

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	8		
7	12		
8	5		
9	5		
10	7		
11	8		
12	8		
13	7		
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 *Caro Mio Ben* by F Giordani and answer the questions that follow.

Caro Mio Ben
(Extract / Uittreksel)

Question / Vraag 1.8 F Giordani

Ca - ro mio ben cre - d' mi al - men sen - sa di

(a) (b)

mp

Question / Vraag 1.3

3

te lan - guisce il cor. — Ca - ro mio ben sen - sa di

(x) (c) (d) (e)

f *mf*

7

te lan - guisce il cor.

(y) (f) (g) (h)

f *mf*

Question / Vraag 1.4

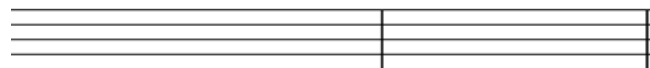
- 1.1 This song is in D major. Does the piece contain a modulation to the relative minor? Motivate your answer.
 Yes/No: _____
 Motivation: _____ (2)
- 1.2 Explain the function of the G[#] in bar 3.
 _____ (1)
- 1.3 Figure the chord progression and name the cadence in bars 1³–2².
 _____ (2)
- 1.4 Figure the chord progression and name the cadence in bars 9³–10².
 _____ (2)
- 1.5 Figure the chords marked (a)–(f). Name the chord and position in each case, for example I_b, I⁶ or A/C[#].
 (a) D: _____
 (b) D: _____
 (c) D: _____
 (d) D: _____
 (e) D: _____
 (f) D: _____ (6)
- 1.6 Identify the non-chordal notes (x), (y) and (z).
 (x) _____
 (y) _____
 (z) _____ (3)
- 1.7 Circle ONE example of melisma in the vocal part. (1)
- 1.8 Identify the musical device (compositional technique) used in the vocal part of bars 0³–2².
 _____ (1)

[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 tenor clef at the same pitch.



(3)

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



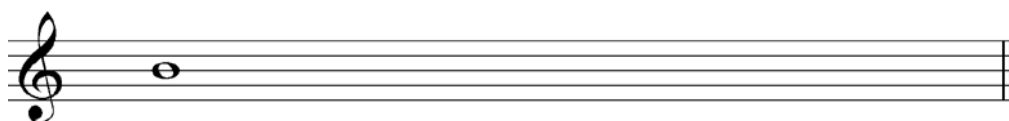
(3)

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



(3)

2.4 Write a pentatonic scale on the given note using semibreves (whole notes).



(2)

2.5 Identify the following intervals:



(2)

2.6 Write the following triads on the given notes as instructed. Use semibreves.



Major triad
in second inversion

Minor triad
in first inversion

(2)

2.7 Insert the correct time signatures for the following extracts:

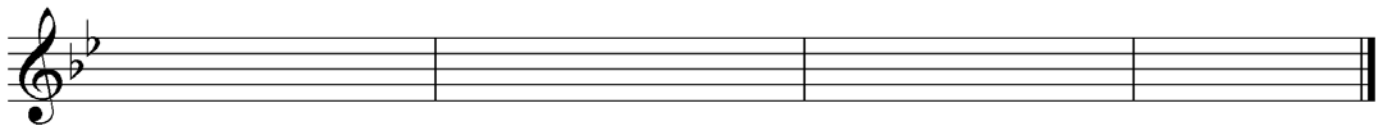
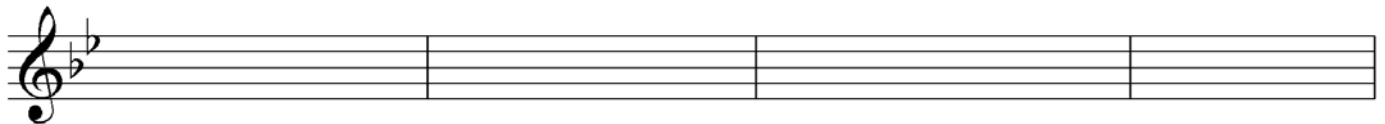
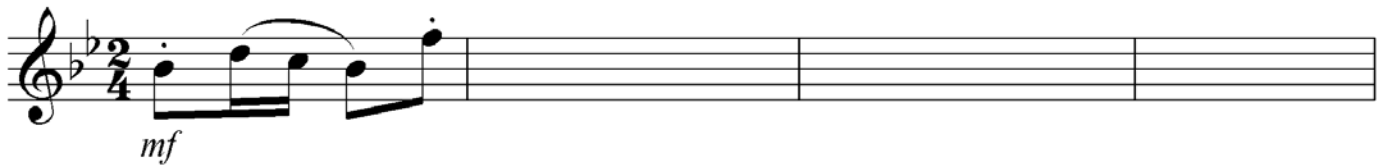


(2)
[17]

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

QUESTION 3 (Suggested time allocation: 25 minutes)

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



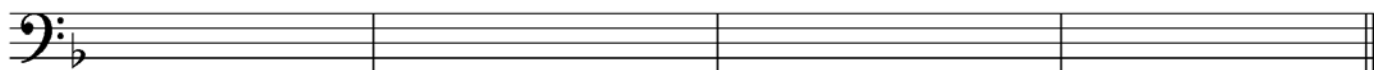
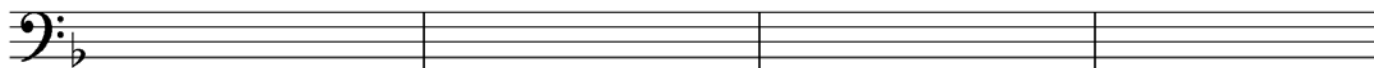
The melody will be marked according to the following guidelines:

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 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, et cetera	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, *Waltz Goodbye*, in the style of the given material by adding suitable chords in the empty bars.

Waltz Goodbye

Waltz swing

The piece will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of appropriate chords, accidentals	16	
Correctness: rhythm, note stems, chord voicing	8	
General impression: creativity, articulation	6	
TOTAL	30 ÷ 2 = 15	

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE**90 MINUTES****Answer the questions in this section in the ANSWER BOOK.****QUESTION 6**

Indicate whether the following statements about the fourth movement of Brahms' *Symphony No. 4 in E minor* are TRUE or FALSE. Correct the statement if it is FALSE, for example:

Statement: Brahms was an Italian composer.

Answer: False. Brahms was a **German** composer.

- 6.1 Brahms borrowed the theme of this movement from Bach's *Oratorio No. 150*. (1)
- 6.2 The work is in sonata form. (1)
- 6.3 The opening theme consists of a solemn eight-note melody. (1)
- 6.4 The tempo and mood can be described as 'Allegro energico e passionato'. (1)
- 6.5 The variations in this movement display different moods. (1)
- 6.6 The eight-bar theme is first introduced by strings and woodwind instruments. (1)
- 6.7 Most of the variations of the B section are in major keys. (1)
- 6.8 At the end of the Coda section the orchestra plays pianissimo. (1)
- [8]**

QUESTION 7

Compare *ragtime* and *blues* with regard to the following THREE elements:

- Melody (2 x 2) (4)
 - Rhythm and metre (2 x 2) (4)
 - Form (2 x 2) (4)
- [12]**

QUESTION 8

Read the following statements (8.1–8.25) about the Romantic works listed below.

- Chopin: *Polonaise in A^b major Op. 53*
- Schubert: *Der Erlkönig*
- Puccini: *La Bohème*
- Mendelssohn: *Violin Concerto in E minor Op. 64, first movement*
- Smetana: *The Moldau*

Write down the Romantic work of your choice from above, followed by the numbers only of the FIVE most appropriate statements applicable to the work.

Example: Schumann – *Piano Concerto in A minor*: 8.26, 8.27, et cetera.

- 8.1 The text of this work was written by Goethe.
- 8.2 The text of this work is based on a novel by Henri Murger.
- 8.3 The work was inspired by strong feelings of nationalism.
- 8.4 This work gives the performer the opportunity to display virtuosic playing.
- 8.5 In the work musical dialogue alternates between speech-like and melodic phrases.
- 8.6 This work is based on a stately processional dance.
- 8.7 The work is unified by a prominent motif which occurs in all the musical sections.
- 8.8 In this work a poet, painter, philosopher and musician are portrayed as friends.
- 8.9 The work opens in compound duple metre.
- 8.10 The work has an optimistic mood contrary to the composer's anguish and despair.
- 8.11 This work is in sonata form.
- 8.12 The work is programmatic in character.
- 8.13 The work begins in triple metre.
- 8.14 A repeated triplet rhythm forms an integral part of this work.
- 8.15 The theme is presented in thirds in the higher register and the accompaniment in the bass has a wide range.
- 8.16 This work radiates the elegance and balance of the composer's personality.
- 8.17 The three movements of this work are played without pause.
- 8.18 *Che gelida manina* ('How cold your little hand is') is one of the solos in this work.
- 8.19 The march-like melody in the B section is accompanied by rapid octaves in the lower register.
- 8.20 The work is the result of inspiration by the musicianship of the concertmaster, Ferdinand David.
- 8.21 The work has a literary text of high dramatic quality.
- 8.22 Different registers of the voice are used to interpret the text.
- 8.23 The work is in ternary form.
- 8.24 This work ends with a dramatic recitative.
- 8.25 The work is in through-composed form.

[5]

QUESTION 9

Choose ONE of the music examples, (a), (b) or (c), below and answer the questions that follow.

(a)



(b)

Lento



(c)

Moderately



- 9.1 Write down the letter of your choice in the ANSWER BOOK and name the work and the composer of your chosen example, for example:
(d) *The Magic Flute* – WA Mozart. (1)
 - 9.2 Define the genre of your chosen example. (2)
 - 9.3 Motivate why the work is a good example of the genre. (2)
- [5]**

QUESTION 10

State the role that each of the following persons played in the creation of the South African National Anthem.

- 10.1 J Zaidel-Rudolph (2)
 - 10.2 ML de Villiers (1)
 - 10.3 E Sontonga (1)
 - 10.4 CJ Langenhoven (1)
 - 10.5 M Khumalo (2)
- [7]**

QUESTION 11

Choose ONE of the works by a South African composer below that you have studied and answer the questions that follow.

- *Liedwerk van Klip* **OR**
- *Ushaka KaSenzangakhona* **OR**
- *Famban' Kahle*

- 11.1 Name the composer and the genre of the work. (2)
- 11.2 In which year was the composer born? (1)
- 11.3 Name ONE other work by the composer. (1)
- 11.4 Write down FOUR general style characteristics of the music of the composer. (4)
- [8]**

QUESTION 12

Choose ONE of the following international popular artists/styles which you have studied:

- Heavy metal: Metallica
- R&B: Michael Jackson
- Glam rock: David Bowie
- Brit pop: Oasis
- Girl band: Spice Girls
- Boy band: Westlife

Write a short essay in which you refer to the style characteristics and the artist's/band's contribution to the style. **[8]**

QUESTION 13

Write a paragraph on ONE of the choral works (*Plea from Africa* **OR** *Gabi Gabi* **OR** *Monna e Motenya*) which you have studied.

Include the following:

- Name and composer of the chosen work
 - Meaning of the text
 - Style characteristics
 - Form
- [7]**

QUESTION 14

You have studied kwaito **OR** music for social occasions **OR** moppies and ghoema songs.

Name FIVE instruments that you associate with ONE of these types of music. **[5]**

TOTAL SECTION B: 65
GRAND TOTAL: 125

This block contains 15 blank musical staves, arranged vertically. Each staff is composed of five parallel horizontal lines, providing a template for writing musical notation. The staves are evenly spaced and occupy the central portion of the page.