



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2012

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 125

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 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. The candidate may remove it.
6. Candidates 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	17		
2	18		
3	10		
4/5	15		
SUBTOTAL	60		
SECTION B			
6	10		
7	6		
8	4		
9	8		
10	7		
11	10		
12	10		
13	5		
14	5		
SUBTOTAL	65		
GRAND TOTAL	125		

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3 and EITHER QUESTION 4 OR QUESTION 5.

QUESTION 1

Study the *Andante* by WA Mozart and answer the questions that follow.

Andante

W A Mozart

Musical score for measures 1-6 of the *Andante* by W.A. Mozart. The score is in 3/8 time and D major. The piano part begins with a dynamic marking of *p* (piano) in measure 1. The melody in the right hand consists of eighth notes and quarter notes. In measure 6, the dynamic marking changes to *fp* (fortissimo piano). A first ending bracket labeled 1.4.1 spans measures 5 and 6.

Musical score for measures 7-11 of the *Andante* by W.A. Mozart. The score continues in 3/8 time and D major. Measure 7 starts with a dynamic marking of *fp*. A repeat sign is present at the beginning of measure 8. In measure 9, the dynamic marking changes to *p*. A first ending bracket labeled 1.4.2 spans measures 10 and 11. A first ending bracket labeled 1.7 spans measure 11.

Musical score for measures 12-16 of the *Andante* by W.A. Mozart. The score continues in 3/8 time and D major. Measure 12 starts with a dynamic marking of *fz* (forzando). A first ending bracket labeled 1.6 spans measures 13, 14, and 15. In measure 15, the dynamic marking changes to *fp*. The piece concludes with a repeat sign at the end of measure 16.

- 1.1 Name the keys in the following bars:
 - 1.1.1 Bars 1–4: _____ (1)
 - 1.1.2 Bars 5–8: _____ (1)
 - 1.1.3 Bars 14–16: _____ (1)

1.2 What is the relationship between the key in bars 5–8 and the original key?
 _____ (1)

1.3 Write F# melodic minor scale without key signature, one octave ascending and descending, in the given time signature. Use any appropriate note values. Indicate the semitones.



(4)

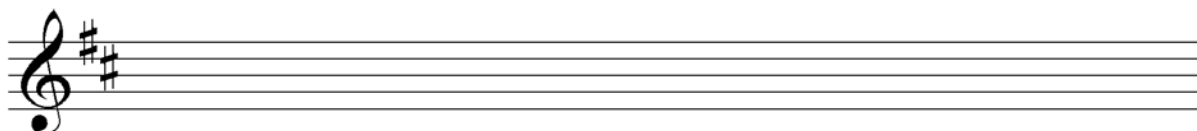
- 1.4 Name the intervals indicated in bars 5 and 11.
 - 1.4.1 Bar 5: _____ (1)
 - 1.4.2 Bar 11: _____ (1)

1.5 Write and name the inversion of the interval indicated in bar 5. Write your answer in the tenor clef.



(2)

1.6 Double the note values of the right-hand part of bars 14–16. Write down the new time signature.



(4)

1.7 Write ONE enharmonic equivalent for the note marked 1.7 in the right-hand part of bar 10.



(1)
[17]

QUESTION 2

Study the extract from *Homeless* by Paul Simon and Joseph Shabalala below and answer the questions.

Homeless

P Simon / J Shabalala

The musical score is written in 4/4 time and B-flat major. It consists of three systems of staves. The first system includes a SOLO line and two systems of guitar (T1, T2) and bass (B1, B2) accompaniment. A bracket labeled 'Tonic solfa' spans measures 1 to 6, with a '2.6' annotation below it. The second system starts at measure 4 and includes a '2.2' annotation. The third system starts at measure 8 and includes annotations (c) and (d). The SOLO line is in treble clef, while the guitar and bass lines are in treble and bass clefs respectively.

2.1 Figure the chords marked (a)–(d), for example G: I_b or I⁶ or G/B:

(a) _____

(b) _____

(c) _____

(d) _____ (4)

2.2 Name the cadence in bar 5. Provide the key, chord progression and name of the cadence, for example A: V-vi, interrupted cadence.

_____ (2)

2.3 Circle the term which best describes the texture of the extract as a whole.

A Homophonic

B Monophonic

C Polyphonic

(1)

2.4 Identify the singing style, typical of African music, evident in bars 1–4.

_____ (1)

2.5 Transcribe the Tenor 2 (T2) and Bass 1 (B1) parts of bars 7 and 8 for Violin II and Viola on the score below.

Violin I

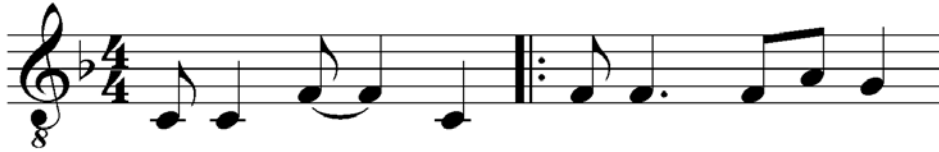
Violin II

Viola

Cello

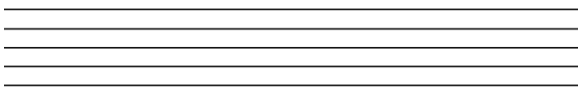
(4)

2.6 Write only the pitches of bars 1 and 2 of the solo part in solfa notation.



(2)

2.7 Notate ONE major triad and ONE minor triad that appear in the pentatonic scale starting on G. Use the bass clef and write the triads in root position.

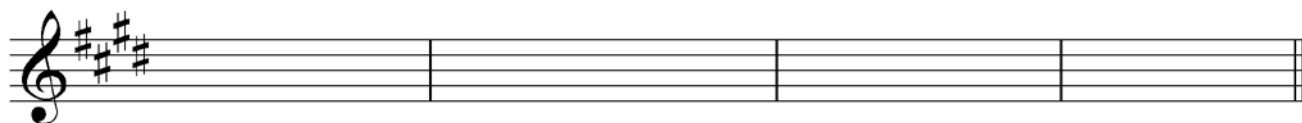
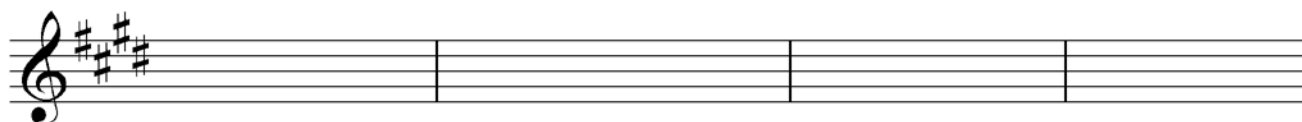


(4)
[18]

QUESTION 3

Use any ONE of the opening motives below to complete a twelve-bar melody in ABA form. Indicate the instrument for which you are writing and add dynamic indications and articulation marks.

Instrument: _____



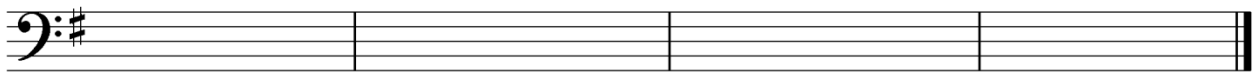
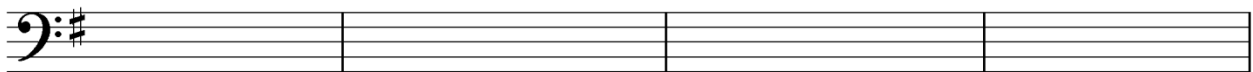
The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	6 (3 + 3)	
Musicality	8	
Dynamics and articulation	2	
Correct notation	2	
Instrument and appropriate range	2	
TOTAL	20 ÷ 2 = 10	

[10]

OR

Instrument: _____



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	6 (3 + 3)	
Musicality	8	
Dynamics and articulation	2	
Correct notation	2	
Instrument and appropriate range	2	
TOTAL	20 ÷ 2 = 10	

[10]

Answer EITHER QUESTION 4 OR QUESTION 5.

QUESTION 4

Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Use AT LEAST ONE passing note and ONE suspension in the parts that you add.



The harmonisation will be marked according to the following guidelines:

DESCRIPTION (Minus 1 mark per mistake or omission)	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness: notation, voice leading, doubling, spacing (14 chords)	14	
Chord progression: choice of chords (12 progressions and use of non-harmonic notes)	12	
General impression	4	
TOTAL	30 ÷ 2 = 15	

[15]

OR

QUESTION 5

Complete *End of Term Blues* below by filling in the incomplete bars. Ensure that you continue in the style of the given material. Include at least TWO different seventh chords in your answer.

End of Term Blues

Funky, with swing

Your answer will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness: notation, voice leading, spacing (8 chords)	8 x 2 = 16 (Minus ½ mark per mistake)	
Chord progression: choice of chords including the use of at least TWO different seventh chords	8 (Minus ½ mark per mistake)	
General impression	6	
TOTAL	30 ÷ 2 = 15	

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

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

QUESTION 6: ROMANTIC MUSIC (*Symphony No. 4 in E minor Op. 98* by J Brahms)

Answer the following questions about the fourth movement:

- 6.1 Write down a detailed schematic representation illustrating the overall form of this work. (4)
- 6.2 Compare Section A and Section B of this work in terms of mood, tonality and tempo. (3)
- 6.3 Describe the coda of this work. (3)
- [10]**

QUESTION 7: TWENTIETH-CENTURY MUSIC

Choose the twentieth-century genre that you have studied.

- **Piano Work (Character piece):**
C Debussy – *Voiles* from *Preludes Book 1*
- **Musical Theatre:**
Lerner & Loewe – *My Fair Lady* (*The Rain in Spain*)
L Bernstein – *West Side Story* (*Maria*)
A Lloyd Webber – *Phantom of the Opera* (*All I Ask of You*)
(Refer to AT LEAST TWO of the musicals above)
- **Ballet:**
I Stravinsky – *Le Sacre du Printemps* (*The Rite of Spring*)

Write a paragraph in which you include the following:

- 7.1 Definition of the genre (2)
- 7.2 Brief description of the work(s) (4)
- [6]**

QUESTION 8: ROMANTIC PERIOD

Choose the work that you have studied. Indicate whether the following statements are TRUE or FALSE. Choose the answer and write only 'true' or 'false' next to the question number in the ANSWER BOOK, for example 8.6.1 True.

8.1 Symphonic poem: *The Moldau* – B Smetana

- 8.1.1 The river is symbolised by a folk-like theme that recurs several times.
- 8.1.2 A symphonic poem is a one-movement composition.
- 8.1.3 Oboe fanfares suggest hunting along the river bank.
- 8.1.4 The trumpet plays a prominent role in the wedding scene. (4)

OR

8.2 Art song: *Der Erlkönig* – F Schubert

- 8.2.1 The repeated triplets played in octaves suggest the frightened sick child.
- 8.2.2 The tempo of the song is moderate.
- 8.2.3 The melodies associated with the character of the erlking are in major keys.
- 8.2.4 Schubert requires a single voice to depict several characters. (4)

OR

8.3 Piano piece: *Polonaise in A^b Op. 53* – F Chopin

- 8.3.1 The form of the piece is ternary with an introduction and coda.
- 8.3.2 The polonaise was originally a stately processional dance.
- 8.3.3 The B-section is in A^b major.
- 8.3.4 The B-section has a march-like character. (4)

OR

8.4 Opera: *La Bohème* – G Puccini

- 8.4.1 The aria, *Che gelida manina* (*How cold your little hand is*), is sung by the character Marcello.
- 8.4.2 In her aria, *Mi chiamano Mimi* (*They call me Mimi*), the character Mimi sings of her love for Rodolfo.
- 8.4.3 Puccini's music has an improvisatory quality with many fluctuations in tempo which reflect changes of mood and dramatic action.
- 8.4.4 The character Marcello is sung by a baritone. (4)

OR**8.5 Concerto: *Violin Concerto in E Minor Op. 64* – F Mendelssohn**

- 8.5.1 The first movement is in rondo form.
- 8.5.2 The concerto opens with an orchestral introduction.
- 8.5.3 The cadenza appears at the end of the recapitulation.
- 8.5.4 The second subject is played by the solo violin with woodwind accompaniment. (4)
[4]

QUESTION 9: AFRICAN CHORAL MUSIC

Your school choir performed the choral works below during your school's annual arts festival. Write an essay in which you describe ONE of these works.

- 9.1 *Monna e motenya*: B Gcisa
- 9.2 *Gabi Gabi*: Traditional, arranged by W Powell
- 9.3 *Plea from Africa*: J Bokwe **[8]**

QUESTION 10: INTERNATIONAL POPULAR MUSIC

Choose the popular music artist(s) below that you have studied and then answer the questions that follow.

- Metallica
- Michael Jackson
- David Bowie
- Oasis
- Spice Girls
- Westlife

- 10.1 Name the popular music style and the relevant artist or group. (1)
- 10.2 Define this style. (3)
- 10.3 Elaborate on the artist's or group's contribution to the style. (2)
- 10.4 Give ONE reason why you like or dislike this style of music. (1)
- [7]**

QUESTION 11: JAZZ

- 11.1 You have listened to blues and swing music.

Write short notes on these two styles in terms of the following:

- Rhythm and metre (4)
- Harmony and tonality (4)
- Structure and form (4) (12 ÷ 2) (6)

- 11.2 Give ONE example of a work and artist for each of the styles above. (4)
- [10]**

QUESTION 12: SOUTH AFRICAN COMPOSERS

Write an essay on the South African composer below that you have studied.

- Mzilikazi Khumalo
- Niel van der Watt
- SJ Khoza

Marks will be awarded for the following aspects:

- 12.1 Biographical details (3)
- 12.2 Style characteristics (4)
- 12.3 TWO compositions (2)
- 12.4 Format of essay (1)
- [10]**

QUESTION 13: MUSIC INDUSTRY

Explain the role of SAMRO in the South African music industry.

[5]**QUESTION 14: SOUTH AFRICAN POPULAR MUSIC**

Choose ONE of the South African popular artists listed below and write down his name as a heading.

- Mandoza
- Lucky Dube
- Steve Hofmeyr

14.1 Name FOUR style characteristics of this artist.

(4)

14.2 Name ONE song or album of this artist.

(1)**[5]****TOTAL SECTION B:****65****GRAND TOTAL:****125**

The image contains 15 blank musical staves, each consisting of five horizontal lines. These staves are arranged vertically down the page, providing a template for musical notation. The staves are evenly spaced and cover most of the page's vertical space.