



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2010

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 120

TIME: 3 hours

This question paper consists of 18 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

SECTION A			
QUESTION	TOTAL MARKS	MARKER	MODERATOR
1	22		
2	8		
3	10		
4	8		
5	12		
SUBTOTAL	60		
SECTION B			
QUESTION	TOTAL MARKS	MARKER	MODERATOR
6	8		
7 OR 8	14		
9	4		
10	4		
11	4		
12	6		
13	5		
14	5		
15	5		
16	5		
SUBTOTAL	60		
GRAND TOTAL: 120			

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3, 4 and then QUESTION 5.1 OR 5.2.

QUESTION 1

Study the following excerpt (bars 26 to 31) from *The Hebrides Overture* by Felix Mendelssohn-Bartholdy and answer the questions that follow:

(a)

29

Flute

Oboe

Clarinet

Bassoon

D Horn

D Trumpet

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass.

The musical score is for measures 29, 30, and 31. The key signature is two sharps (F# and C#). The woodwind section includes Flute, Oboe, Clarinet, and Bassoon. The brass section includes D Horn and D Trumpet. The string section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The Flute part starts with a measure rest in measure 29, followed by a quarter note G4 in measure 30, and a half note G4 in measure 31. The Oboe part has a quarter rest in measure 29, followed by a quarter note G4 in measure 30, and a half note G4 in measure 31. The Clarinet part has a quarter rest in measure 29, followed by a quarter note G4 in measure 30, and a half note G4 in measure 31. The Bassoon part has a quarter rest in measure 29, followed by a quarter note G4 in measure 30, and a half note G4 in measure 31. The D Horn part has a whole note G4 in measure 29, followed by a whole rest in measure 30, and a whole note G4 in measure 31. The D Trumpet part has a quarter rest in measure 29, followed by a quarter rest in measure 30, and a whole note G4 in measure 31. The Timpani part has whole rests in all three measures. The Violin I and Violin II parts have whole rests in all three measures. The Viola part has a quarter note G4 in measure 29, followed by a quarter note A4 in measure 30, and a quarter note B4 in measure 31. The Violoncello part has a quarter note G4 in measure 29, followed by a quarter note A4 in measure 30, and a quarter note B4 in measure 31. The Double Bass part has a quarter note G4 in measure 29, followed by a quarter note A4 in measure 30, and a quarter note B4 in measure 31. There are dynamic markings of *p* in measures 29 and 30. There are articulation marks (accents) above the notes in measures 29 and 30. There are performance instructions (b) and (c) in the Bassoon part. There is an asterisk (*) above the first measure of the woodwind section.

1.1 Name the key of this excerpt.

Answer: _____ (1)

1.2 Name the submediant major key of the main key of the excerpt.

Answer: _____ (1)

1.3 Transpose bar 28 of the flute 1 part two octaves lower for viola. Add the key signature.

_____ (4)

1.4 Rewrite bar 26 of the first violin for bassoon. Add the new key signature.

_____ (2)

1.5 Rewrite the double bass part in bar 29 in compound quadruple time.

_____ (3)

1.6 Name the triad formed in bar 26 as indicated at (a) of the cello and double bass parts AND notate the triad in first inversion by using the tenor clef.

Answer:

1.6.1 Name the triad: _____ (1)

1.6.2 Bar 26(a)

_____ (2)

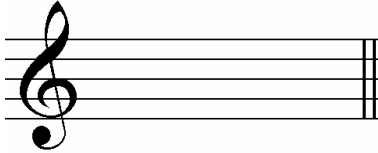
1.7 Identify a place where a sequence occurs in the cello part.

Answer: _____ (1)

1.8 Name the intervals at the blocks marked (b) and (c).

Answer: _____ (2)

1.9 Notate and name the inversion of (c).



Answer: _____ (2)

1.10 Answer the following by encircling either **A** or **B**.

1.10.1 The A[#] in bar 29 of the viola and cello parts is ...

A the leading note of B minor.

B the leading note of G major. (1)

1.10.2 What is the non-harmonic note C[#] named, marked with an asterisk in the flute part in bar 29?

A Auxiliary note

B Passing note (1)

1.10.3 The cadence formed in bars 29 and 30 is a ...

A perfect cadence in B minor.

B plagal cadence in A minor. (1)

[22]

QUESTION 2

Study the fragment below and follow the instructions.

All I ask of you

from The Phantom of the Opera

Andrew Lloyd Webber
Lyrics by Charles Hart

Alto

Piano

A.

Pno.

2.1 Write the solfa notation above the notes of the solo alto part of bar 1. Indicate the doh in the box provided.

No more talk of dark-ness. For - (4)

2.2 The compositional technique used in the bass clef of the piano part is called ... (1)

Answer: _____

2.3 Identify bars where syncopation occurs. (1)

Answer: _____

2.4 Name the non-harmonic note **A** on the first beat of bar 4, for example passing note, et cetera. (1)

Answer: _____

2.5 Name the enharmonic note name for the C^b note in bar 4. (1)

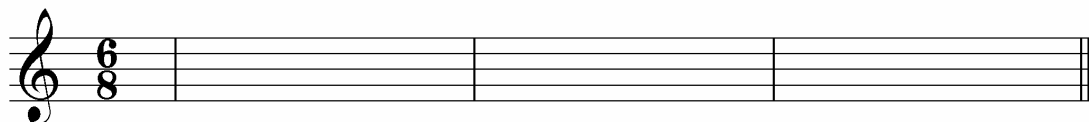
Answer: _____

[8]

QUESTION 3

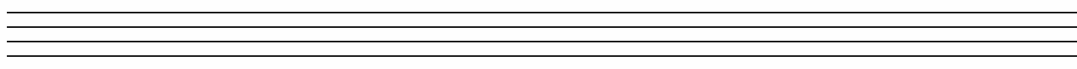
Write the following scales according to the instructions given. You may use a note more than once to create a specific rhythm.

3.1 G melodic minor descending with key signature by using any note values. Start with a quaver upbeat.



(5)

3.2 F# whole-tone scale ascending in 4/4 time in the tenor clef.



(4)

3.3 Indicate whether the following statement is TRUE or FALSE. Make a cross (X) in the block of your choice.

The blues scale consists of a raised 3rd, a lowered 4th and a lowered 7th note.

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

(1)
[10]

QUESTION 4

Use ONE of the given opening motifs to complete a twelve-bar melody in ternary form. Add dynamic and articulation marks.

Melody for Flute

4

7

10

[8]

OR

Melody for Bassoon

5

9

[8]

Answer QUESTION 5.1 OR QUESTION 5.2.

QUESTION 5.1

Study the Chorale below and then follow the instructions.

CHORALE

I I⁶ V IV ii⁶ V V

5 V⁷ I

5.1.1 Figure the chords at (a), (b) and (c) with Roman numerals in the spaces below, for example D:V, D:IV⁶. (Any correct standard figuring will be accepted.)

(a) _____

(b) _____

(c) _____

(3)

5.1.2 Complete the four-part harmonisation by writing suitable chords where applicable.

(8)

5.1.3 Encircle a note that forms an anticipation on the score. Indicate it clearly with an **A**.

(1)

[12]

OR

QUESTION 5.2

Study the following and follow the instructions:

A Jazzy tune

1 C⁷ G⁷/B A C

(a) (b)

5 C⁷/B^b Am⁷ G⁷

(c) (d) (e)

9 G⁹/A G⁷ C⁷ Cdim⁷ G⁷/B G

(f) (g)

13 C⁷ A⁷/C[#] D⁷ G⁷/B C

(h)

5.2.1 Name the chord symbols at (a), (e) and (f), for example D min, A/C[#], D⁷, et cetera.

Answer:

(a) _____

(e) _____

(f) _____

(3)

5.2.2 Add suitable chords at (b) and (d). Write chord symbols above the melody part, for example D/F, B⁷, et cetera.

(4)

5.2.3 Complete the bass clef part at (c) and (g) according to the given chord symbols. Use applicable rhythmic patterns according to the given style of the work.

(4)

5.2.4 Encircle an auxiliary note on the score. Indicate it clearly with an **Aux.**

(1)

[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE**QUESTION 6: JAZZ**

Briefly describe the importance of **ragtime** and **blues** in the development of jazz. **[8]**

Answer QUESTION 7 OR QUESTION 8.

QUESTION 7: ROMANTIC MUSIC

- 7.1 Answer the following short questions on the fourth movement of Brahms' *Symphony No. 4 in E minor*.
- 7.1.1 The theme for the fourth movement of Brahms' *Symphony No. 4 in E minor* was borrowed from another composer. Who is this composer and from which work is it borrowed? (2)
- 7.1.2 How did Brahms change the original melody? (1)
- 7.1.3 How many notes does the theme consist of? (1)
- 7.1.4 Name the key signature and time signature of the movement. (2)
- 7.1.5 How many variations follow the theme? (1)
- 7.1.6 What is the form of the fourth movement of Brahms' *Symphony No. 4 in E minor*? (For example ABACA coda) (1)
- 7.2 Choose ONE of the following Romantic compositions:
- | | |
|---|--------------------------|
| <i>Polonaise in A flat major, Op. 53</i> | <i>Frédéric Chopin</i> |
| <i>Der Erlkönig</i> | <i>Franz Schubert</i> |
| <i>La Bohème</i> | <i>Giacomo Puccini</i> |
| <i>Violin Concerto in E minor, first movement</i> | <i>Felix Mendelssohn</i> |
| <i>The Moldau</i> | <i>Bedrich Smetana</i> |
- 7.2.1 State the genre of the work. (1)
- 7.2.2 Name FIVE style characteristics of the work you have chosen. (5)
- [14]**

OR

QUESTION 8

You are a composition student in Mannheim. The year is 1886. You are visiting Austria, where you have attended the first performance of Brahms' *Symphony No. 4 in E minor*.

Write a critical report on the work and its performance to your composition teacher in Mannheim.

Include the following:

- Your perception of the quality of the work, with motivations for your answers
- A comprehensive review of the quality of the performance
- Include a description of the style characteristics of the work.
- Motivate why you would like the Mannheim Orchestra to perform this work.

[14]

QUESTION 9: TWENTIETH-CENTURY MUSIC

9.1 Choose ONE **style** from COLUMN B that matches ONE **composer** in COLUMN A. Write the letter of the style that you have studied (A – E) next to the question number (9.1.1 – 9.1.5), for example 9.1.6 F.

COLUMN A (COMPOSER)		COLUMN B (STYLE)	
9.1.1	Claude Debussy	A	Jazz
9.1.2	Igor Stravinsky	B	Musical Theatre
9.1.3	Frederick Loewe	C	Impressionism
9.1.4	Leonard Bernstein	D	Neoclassicism
9.1.5	Andrew Lloyd Webber	E	Romanticism

(1)

9.2 The statements numbered (a) to (m) are style characteristics of three twentieth-century music styles, namely Impressionism, Neoclassicism and Musical Theatre.

Choose THREE style characteristics that match the style that you have studied.

- (a) Music that evokes fleeting moods and misty atmospheres.
- (b) Musical forms and stylistic features from earlier periods, especially of the 18th century, were used.
- (c) The music emphasises tone-colour, atmosphere and fluidity.
- (d) It uses simpler melodies, harmonies and forms than opera, and it contains more spoken dialogue.
- (e) The music sounds free and spontaneous, almost improvised.
- (f) It is a type of theatre work that aims to entertain through fusion of a dramatic script, acting, and spoken dialogue with music, singing and dancing and with scenery, costumes and spectacle.
- (g) Composers turned away from programme music and large orchestras. They preferred non-programmatic (absolute) music for chamber music ensembles.
- (h) The work is in two acts, of which the second is shorter and brings back some of the melodies heard earlier.
- (i) The use of church modes, pentatonic scales and whole-tone scales helped weaken the sense of tonality.
- (j) Most music in this style was tonal and used major and minor scales.
- (k) Soloists are often amplified by microphones.
- (l) The music shows rhythmic flexibility.
- (m) The style is marked by emotional restraint, balance and clarity.

(3)
[4]

QUESTION 10: INTERNATIONAL POPULAR MUSIC

You have studied ONE international popular music group or artist.

10.1 Define the musical style in which this artist/group mainly works. (2)

10.2 Briefly describe how the artist/group has contributed to this musical style. (2)
[4]

QUESTION 11: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC

Choose ONE of the following South African contemporary artists:

- Mandoza
- Lucky Dube
- Steve Hofmeyr

Name FOUR important characteristics about the musical style of your chosen artist. [4]

QUESTION 12: SOUTH AFRICAN TRADITIONAL MUSIC**Answer either QUESTION 12.1 OR QUESTION 12.2 OR QUESTION 12.3.****12.1 Kwaito**

You are a kwaito musician and you have been invited to a school to give a talk on kwaito music. What would you say to the learners?

Your discussion must include the following:

- A brief history
- The music with reference to the influences
- The lyrics with reference to the language used
- Performance
- Lifestyle

[6]**OR****12.2 Music for social and cultural occasions**

12.2.1 Briefly describe how melody, improvisation and accompaniment are used in African traditional music. (3)

12.2.2 Give TWO examples of how rhythmic patterns might be created in African traditional music compositions. (2)

12.2.3 African traditional music could be used for entertainment. Name ONE other use of African music. (1)

[6]**OR****12.3 Moppies and ghomma songs**

12.3.1 Briefly discuss moppies and ghomma songs with reference to ONE of the following two concepts:

- Ghomma rhythm
- Instrumentation

(2)

12.3.2 Moppies and ghomma songs are divided into two categories, namely symphonies and blues.

- Is this statement TRUE or FALSE?
- Substantiate your answer.

(4)

[6]

QUESTION 13: SOUTH AFRICAN COMPOSERS

Write a short paragraph about the music contribution of ONE of the South African composers below.

- Mzilikazi Khumalo
- Niel van der Watt
- SJ Khosa

[5]**QUESTION 14: THE NATIONAL ANTHEM OF THE REPUBLIC OF SOUTH AFRICA**

- 14.1 Name the composer of *Nkosi Sikelel' iAfrika*. (1)
- 14.2 How many times do you hear 'South Africa' in the National Anthem? (1)
- 14.3 In which language are the first two lines of the National Anthem sung? (1)
- 14.4 What contribution did Zaidel-Rudolph make towards the National Anthem? (1)
- 14.5 Name the keys of the two parts of the National Anthem. (1)

[5]**QUESTION 15: SOUTH AFRICAN CHORAL MUSIC**

Choose ONE of the following choral works and answer the questions that follow:

- *Gabi Gabi*
- *Plea for Africa*
- *Monna e Motenya*

- 15.1 List any THREE African choral music characteristics with reference to the work of your choice. (3)
- 15.2 What kind of social gathering would your choice be suitable for, and why? (2)

[5]**QUESTION 16: MUSIC INDUSTRY**

You have composed a song that is currently being advertised on television as a 'ring tone'. Briefly explain the steps that the company had to take to prevent you from instituting legal steps against them for using the song. **[5]**

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

