



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2011

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**MARKS: 120**

**Time: 3 hours**

**This question paper consists of 16 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, in the spaces provided on the question paper.
3. Answer SECTION B in the ANSWER BOOK provided.
4. Number the questions 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. The candidate may remove it.

	<b>QUESTION NO.</b>	<b>MARKS ACHIEVED</b>	<b>TOTAL MARKS</b>
<b>SECTION A</b>	1		20
	2		10
	3		10
	4		8
	5		12
<b>SECTION B</b>	6		8
	7		13
	8		8
	9		8
	10		6
	11		5
	12		5
	13		4
	14		3
<b>TOTAL</b>			<b>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 *Volta Fantasy* by JH Kwabena Nketia and answer the questions that follow.

**Volta Fantasy**  
From *Twelve Pedagogical Pieces*

J.H. Kwabena Nketia

$\text{♩} = 100$

(a)

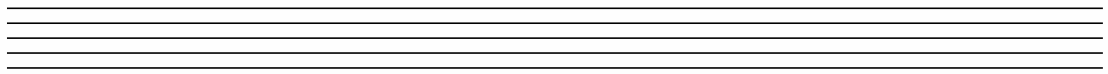
7

12 (b) (c)

17 (d) (e)

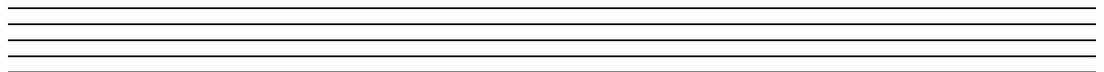
22 (f)

1.1 Transpose the right-hand part (G clef) at (a) in bars 5 and 6 one octave higher.



(3)

1.2 Write the enharmonic equivalent of the melody at (a) in bars 5 and 6.



(3)

1.3 Name the intervals marked at (d), (e) and (f).

(d) \_\_\_\_\_

(e) \_\_\_\_\_

(f) \_\_\_\_\_

(3)

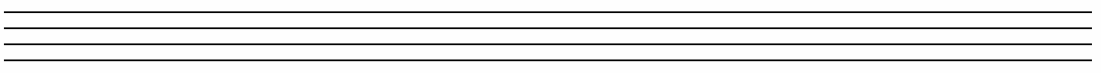
1.4 Describe the chords and their inversions at (b) and (c), (for example major, first inversion, et cetera).

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

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

(4)

1.5 Rewrite bar 3 in simple duple time. Prefix the new time signature.



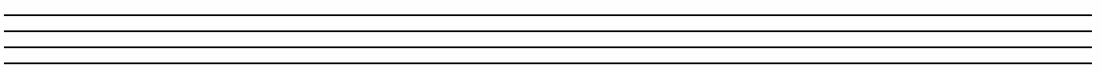
(3)

1.6 Why is there no rest in the F clef of bar 13?

\_\_\_\_\_

(1)

1.7 Transcribe the right-hand part of bars 17 and 18 TWO octaves lower in the alto clef.



(3)

**[20]**

**QUESTION 2**

Study the fragment below from *Strangers in the Night* by B Kaempfert and answer the questions that follow.

# STRANGERS IN THE NIGHT

B. Kaempfert

Beguine tempo

(a) (b)

5 (c) (d)

9 (e)

13 (f) (g)

2.1 Write the solfa equivalent for the notes at (a) and (b). Indicate the correct octave position.

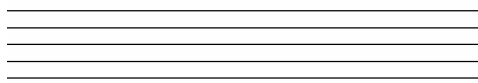
(a) \_\_\_\_\_

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

(2)

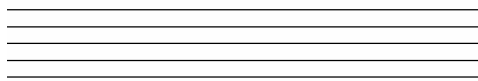
2.2 Name the chord at (d), (for example major, minor, diminished, et cetera) and rewrite it in close position in the bass clef without key signature.

Chord type: \_\_\_\_\_



(2)

2.3 Write the chord at (e) in second inversion in the alto clef.



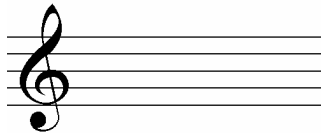
(2)

2.4 Name the cadence at (g) with which the extract ends.

\_\_\_\_\_

(1)

2.5 Write and name the inversion of the interval at (c).



\_\_\_\_\_

(2)

2.6 Name the non-harmonic F note at (f) in bar 14, for example passing note, et cetera.

\_\_\_\_\_

(1)  
**[10]**

**QUESTION 3**

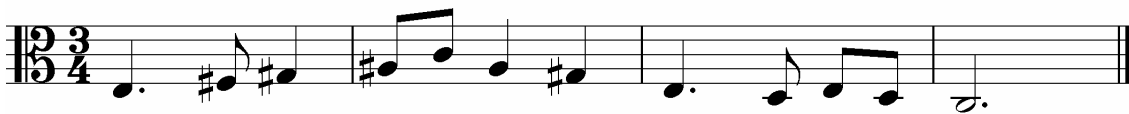
Write the following scales according to the instructions given.

- 3.1 Add accidentals to the following to form the E<sup>b</sup> melodic minor scale. Add the missing barlines.



(5)

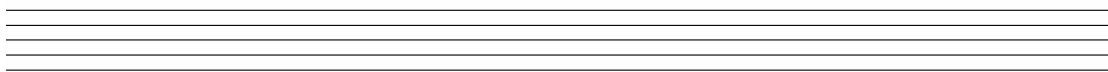
- 3.2 On which scale is the music example below based?



\_\_\_\_\_

(1)

- 3.3 Write the ascending blues scale starting on D in the G clef in simple quadruple time. Use at least ONE syncopated rhythm in your answer.



(4)  
**[10]**

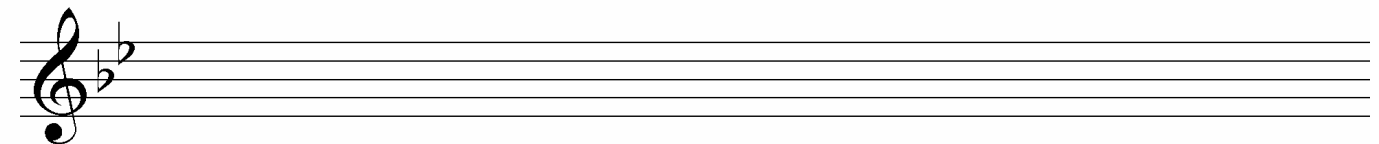
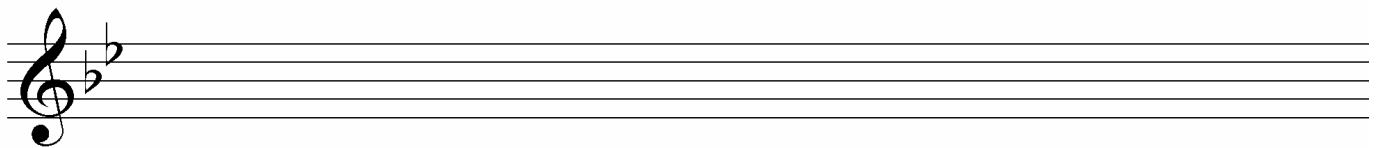
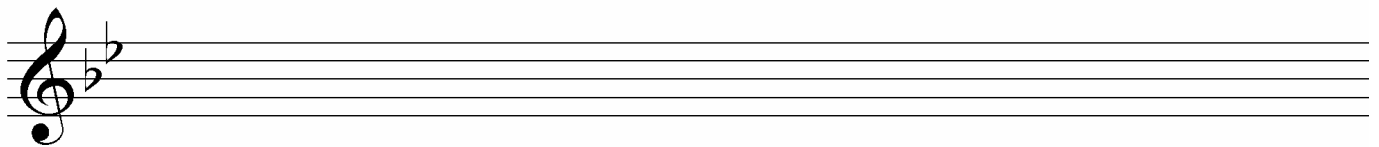


**QUESTION 4**

Complete ONE of the given opening motifs to complete a twelve-bar melody in ABA form. Add dynamics and articulation marks. Name the instrument for which you are composing this melody.

Instrument: \_\_\_\_\_

Allegro



[8]

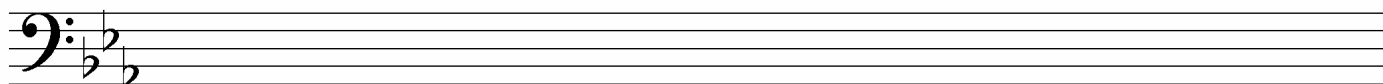
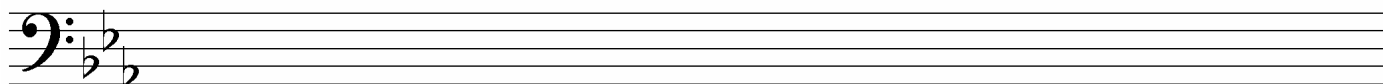
This question will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3 + 3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
<b>TOTAL</b>	<b>16 ÷ 2 = 8</b>

OR

Instrument: \_\_\_\_\_

**Allegro moderato**



**[8]**

This question will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3 + 3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
<b>TOTAL</b>	<b>16 ÷ 2 = 8</b>

**QUESTION 5**

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1 Complete the four-part harmonisation below by adding suitable chords in the given style.

[12]

This question will be marked according to the following guidelines:

Correctness (12 chords)	=	4 marks (- ½ mark per mistake)
Choice of chords (12 chords)	=	6 marks (- ½ mark per mistake)
General impression	=	2 marks

**OR**

5.2 Study the extract below from *Call me Irresponsible* by Sammy Cahn and James van Heusen and follow the instructions.

# Call me irresponsible

Sammy Cahn and James van Heusen

(a) F#dim/C

Musical notation for system (a) showing a piano introduction. The key signature has one flat (B-flat) and the time signature is common time (C). The system consists of four measures. The first measure has a treble clef with a half note G4 and a bass clef with a whole chord of C major. The second measure has a treble clef with a quarter note G4, an eighth note A4, a quarter note Bb4, and an eighth note C5, and a bass clef with a whole chord of F#dim/C. The third measure has a treble clef with a half note G4 and a bass clef with a whole chord of C major. The fourth measure has a treble clef with a quarter note G4, an eighth note A4, a quarter note Bb4, and an eighth note C5, and a bass clef with a whole chord of F#dim/C.

5 (b) A7/E Fm6

Musical notation for system (b) showing measures 5 to 8. Measure 5 has a treble clef with a half note G4 and a bass clef with a whole chord of C major. Measure 6 has a treble clef with a quarter note G4, an eighth note A4, a quarter note Bb4, and an eighth note C5, and a bass clef with a whole chord of C major. Measure 7 has a treble clef with a whole note G4 and a bass clef with a whole chord of A7/E. Measure 8 has a treble clef with a whole note G4 and a bass clef with a whole chord of Fm6.

9

Musical notation for system (c) showing measures 9 to 12. Measure 9 has a treble clef with a half note G4 and a bass clef with a whole chord of C major. Measure 10 has a treble clef with a quarter note G4, an eighth note A4, a quarter note Bb4, and an eighth note C5, and a bass clef with a whole chord of C major. Measure 11 has a treble clef with a whole note G4 and a bass clef with a whole chord of C major. Measure 12 has a treble clef with a whole note G4 and a bass clef with a whole chord of C major.

13

Musical notation for system (d) showing measures 13 to 16. Measure 13 has a treble clef with a quarter note G4, an eighth note A4, a quarter note Bb4, and an eighth note C5, and a bass clef with a whole chord of C major. Measure 14 has a treble clef with a half note G4 and a bass clef with a whole chord of C major. Measure 15 has a treble clef with a whole note G4 and a bass clef with a whole chord of C major. Measure 16 has a treble clef with a whole note G4 and a bass clef with a whole chord of C major.

5.2.1 Name the chord symbols at (a) and (b), for example Gmin/D, et cetera.

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

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

(2)

5.2.2 Complete the piece by adding suitable chords of your choice. Use mainly semibreve notes.

(10)

**[12]**



**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

Answer the questions in this section in the ANSWER BOOK provided.

**QUESTION 6: JAZZ MUSIC**

Eight facts regarding swing and bebop music are given below. Write down the question numbers (6.1 – 6.8) of the facts in the ANSWER BOOK and next to each question number either swing or bebop, (for example 6.9 swing).

- |     |   |     |
|-----|---|-----|
| 6.1 | Small instrumental jazz ensembles   | (1) |
| 6.2 | Focus mainly on improvisation   | (1) |
| 6.3 | Melodies performed by entire sections   | (1) |
| 6.4 | Music meant to be played in nightclubs  | (1) |
| 6.5 | Music performed by big bands  | (1) |
| 6.6 | Developed during the early 1940s  | (1) |
| 6.7 | Duke Ellington  | (1) |
| 6.8 |  played as  is a typical rhythmic feature | (1) |

**[8]****QUESTION 7: ROMANTIC MUSIC****7.1 Brahms: *Symphony No. 4 in E minor Op. 98***

Complete the following sentences by filling in the missing word(s) or facts next to the question number (7.1.1 – 7.1.7) in the ANSWER BOOK.

- 7.1.1 The fourth movement is in ... (key).
- 7.1.2 The standard symphony consists of ... movements (number of movements).
- 7.1.3 The theme comes from Bach's cantata ... (name of cantata).
- 7.1.4 The movement has ... variations (number of variations).
- 7.1.5 The variations are grouped into ... sections and a coda (number of sections).
- 7.1.6 A ...-bar phrase structure is maintained throughout (number of bars).
- 7.1.7 The theme in the A section starts with the ... and ... instruments. (7)

7.2 Select ONE of the following works:

- Smetana: *The Moldau*  
Mendelssohn: *Violin Concerto in E minor, first movement*  
Puccini: *La Bohème*  
Schubert: *Erkönig*  
Chopin: *Polonaise in A flat major*

Motivate why your selected work is a good representation of the specific genre in the Romantic period.

(6)  
[13]

### QUESTION 8: TWENTIETH-CENTURY MUSIC

8.1 Define ONE of the musical styles below. Name ONE relevant composer and ONE composition.

- Impressionism
- Neoclassicism
- Musical Theatre

(4)

8.2 Describe how melody and instrumentation are used in your chosen style.

(4)  
[8]

### QUESTION 9: INTERNATIONAL POP MUSIC

You have studied the following international pop music styles:

- Girl/Boy bands
- Brit pop
- Heavy metal
- R&B pop
- Glam rock

A song by the international popular artist/group that you have studied has been broadcast on your favourite music station, played by a different artist/group. Imagine and describe the details of this performance.

Give and substantiate your opinion on how the performance by this artist/group differs from the original artist/group that you have studied.

[8]

### QUESTION 10: SOUTH AFRICAN POP MUSIC

Your school band has been invited to perform music of one of the South African pop artists you have studied: Mandoza, Steve Hofmeyr or Lucky Dube.

Write introductory notes for your band to provide insight into the style of ONE of these artists.

[6]

**QUESTION 11: SOUTH AFRICAN TRADITIONAL MUSIC**

Describe any ONE of the following styles:

11.1 Kwaito

11.2 Music for social and cultural occasions

11.3 Moppies and ghomma songs

**[5]**

**QUESTION 12: SOUTH AFRICAN COMPOSERS**

Write a short paragraph on the musical contribution of ONE of the following South African composers:

- SJ Khosa
- N van der Watt
- M Khumalo

Refer to examples of their compositions. Begin your paragraph with the composer's name.

**[5]**

**QUESTION 13: MUSIC INDUSTRY**

Compare the differences between SAMRO and SARRAL.

**[4]**

**QUESTION 14: NATIONAL ANTHEM OF THE REPUBLIC OF SOUTH AFRICA**

Name the writers of the lyrics of the National Anthem.

**[3]**

**TOTAL SECTION B: 60**  
**GRAND TOTAL: 120**



