



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2012

MUSIC P1

NAME: _____

MARKS: 125

TIME: 3 hours



This question paper consists of 21 pages, including a rough work sheet.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. SECTION A must be answered in pencil in the spaces provided on the question paper.
3. SECTION B must be answered in pen in the spaces provided on the question paper.
4. The last page of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

SECTION A: THEORY OF MUSIC

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

QUESTION 1

Study the fragment below and answer the questions that follow.

KING PIN PETE PETERS

♩ = 226

TENOR SAXOPHONE

GUITAR

PIANO

BASS GUITAR

DRUM KIT

T. SAX.

GTR.

PNO.

BASS

Dr.

Chord markings: A, B, C, D, E

- 1.1 Name the triad as indicated by the letter A in bar 1 of the piano part, and notate the triad in second inversion using the alto clef.

Triad: _____

Answer: 

(3)

- 1.2 Name the intervals at the blocks marked B, C and D.

B: _____ (1)

C: _____ (1)

D: _____ (1)

- 1.3 What is the musical term for the sign labelled in block E?

Answer: _____ (1)

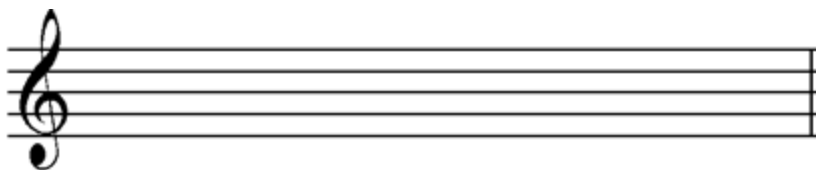
- 1.4 Transcribe bar 1 of the Tenor saxophone part from staff notation to tonic solfa notation.

Answer: _____ (4)

- 1.5 The short passage below is played on a French horn. Rewrite it with the necessary accidentals to concert pitch. A French horn sounds a perfect 5th lower than written.



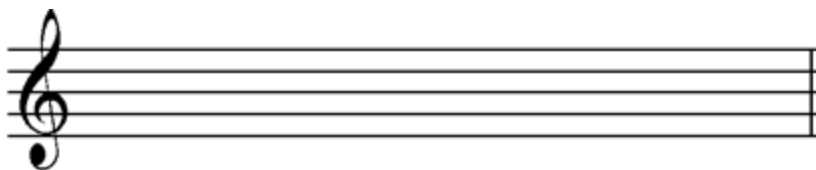
Answer:



(3)

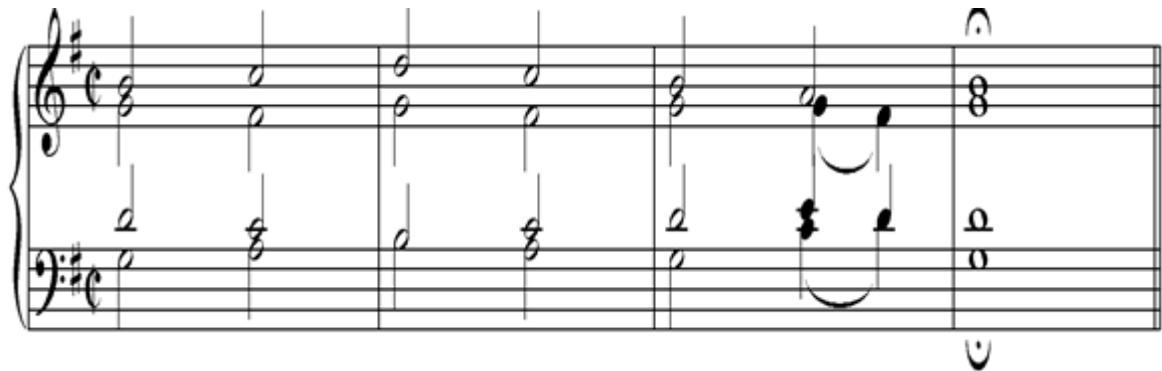
- 1.6 Rewrite bar 7 of Tenor saxophone in simple triple time. Prefix the new time signature.

Answer:



(3)

1.7 Rewrite the following fragment in open score for Soprano, Alto, Tenor and Bass.



Answer:

SOPRANO

ALTO

TENOR

BASS

Four empty vocal staves are provided for the answer. Each staff is labeled on the left: SOPRANO, ALTO, TENOR, and BASS. Each staff begins with a treble clef and a key signature of one sharp (F#). The staves are otherwise blank, intended for the student to write the vocal parts.

(4)
[21]

QUESTION 2

Study the following fragment and answer the questions.

The musical score is in 4/4 time. The treble staff contains the melody, and the bass staff contains the accompaniment. Labels A, B, and C are positioned above the treble staff, each with a bracket pointing to a specific note. Labels E, F, G, H, I, D, and J are positioned below the bass staff, each with a bracket pointing to a specific note or group of notes.

2.1 Identify the non-chordal notes labelled at A – D:

A _____ (1)

B _____ (1)

C _____ (1)

D _____ (1)

2.2 Figure the chords numbered at E, F and I, for example F: IV or D/F, etcetera.

E _____ (1)

F _____ (1)

I _____ (1)

2.3 Describe the chords at G and H (for example major, etcetera).

G _____ (1)

H _____ (1)

2.4 Name the cadence that is indicated by the letter J.

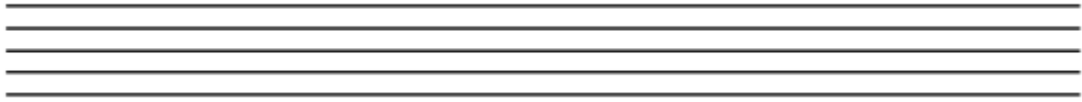
Answer: _____ (1)

[10]

QUESTION 3

3.1 Write the descending melodic minor scale where the lowered leading note is E-FLAT, without key signature in the bass clef. Use crotchets.

Answer:



(4)

3.2 Identify the following modes/scales:

3.2.1



Answer: _____ (1)

3.2.2



Answer: _____ (1)

3.2.3



Answer: _____ (1)

3.2.4



Answer: _____ (1)

3.2.5



Answer: _____ (1)

[9]

QUESTION 4

Select ONE of the given opening motifs to complete a twelve bar-melody for the instrument of your choice. Use ABA-form, add dynamics and articulation marks.

4.1 Instrument _____

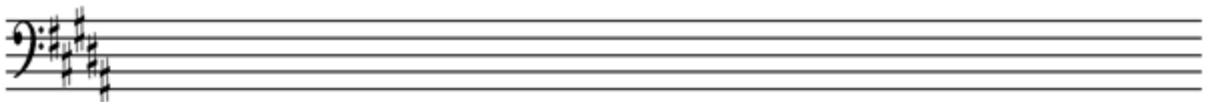
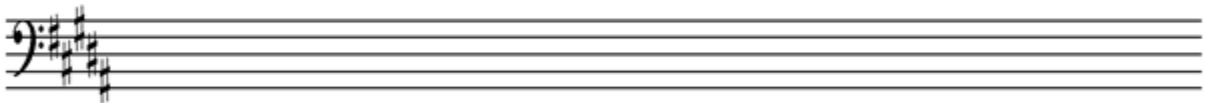
This question will be marked according to the following guidelines:

| DESCRIPTION | MARK ALLOCATION |
|---------------------------|-------------------|
| Choice of instrument | 1 |
| Form and cadential points | 6 (3+3) |
| Musicality | 5 |
| Dynamics and articulation | 2 |
| Correctness of notation | 2 |
| Total | 16 ÷ 2 = 8 |

[8]

OR

4.2 Instrument _____



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 |
| Total | 16 ÷ 2 = 8 |

[8]

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.

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 |

[12]

OR

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

IRVING KAHAL I'LL BE SEEING YOU SAMMY FAIN

The musical score is for the piano accompaniment of 'I'll Be Seeing You'. It is written in 3/4 time and B-flat major. The score is divided into four systems of four measures each. The first system contains measures 1-4, with labels (a) above the first measure and (b) above the second measure. The second system contains measures 5-8. The third system contains measures 9-12, with labels (c) above the first measure and (d) above the second measure. The fourth system contains measures 13-16. A bracket is placed under the final two measures of the piece.

5.2.1 Name the chord symbols at (a) to (d).

- (a) _____ (1)
- (b) _____ (1)
- (c) _____ (1)
- (d) _____ (1)

5.2.2 Complete the piece by adding suitable chords of your choice. You may use dotted minim notes.

(8)
[12]

TOTAL SECTION A: 60

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

In a Cape Town Jazz festival, Swing and Bebop music are being performed. You are asked to compare the two styles so that the audience may know the differences between the two styles.

Compare Swing and Bebop with regard to the following aspects:

| | | | |
|-----|-----------------|-----------------|-----|
| 6.1 | SWING | BEBOP | (2) |
| | Harmony | Harmony | |
| | | | |
| 6.2 | Melody | Melody | (2) |
| | | | |
| | | | |
| 6.3 | Instrumentation | Instrumentation | (2) |
| | | | |
| | | | |
| 6.4 | Tempo | Tempo | (2) |
| | | | |
| | | | |
| 6.5 | Rhythm | Rhythm | (2) |
| | | | |

(2)
[10]

QUESTION 7 ROMANTIC MUSIC

7.1 Discuss the fourth movement of Brahms' symphony no. 4 in E minor op.98.

Your discussion must be based on the following aspects:

7.1.1 FORM

(3)

7.1.2 TEXTURE

(3)

7.1.3 HARMONY

(3)

7.1.4 DYNAMICS

(3)

QUESTION 8 20th CENTURY MUSIC

8.1 Define ONE of the musical styles below:

8.1.1 Impressionism

OR

8.1.2 Neoclassicism

OR

8.1.3 Musical Theatre

Selection _____

(2)

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

Selection _____

(4)
[6]

QUESTION 9 INTERNATIONAL POPULAR MUSIC

In January 2012 you attended a concert in Bloemfontein. The best of international pop musicians performed at the Loch Logan Rose Garden. One of the following artists'/groups' songs you have studied was performed by a different artist/group. Imagine and describe the details of this performance.

- 9.1 Girl/Boy bands
- 9.2 Brit pop
- 9.3 Heavy metal
- 9.4 R&B pop
- 9.5 Glam rock

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

Selection _____

QUESTION 13 MUSIC INDUSTRY

List any FOUR functions of SAMRO.

[4]

QUESTION 14 SOUTH AFRICAN NATIONAL ANTHEM

Who are the writers of the lyrics of the National Anthem?

[3]

TOTAL SECTION B: 65

GRAND TOTAL: 125

ROUGH WORK

