Indicate the chord symbols above the staff.
- Use any harmonic device known to you. The use of advanced harmonies will count in your favour.
- Indicate ONE example of a passing note (mark with an a) and ONE example of an anticipation (mark with a b), by circling the relevant notes in the bass line.

First system of musical notation (bars 1-3). The top staff shows two chords, both labeled E_b^6 . The bass line is in 4/4 time, starting with a descending eighth-note pattern: C4, B3, A3, G3, F3, E3, D3, C3.

Second system of musical notation (bars 4-6). The bass line continues with a descending eighth-note pattern: B2, A2, G2, F2, E2, D2, C2.

Third system of musical notation (bars 7-8). The bass line continues with a descending eighth-note pattern: B1, A1, G1, F1, E1, D1, C1.

(20)
[20]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer ALL the questions.

QUESTION 4

Circle the correct answer.

- 4.1 Which of the following is a form of African Jazz?
- 4.1.1 Blues
 - 4.1.2 Bebop
 - 4.1.3 Mbaqanga
 - 4.1.4 Marimba (1)
- 4.2 The rhythmic feel of ragtime is very similar to a ...
- 4.2.1 march.
 - 4.2.2 waltz.
 - 4.2.3 polonaise.
 - 4.2.4 ballad. (1)
- 4.3 The symphony orchestra normally has the following combination of instruments:
- 4.3.1 Strings, woodwind, brass, percussion
 - 4.3.2 Strings, electronic keyboard, wind instruments, choir
 - 4.3.3 Guitars, saxophone, drums, organ
 - 4.3.4 Reeds, bagpipes, accordion, bongo drums (1)
- 4.4 Which ONE of the following notes are often flattened in a blues melody?
- 4.4.1 First, third, seventh
 - 4.4.2 Second, fourth, eighth
 - 4.4.3 Third, fifth, seventh
 - 4.4.4 Fourth, seventh, eighth (1)

- 4.5 Which ONE of the following relates to swing?
- 4.5.1 Chamber orchestra
 - 4.5.2 Big band music
 - 4.5.3 Fugue
 - 4.5.4 Hip hop (1)
- 4.6 Which artist is identified with bebop?
- 4.6.1 Elton John
 - 4.6.2 Charlie Parker
 - 4.6.3 Mandoza
 - 4.6.4 Michael Jackson (1)
- 4.7 Ragtime ...
- 4.7.1 is written in a contrapuntal style.
 - 4.7.2 makes use of a boogie-style bass.
 - 4.7.3 makes use of a syncopated melody in the right hand.
 - 4.7.4 originated in Europe. (1)
- 4.8 Which ONE of the following fits twentieth century music best?
- 4.8.1 Oratorio
 - 4.8.2 Classical
 - 4.8.3 Jazz
 - 4.8.4 Gregorian chant (1)
- 4.9 Which ONE is NOT a composer of western classical music?
- 4.9.1 Allesandro Scarlatti
 - 4.9.2 Johann Sebastian Bach
 - 4.9.3 Johannes Brahms
 - 4.9.4 Johannes Kerkorrel (1)

4.10 Who wrote the official orchestral arrangement of the South African National Anthem?

4.10.1 Enoch Sontonga

4.10.2 CJ Langenhoven

4.10.3 ML de Villiers

4.10.4 J Zaidel-Rudolph

(1)
[10]

QUESTION 5

5.1 Brahms: *Symphony No. 4 in E minor Op. 98*

The following extract is taken from the fourth movement of this symphony:



5.1.1 Briefly describe typical characteristics of the music of Brahms.

Answer: _____

(2)

5.1.2 Give a brief description of the form of the fourth movement.

Answer: _____

(5)

5.1.3 What is the origin of the main theme of this movement?

Answer: _____

(1)

5.1.4 Is the main theme an exact replica of the original melody? Motivate your answer.

Answer: _____

(2)

QUESTION 6

Jazz

Indicate whether the following statements are TRUE or FALSE by ticking the correct box.

If the statement is FALSE, give the correct answer.

	TRUE	FALSE
--	------	-------

6.1	Jazz originated in Argentina.		
-----	-------------------------------	--	--

Answer: _____

6.2	The <i>Entertainer</i> by Scott Joplin is an example of bebop.		
-----	--	--	--

Answer: _____

6.3	Jazz harmonies progress from relatively simple to mainly complex.		
-----	---	--	--

Answer: _____

6.4	A riff can be defined as a repeated motif.		
-----	--	--	--

Answer: _____

6.5	Traditional blues melodies consist of 16 bars.		
-----	--	--	--

Answer: _____

[8]

QUESTION 7

Select ONE of the pop music styles listed below. Answer the questions that follow.

- 7.1 Heavy Metal
- 7.2 R&B Pop
- 7.3 Glam Rock
- 7.4 Brit Pop
- 7.5 Girl/Boy bands

Answer: _____
Style selected

7.1.1 Name FOUR features of the style.

Answer: _____

(4)

7.1.2 Name ONE representative musician(s) and ONE hit OR album.

Answer: _____

(2)
[6]

QUESTION 8: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC

Select ONE of the South African artists that you have studied and answer the questions that follow.

8.1 Mandoza

8.1.1 Name Mandoza's music achievements with special reference to his awards.

Answer: _____

_____ (4)

8.1.2 Name TWO hits or albums by the musician.

Answer: _____
_____ (2)
[6]

OR

8.2 Steve Hofmeyr

8.2.1 Briefly describe Steve Hofmeyr's contribution to South African music.

Answer: _____

_____ (4)

8.2.2 Name TWO of his hits or albums.

Answer: _____
_____ (2)
[6]

OR

8.3 Lucky Dube

8.3.1 In what way did Lucky Dube influence the popular music scene?

Answer: _____

(4)

8.3.2 Name TWO of his hits or albums.

Answer: _____

(2)
[6]

QUESTION 9

Some South African music styles originated spontaneously in houses, some in townships and sometimes music was specially created to celebrate social and cultural events.

Expand on this statement by discussing ONE of the following styles of music:

(Circle the style that you have chosen to discuss.)

9.1 Kwaito

9.2 Music for social and cultural occasions

9.3 Moppies and gomma (ghoema) songs

Answer: _____

QUESTION 11

Solomon Linda died a poor man, while artists such as Peter Seeger and the Disney film company earned millions by using Linda's song *Mbube* (also known as *The Lion Sleeps Tonight* and *Wimoweh*) without giving recognition to him.

Briefly explain how SAMRO could have protected Solomon Linda.

Answer: _____

[5]

TOTAL SECTION B: 65
GRAND TOTAL: 125

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ROUGH WORK SHEET

The image contains 12 blank musical staves, each consisting of five horizontal lines. They are arranged vertically down the page, providing a space for writing musical notation.