



# education

Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P1**

**NOVEMBER 2009**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**MARKS: 120**

**TIME: 3 hours**

**This question paper consists of 19 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. SECTION A must be answered on this question paper in the spaces provided. SECTION B must be answered in the ANSWER BOOK.
3. It is recommended that SECTION A be answered in pencil only.
4. The last page of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

**MARKING GRID**

<b>SECTION A</b>			
<b>QUESTION</b>	<b>TOTAL MARKS</b>	<b>MARKER</b>	<b>MODERATOR</b>
1	20		
2	10		
3	10		
4	8		
5	12		
<b>SUBTOTAL</b>	<b>60</b>		
<b>SECTION B</b>			
<b>QUESTION</b>	<b>TOTAL MARKS</b>	<b>MARKER</b>	<b>MODERATOR</b>
6	8		
7	14		
8	4		
9	4		
10	4		
11	6		
12	5		
13	5		
14	5		
15	5		
<b>SUBTOTAL</b>	<b>60</b>		
<b>GRAND TOTAL: 120</b>			

**SECTION A: THEORY OF MUSIC**

**Answer QUESTIONS 1, 2, 3, 4 and either QUESTION 5.1 or QUESTION 5.2.**

**QUESTION 1**

Study the fragment below from the *Violin Concerto* by Felix Mendelssohn-Bartholdy and answer the questions that follow.

# Violin Concerto

Felix Mendelssohn-Bartholdy, Op. 64

The musical score is arranged in a standard orchestral format. The instruments listed on the left are: Flute, Clarinet in A, Bassoon, Horn in E, Timpani, Principal Violin, Violin I, Violin II, Viola, Violoncello, and Double bass. The key signature is G major (one sharp) and the time signature is common time (C). The score shows the first four measures of a section. The Flute, Clarinet in A, Bassoon, and Horn in E parts feature sustained notes with slurs. The Timpani part has a rhythmic pattern of quarter notes. The Violin I part has a melodic line starting with a box labeled (a) around the first measure. The Violin II, Viola, Violoncello, and Double bass parts provide harmonic support with rhythmic patterns.

5

Fl. 1

Cl.

Bsn. 2

E Hn.

Timp.

Pr. Vln

(b)

Vln. I

Vln. II

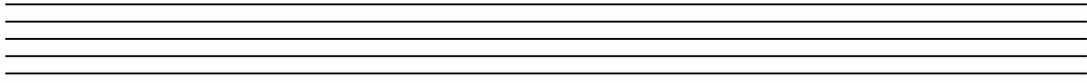
Vla.

Vc.

Cb.

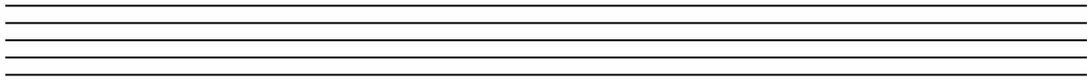
(c)

1.1 Rewrite the first FOUR bars of the **principal violin** part in half the note values. Prefix the new time signature.



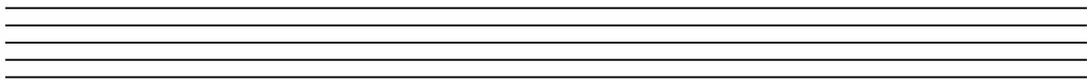
(4)

1.2 Transpose the first FOUR bars of the clarinets at concert (sounding) pitch.



(4)

1.3 Rewrite the flute part in bar 7 in compound duple time.

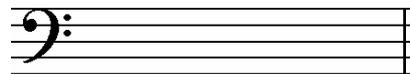
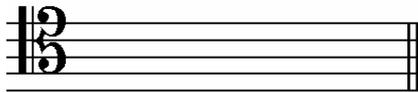


(2)

1.4 Notate and describe the triads (for example C major or E diminished) formed in bar 1(a) and bar 6(b) of the Violin 1. Use the given clefs.

Bar 1(a)

Bar 6(b)



Description: \_\_\_\_\_

Description: \_\_\_\_\_

(4)

1.5 Identify the key and the cadence at (c): \_\_\_\_\_

(2)

- 1.6 Various options are given as possible answers to the following questions. Indicate the correct answer by encircling either **A** or **B**.
- 1.6.1 The G<sup>#</sup> in bar 5 of the Violin I part is ...
- A** the leading note of B minor.  
**B** the leading note of A minor. (1)
- 1.6.2 The notes in the double bass sound an octave ...
- A** higher.  
**B** lower. (1)
- 1.6.3 The dominant major key of the main key of the work is ...
- A** B major.  
**B** B<sup>b</sup> major. (1)
- 1.6.4 The chord symbol for the chord in bar 1<sup>4</sup> (bar 1, 4<sup>th</sup> beat) is ...
- A** Em/B or i<sub>4</sub><sup>6</sup> or ic  
**B** Em or i<sub>3</sub><sup>5</sup> or i (1)
- [20]**

**QUESTION 2**

Study the fragment below from *Sangena*, arranged by M Khumalo, and answer the questions that follow.

# Sangena

(We are entering)

Traditional/*Tradisioneel*: Zulu  
*Ritmico* ♩ = 110

Arranged by/*Verwerk deur*: Prof M Khumalo

Doh is F

The musical score is written for Soprano (S.) and Alto (A.) voices in 4/4 time. It consists of four systems of music. The lyrics are in Zulu. There are three specific points of interest marked with (a), (b), and (c). A box at the top indicates 'Doh is F'. The tempo is marked as 'Ritmico' with a quarter note equal to 110 beats per minute.

**System 1:**  
 S. Sa- ngen' (a) sa- ngen' sa- ngen'  
 A. Sa - ngen' thi- na, sas - ngen' sa

**System 2:**  
 S. sa - ngen' Sa - nge (b) na, sa\_  
 A. ngen' thi-na sa - ngen'. Sa - nge-na sa- mge na sa

**System 3:**  
 S. nge - na ma - ma sa nge - na ma - ma sa -  
 A. nge - na ma - ma sa nge - na ma - ma sa -

**System 4:**  
 S. nge'. Sa - nge (c) na, sa etc./ens.  
 A. ngen'. Sa - nge - na sa - nge na sa

2.1 Name the intervals marked (a), (b) and (c).

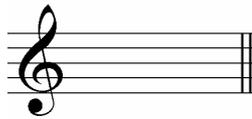
(a) \_\_\_\_\_

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

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

(3)

2.2 Write and name the inversion of the interval at (b) in the score.



\_\_\_\_\_

(2)

2.3 Write the solfa notation above the alto part of bars 1 and 2 on the following extract: **(See example in the soprano voice part of bars 9 and 10.)**

Doh is F

Soprano

Sa - ngen'      sa- ngen'      sa- ngen'

Sa - ngen'      thi- na, sas - ngen'      sa

(4)

2.4 Name the rhythmical device used in the soprano voice part in bars 1 to 5.

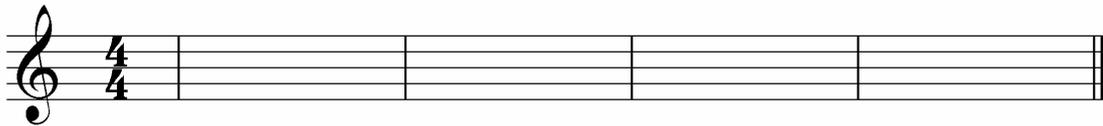
\_\_\_\_\_

(1)  
[10]

**QUESTION 3**

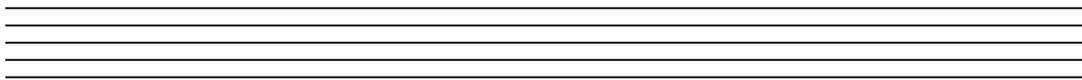
Write the following scales according to the instructions given:

- 3.1 E<sup>b</sup> pentatonic scale, descending, with key signature in the given bars below. Start with an upbeat.



(5)

- 3.2 F<sup>#</sup> major, ascending, starting and ending on the mediant note. Write the scale in simple triple time. Use the bass clef. Do NOT use a key signature.



(4)

- 3.3 The French composer Debussy often used a whole-tone scale in his music. Circle the number of notes found in this scale.

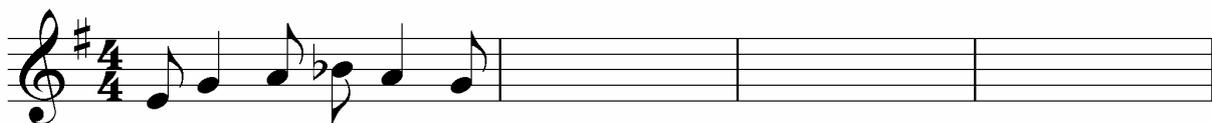
3	4	5	6	7
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(1)  
**[10]**

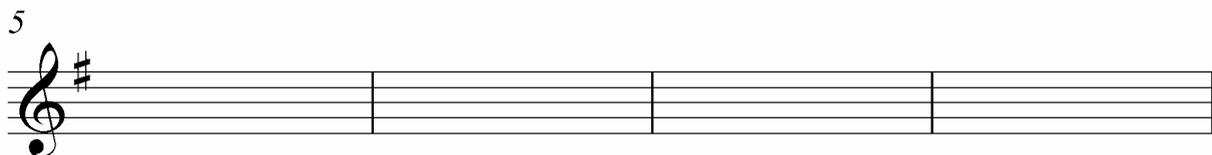
**QUESTION 4**

Complete ONE of the opening motifs below to complete a twelve-bar melody in ternary form. Add dynamics and articulation marks.

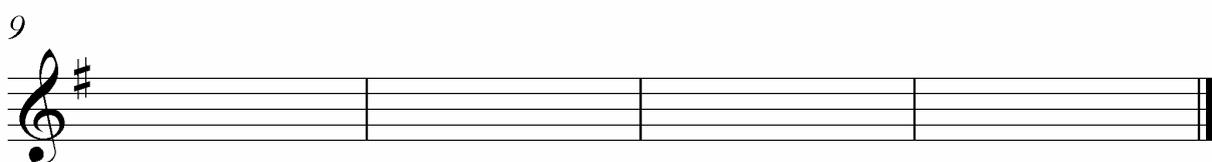
**Melody for Violin**



5



9

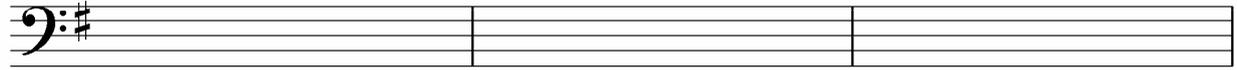


**OR**

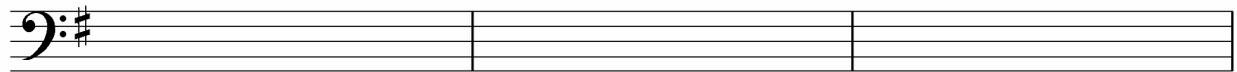
Melody for Cello



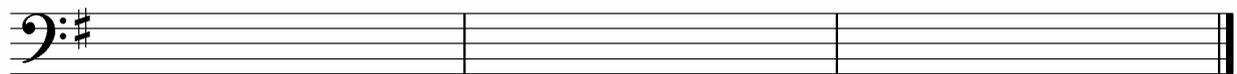
4



7



10



[8]

**QUESTION 5**

**Answer either QUESTION 5.1 OR QUESTION 5.2.**

5.1 Study the four-part extract below and answer the questions that follow.

### Chorale

I   I<sup>3</sup><sub>6</sub>         I   I<sup>3</sup><sub>6</sub>   IV   ii   V         I   I<sup>3</sup><sub>6</sub>   IV   ii<sup>3</sup><sub>6</sub>         V

5  
V<sup>4</sup><sub>2</sub>

5.1.1 Figure the chords at (a), (b) and (c) in the spaces below, for example D:V, D:IV<sup>6</sup>.

Any correct symbols will be accepted.

(a) \_\_\_\_\_

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

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

(3)

5.1.2 Complete the four-part harmonisation by adding suitable chords.

(9)  
[12]

**OR**

5.2 Study the piece below and answer the questions that follow.

# Blue, Blue, Blue

Musical notation for measures 1-3. The piece is in 4/4 time. Measure 1 has a  $C^7$  chord. Measure 2 has a  $C/E\flat$  chord. Measure 3 has an  $Fmin^7$  chord. The notation includes a treble clef, a bass clef, and various chord symbols above the notes.

(a) (b) (c)

Musical notation for measures 4-5. Measure 4 has a  $C^7/E$  chord. Measure 5 has an  $F^7/E\flat$  chord. Measure 6 has an  $Fmin^7/E\flat$  chord. Measure 7 has a  $C^7/E\flat$  chord. Measure 8 has a  $C^7/G$  chord. The notation includes a treble clef, a bass clef, and various chord symbols above the notes.

Musical notation for measures 6-8. Measure 6 has an  $F^7$  chord. Measure 7 has a  $Cdim/E\flat$  chord. Measure 8 has an  $F^7/E\flat$  chord. Measure 9 has an  $Fmin^7$  chord. The notation includes a treble clef, a bass clef, and various chord symbols above the notes.

(d)

Musical notation for measures 9-11. Measure 9 has a  $Cmin/E\flat$  chord. Measure 10 has a  $Cmin/G$  chord. Measure 11 has a  $Cdim/E\flat$  chord. Measure 12 has an  $F^7$  chord. Measure 13 has a  $C^7/G$  chord. The notation includes a treble clef, a bass clef, and various chord symbols above the notes.

(e) (f) (g)

Musical notation for measures 12-14. Measure 12 has a  $Gm$  chord. Measure 13 has a  $G^7$  chord. Measure 14 has a  $G^7$  chord. The notation includes a treble clef, a bass clef, and various chord symbols above the notes.

(h) (i) (j) (k)

- 5.2.1 Name the chord symbols at (a), (c) and (k), for example D min, A/C#, et cetera.
- (a) \_\_\_\_\_
- (c) \_\_\_\_\_
- (k) \_\_\_\_\_ (3)
- 5.2.2 Complete the bass clef part by adding chords of your choice at (b), (d), (e), (f), (g), (h), (i) and (j).  
Use applicable rhythmic patterns according to the given style of the work. (8)
- 5.2.3 Circle an auxiliary note on the score. Indicate it clearly with **Aux**. (1)  
[12]

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

Answer the following questions in the ANSWER BOOK.

**QUESTION 6: JAZZ MUSIC**

Answer either QUESTION 6.1 or QUESTION 6.2.

6.1 Compare bebop and swing with regard to any TWO of the following aspects:

- (a) Harmony
- (b) Melody
- (c) Instrumentation
- (d) Tempo
- (e) Rhythm

[8]

**OR**

6.2 International jazz festivals bring together musicians from around the world. These musicians represent different aspects of jazz history, development and styles.

You have recently attended a jazz festival where you watched concerts by South African jazz musicians, as well as international performances of swing and bebop music.

Write a short essay, discussing the concerts in terms of jazz history, development and styles.

[8]

**QUESTION 7: ROMANTIC MUSIC**

7.1 Describe the fourth movement of Brahms's *Symphony no. 4 in E minor Op. 98*, with regard to structure, form and orchestration.

(8)

7.2 In addition to Brahms's symphony, you also had to study one of the following works from the Romantic period:

Chopin: *Polonaise in A<sup>b</sup> major, Op. 53*

Schubert: *Der Erlkönig*

Puccini: *La Bohème* (as in Kamien edition 8)

Mendelssohn: *Violin Concerto in E minor, first movement*

Smetana: *The Moldau*

Write a short essay on how the composition that you have studied demonstrates the characteristics of Romantic music.

(6)  
[14]

**QUESTION 8: TWENTIETH-CENTURY MUSIC**

Briefly describe Impressionism OR Neoclassicism OR Musical Theatre and name ONE composer and work that are representative of the style. [4]

**QUESTION 9: INTERNATIONAL POPULAR MUSIC**

List FOUR style characteristics of ONE of the following international artists/groups that you have studied:

Metallica  
Michael Jackson  
David Bowie  
Oasis  
Spice Girls/Westlife [4]

**QUESTION 10: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC**

You have attended a concert by ONE of the following South African contemporary artists:

Mandoza  
Lucky Dube  
Steve Hofmeyr

Write a review of this concert, referring to FOUR style characteristics of this artist. [4]

**QUESTION 11: SOUTH AFRICAN TRADITIONAL MUSIC**

Answer either QUESTION 11.1 OR QUESTION 11.2 OR QUESTION 11.3.

**11.1 Kwaito**

11.1.1 Where and when did kwaito originate? (2)

11.1.2 Name TWO style characteristics of kwaito. (2)

11.1.3 Name TWO popular kwaito artists. (2)

[6]

OR

**11.2 Music for social occasions**

Write a short essay on South African Traditional Music and how it links with social activities in South African communal life. [6]

OR

**11.3 Moppies and ghomma songs**

- 11.3.1 Where did moppies and ghomma songs originate? (1)
- 11.3.2 Give the name of a musical that is based on moppies and ghomma songs. (1)
- 11.3.3 Describe a *ghomma drum*. (2)
- 11.3.4 Name the TWO artists mainly responsible for the revival of moppies and ghomma songs. (2)
- [6]**

**QUESTION 12: SOUTH AFRICAN COMPOSERS**

Answer either QUESTION 12.1 OR QUESTION 12.2 OR QUESTION 12.3.

**12.1 Mzilikazi Khumalo**

The composer Mzilikazi Khumalo has been invited to your school as a motivational speaker. You have been asked to introduce him to the audience.

How would you describe this famous South African composer in terms of biographical details, his compositions and the style characteristics of his music?

**[5]**

**OR**

**12.2 Niel van der Watt**

Your school orchestra and choir will be performing works by Niel van der Watt. Write programme notes on the style of this composer by referring to:

- Rhythm
- Melody
- Harmony
- Structure

**[5]**

**OR**

**12.3 SJ Khosa**

You have been asked to assist a choir preparing for the South African Schools' Choral Eisteddfod. They will be presenting a choral work of SJ Khoza.

Prepare notes on the life and music of the composer that you will share with the choir in terms of biographical details, his compositions and the style characteristics of his music.

**[5]**

**QUESTION 13: SOUTH AFRICAN NATIONAL ANTHEM**

The National Anthem of the Republic of South Africa consists of a combination of songs from our past. Five individuals have contributed towards the establishment and development of the anthem as we know it today.

Choose a contribution from COLUMN B that matches the name in COLUMN A. Write only the letter (A – E) next to the question number (13.1 – 13.5) in the ANSWER BOOK.

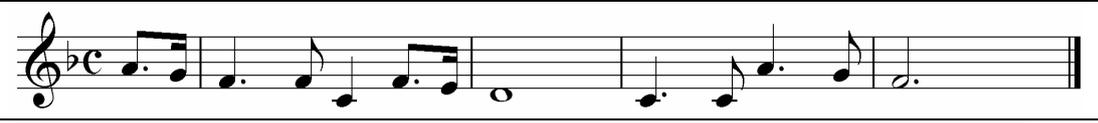
COLUMN A		COLUMN B	
13.1	Enoch Sontonga	A	wrote the words of <i>Die Stem (The Voice)</i>
13.2	CJ Langenhoven	B	set the words of <i>Die Stem</i> to music
13.3	ML de Villiers	C	joined these two anthems together into one National Anthem by a connecting phrase and modulation in 1997
13.4	J Zaidel-Rudolph	D	composed <i>Nkosi Sikelel' iAfrika</i>
13.5	Mzilikazi Khumalo	E	adapted the English words of the anthem

(5 x 1)

[5]

**QUESTION 14: SOUTH AFRICAN CHORAL MUSIC**

The following are excerpts from three choral pieces. Choose ONE of the excerpts and answer the questions that follow.

1	
2	
3	

14.1 Name the selected piece and the composer of the choral work. (2)

14.2 Describe the choral work with reference to mood, text and music. (3)

[5]

**QUESTION 15: MUSIC RIGHTS**

Your friend, Mickey, is a composer. Someone else has registered one of Mickey's songs. This person is performing Mickey's composition under his own name. His recording has even been broadcast on the radio.

Advise Mickey in an e-mail what he should do now, and what he should have done to prevent this situation.

**[5]****TOTAL SECTION B: 60****GRAND TOTAL: 120**

