



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2013

MUSIC P1

SURNAME: _____

NAME: _____

MARKS: 125

TIME: 3 hours



* M U S D M 1 *

This question paper consists of 16 pages including 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 the question paper.
3. SECTION B must be answered in the ANSWER BOOK provided.
4. Number the questions correctly according to the numbering system used in this question paper.
5. The last paper of this question paper is manuscript paper intended for rough work. The candidate may remove it.

SECTION A: THEORY OF MUSIC

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

QUESTION 1

The extract below is taken from the 2nd movement of Carl Nielsen's Violin concerto. Study it carefully and answer the questions that follow.

Violin Concerto, 2nd movement

Carl Nielsen

a tempo (poco adagio), ma tranquillo

Bassoon 1

Bassoon 2

Horn in F
2
3

Violin solo



6

Bsn.

Bsn.

Hn.

Hn.

Vln. solo

Vln. 1

Vln. 2

Viola

Db.

pizz. mp

pizz. mp (a)

pizz. mp

mp

10

Vln. solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

(b)

(c)

14

Bsn.

Bsn.

Hn. 1
2

Vln. solo

Vln. 1

Vln. 2

Vla.

Vc.

Db.

rall.

a tempo

rall.

a tempo

rall.

a tempo

arco

pp

arco

pp

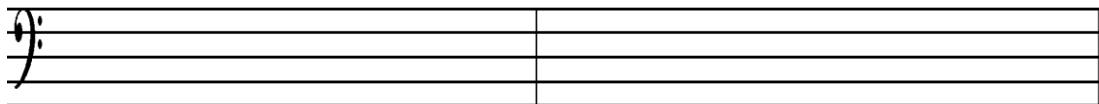
arco

pp

pp

(d)

- 1.1 Rewrite bars 12 and 13 of the cello part enharmonically without the key signature.



(2)

- 1.2 Identify the intervals marked (a), (b), (c) and (d).

(a) _____

(b) _____

(c) _____

(d) _____ (2)

- 1.3 In which bar does an example of syncopation in the violin solo part occur and briefly explain why it is syncopation?

Bar number: _____

Reason: _____

_____ (2)

- 1.4 Use the given clefs to write the parts for horns in bars 3 to 5 as they would sound at concert pitch. Insert the correct key signature.

1
2
Horns
3
4

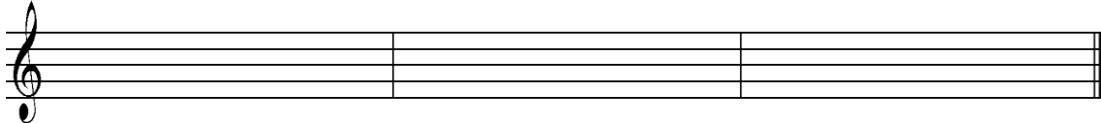
(4)

- 1.5 Rewrite bars 7, 14 and 15 of the violin solo part into a suitable compound time.

bar 7

bar 14

bar 15



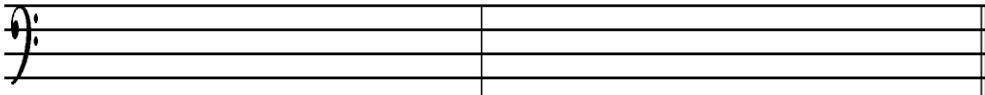
(4)

- 1.6 Name ONE diatonic scale in which the notes of bar 10 can be found.

(1)

- 1.7 Rewrite bars 15 and 16 of the 1st bassoon part by doubling the notes and rests. Insert the new time signature.

Bassoon 1



(3)

- 1.8 Identify the character and position of the chord formed in bar 11, beat 4. e.g. Diminished, 1st inversion.

Character:

Position:

(1)

[19]

QUESTION 2

Study the fragment *I was Glad* by Boyce and answer the questions that follow.

Doh is D

SOPRANO

ALTO

TENOR

BASS

- 2.1 Supply the missing staff notation of bars 1 – 4 of the soprano voice according to the given solfa notation. (4)
- 2.2 Write the corresponding solfa notation, according to the given staff notation of the alto voice. Write your answer on the given line below the alto voice. (4)
- 2.3 Write the French time names of bars 1 and 2 of the soprano voice.

Bar 1: _____

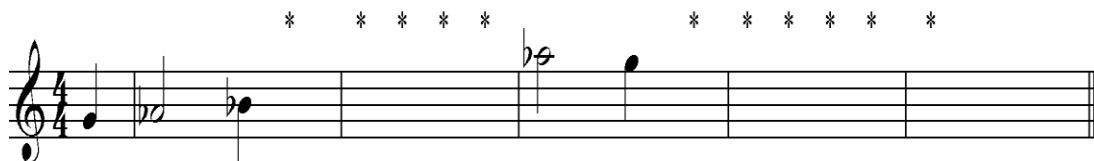
Bar 2: _____

(2)
[10]

QUESTION 3

Answer the following questions regarding scales and modes.

- 3.1 Add a note below each * to form a major scale. Do not use a key signature and indicate all semitones.



(4)

- 3.2 Identify on which type of scale or mode each of the following extracts is based.

(a)



(b)



(c)



(d)



(e)

**Answer:**

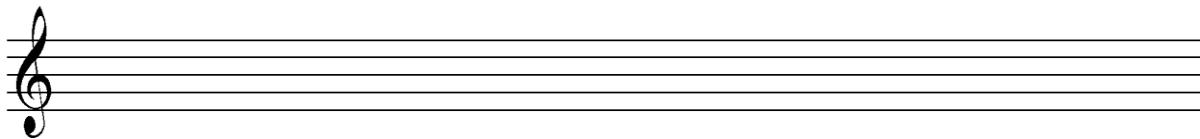
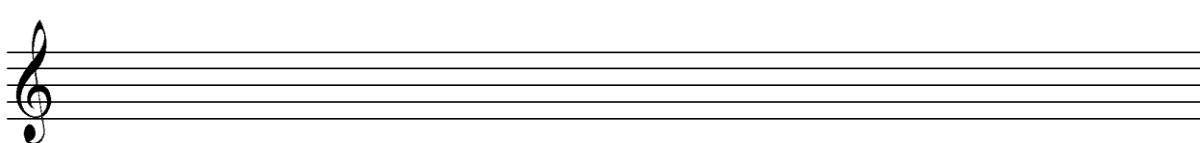
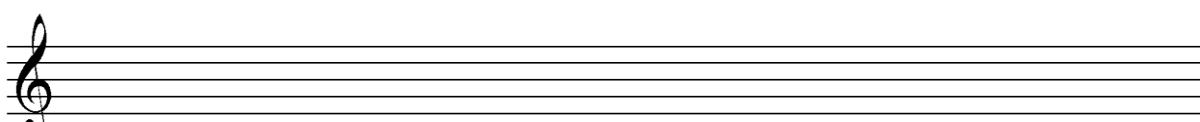
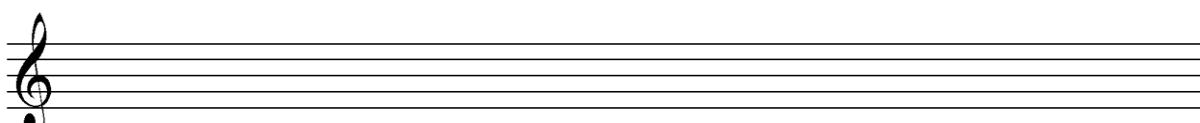
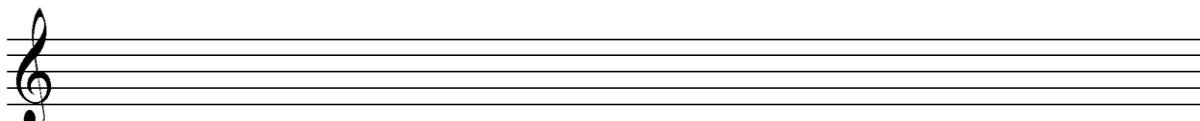
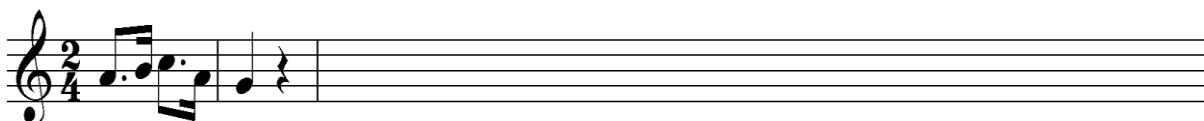
(a)	
(b)	
(c)	
(d)	
(e)	

(5)
[9]

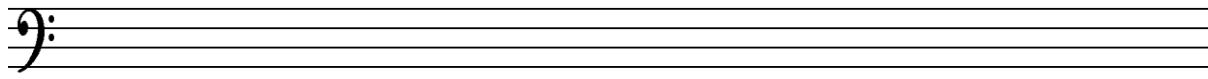
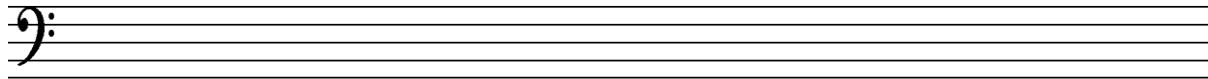
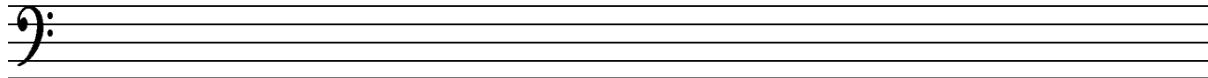
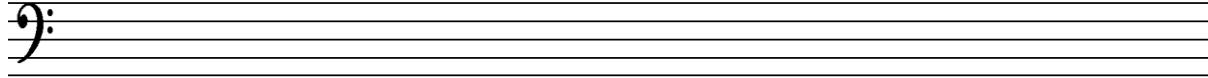
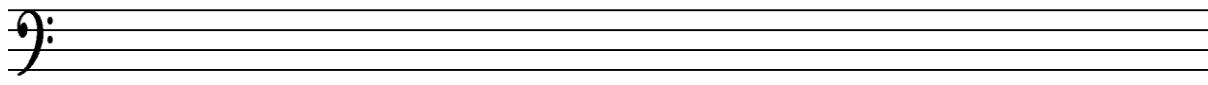
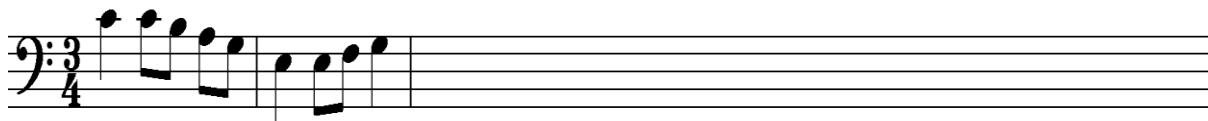
QUESTION 4

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

Instrument: _____

**[10]****OR**

Instrument: _____



[10]

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

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

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness	6	
Choice of chords/musicality	6	
TOTAL	12	[12]

OR

- 5.2 Study the extract below from *Rock-A-Bye Your baby* by Jean Schwartz and follow the instructions.

- 5.2.1 Name the chord symbols at (a), (b) and (c), (for example B7/A, et cetera).

(a) _____

(b) _____

(c) _____

(3)

5.2.2 Complete the score by adding suitable chords of your choice.

ROCK - A -BYE YOUR BABY (WITH A DIXIE MELODY)

Sam M. Lewis & Joe Young

Moderately

Jean Schwartz

C Bm Am (a)

7 G7/D (b)

10 G7

13 D F/C

17 (c)

(9)
[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

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

QUESTION 6: JAZZ

Compare any TWO Jazz styles (except African Jazz) that you have studied by referring to the following criteria:

- Origin
- Tone colour
- Rhythm
- Melody
- Composer/Performer

[10]

QUESTION 7: ROMANTIC MUSIC

- 7.1 What Romantic characteristics are evident in the 4th movement of Brahms' *Symphony no. 4 in E minor*? (7)
- 7.2 Choose ONE of the Romantic compositions below and answer the questions that follow.
- Frederic Chopin: *Polonaise in A flat major, op.53*
 - Franz Schubert: *Erlkönig*
 - Giacomo Puccini: *La Bohème* (Act 1: Scene between Rodolfo and Mimi – excluding the arias of Rodolfo and Mimi)
 - Felix Mendelssohn: *Violin Concerto in E minor, first movement, op.64*
 - Bedrich Smetana: *The Moldau*
- 7.2.1 Give a brief definition of the genre. (2)
- 7.2.2 Write programme notes on the chosen genre in QUESTION 7.2.1 for a concert. Make sure that your writing style is concise and that it enables the listener to aurally relate to what you have written. (8)

[17]

QUESTION 8: INTERNATIONAL POPULAR MUSIC

- 8.1 Give a brief definition of ONE of the following styles.
- Heavy Metal
 - Rhythm & Blues Pop
 - Glam Rock
 - Brit Pop
 - Girl/Boy Bands
- (3)
- 8.2 Name a representative artist/band of your chosen style in QUESTION 8.1 and mention what his/her/their contribution to this style was. (3)

[6]

QUESTION 9: SOUTH AFRICAN CHORAL MUSIC

Choose ONE of the choral works below and answer the questions that follow.

- *Monna e motenya*
- *Plea from Africa*
- *Gabi, Gabi*

- | | | |
|-----|---|-----|
| 9.1 | Name the composer. | (1) |
| 9.2 | What unifying elements are evident in this choral work? | (2) |
| 9.3 | What is the form of the work? | (1) |
| 9.4 | Discuss the tonality and use of harmony in the work. | (3) |
- [7]**

QUESTION 10: SOUTH AFRICAN TRADITIONAL MUSIC

Answer EITHER QUESTION 10.1 OR 10.2 OR 10.3.

- 10.1 Kwaito:

- | | | |
|--------|--------------------------------------|-----|
| 10.1.1 | Discuss the musical style of Kwaito. | (7) |
| 10.1.2 | When and where did Kwaito originate? | (2) |
| 10.1.3 | What message does Kwaito convey? | (2) |

OR

- 10.2 Music for social occasions:

- | | | |
|--------|--|------|
| 10.2.1 | You attended an African traditional ceremony which, as usual, includes an abundance of instrument playing, singing and dancing. Write an article for a journal that highlights the musical features of African music heard at this traditional ceremony. | (11) |
|--------|--|------|

OR

- 10.3 Moppies and Ghomma songs:

- | | | |
|--------|--|-----|
| 10.3.1 | Discuss the musical style of Moppies and Ghomma songs. | (7) |
| 10.3.2 | When and where did Moppies and Ghomma songs originate? | (2) |
| 10.3.3 | Name an example of ONE song. | (2) |
- [11]**

QUESTION 11: SOUTH AFRICAN COMPOSERS

Write a paragraph on the musical style of ONE of the following composers. Refer to at least FOUR works by the composer.

- Mzilikazi Khumalo
- Niel van der Watt
- S.J. Khosa

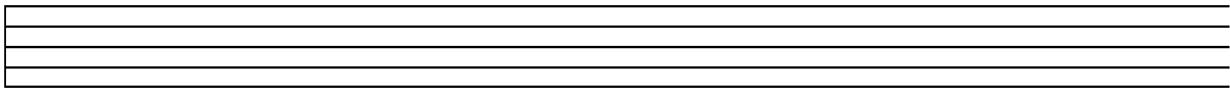
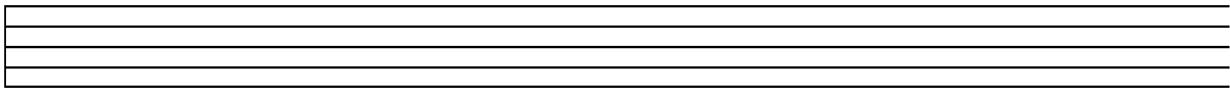
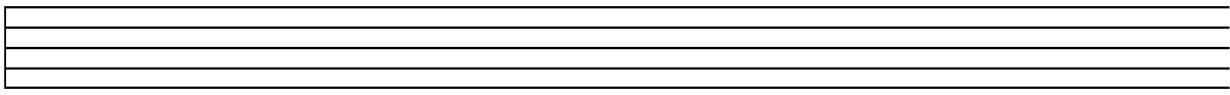
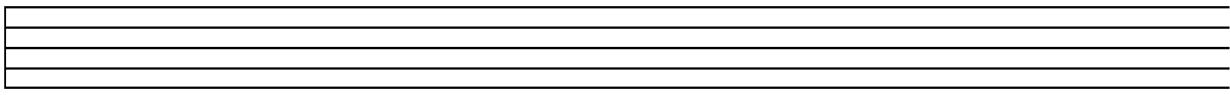
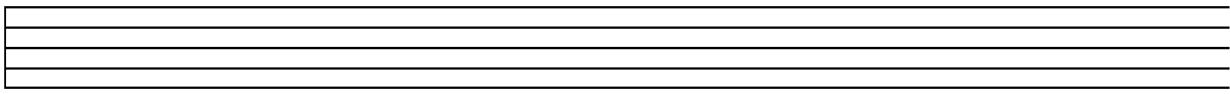
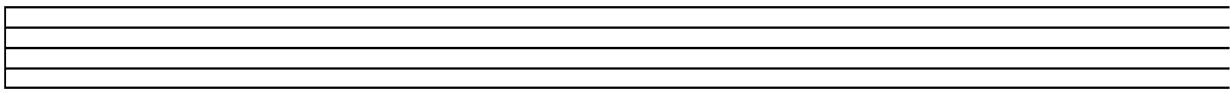
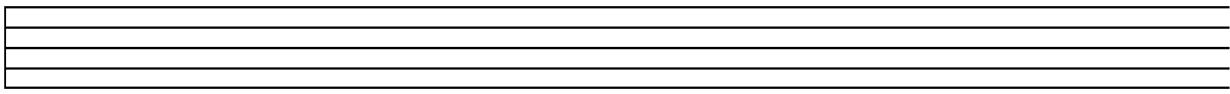
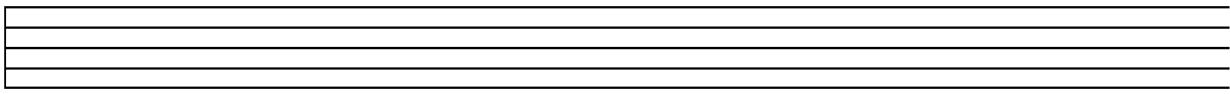
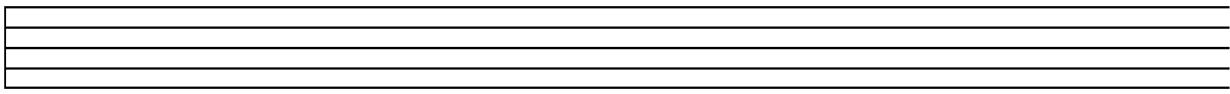
[9]**QUESTION 12: MUSIC INDUSTRY**

You have composed a song that is being played on one of the radio channels to advertise a certain type of cellphone. Briefly explain the steps that the company had to take to prevent you from taking legal steps against them.

[5]

TOTAL SECTION B: **65**
GRAND TOTAL: **125**

ROUGH WORK SHEET



ROFWERK

TOTAL AFDELING B: 65 **GROOTOTTAL:** 125

[5] [5] te verhoed dat jy regstappe teen hulle neem.
Jy het 'n liedjie wat op een van die radio kanale gespeel word om 'n selfoon te
adverteer geskryf. Beskryf kortlik die stappe wat die maatskappy moes neem om

VRAAG 12: MUSIEKBEDRYF

- [9] [9]
- Mzilikazi Khumalo
 - Niel van der Watt
 - S.J. Khosa

Verwys na ten minste VIER werke deur die komponis.
Skryf 'n paragraaf oor die musiekstyl van EEN van die volgende komponiste.

VRAAG 11: SUID-AFRIKAANSE KOMPONISTE

- [11] 10.3.3 Noem EEN voorbeel van 'n liedjie.
(2)
- 10.3.2 Waar en wanneer het Moppies en Ghomma-liedjies ontstaan?
(2)
- 10.3.1 Bespreek die musiekstyl van Moppies en Ghomma-liedjies.
(7)
- 10.3 Moppies en Ghomma-liedjies:
OF

- 10.2.1 Jy het 'n tradisionele Afrika-seremonie wat soos gewoonlik die speel van instrumente, sing en dans bevat, bygewoon. Skryf 'n artikel vir 'n joernal wat die musiekenskappe van Afrika-musiek wat by hierdie seremonie gehoor is, na vore bring.
(11)
- 10.2 Muisiek vir sosiale geleenthede:
OF

- 10.1.3 Watteer boodskap dra Kwaito oor?
(2)
- 10.1.2 Waar en wanneer het Kwaito ontstaan?
(2)
- 10.1.1 Bespreek die musiekstyl van Kwaito.
(7)
- 10.1 Kwaito:
Benantwoord OF VRAG 10.1 OF 10.2 OF 10.3.

VRAG 10: SUID-AFRIKAANSE TRADISIONELE MUISIEK

- 9.4 Bespreek die tonaliteit en die gebruik van harmonie in die werk.
(3)
- 9.3 Wat is die vorm van die werk?
(1)
- 9.2 Watteer verenigende elemente is duidelik in hierdie koorstuk?
(2)
- 9.1 Noem die komponis.
(1)
- Moluna e motenyā
 - Plea from Africa
 - Gabi, Gabi

Kies EEN van die onderskeude koorwerke en beantwoord die vrae wat volg.

VRAG 9: SUID-AFRIKAANSE KOORMUSIC

[6]

(3)

- VRAG 8.1 en geel sy/haar/hul bydrae tot die styl.
Noem 'n verteenwoordigende kunstenaar/groep van jou gekose styl in

(3)

- Gir/Boy Bands
- Brit Pop
- Glam Rock
- Rhythm & Blues Pop
- Heavy Metal

8.1 Gee 'n kort definisie van EN van die volgende musiekstyl.

VRAG 8: INTERNATIONALE POPULERE MUSIEK

[17]

(8)

- luisteraar in staat stel om deur middel van gehoor in verband kan konsept. Mak seker dat jou skryfstyl samewatende is en dat dit die bring wat jy geskryf het.
- 7.2.2 Skryf programnotas oor die gekose genre in VRAG 7.2.1 vir 'n

(2)

7.2.1 Gee 'n kort definisie van die genre.

- Bedrich Smetana: Die Moldau
- Felix Mendelssohn: Vioolkonsert in E-mineur, eerste beweging, op.64
- Milmi - uitsluitend die arias van Rodolfo en Milmi
- Giacomo Puccini: La Bohème (Bedryf 1: Toneel tussen Rodolfo en Franz Schubert: Erlkönig
- Frederic Chopin: Polonaise in A-mol majeur, op.53

7.2 Kies EN van die onderskeude Romantiese komposisies en beantwoord die vrae wat volg.

(7)

7.1 Watte Romantiese elenskappe is duidelik in die 4de beweging van Brahms se 4de Symfonie in E mineur?

VRAG 7: ROMANTIESE MUSIEK

[10]

- Komponis/Kunstenaar
- Melodie
- Ritme
- Toonkleur
- Oorspronk

Vergeleky enige TWE jazz-styl (behalwe Afrika-jazz) wat jy bestudeer het deur na die volgende kriterium te verwys:

VRAG 6: JAZZ

Beantwoord die vrae in die afdeeling in die ANTWOORDEBOEK wat voorstaan word.

AFDELING B: ALGEMENE MUSIEKKENNSIS

TOTAL AFDELING A: 60

[12]

(9)

17

(c)

13 D

F/C

10

G⁷

7

G⁷/D

(q)

4

C Bm Am (a)

Moderately

Sam M. Lewis & Joe Young
Jean Schivartz

ROCK - A-BYE YOUR BABY
(WITH A DIXIE MELODY)

5.2.2. Voltooï die partituer der gepastre akkoorde van jou keuse by te voeg.

- (3) _____ (c)
 _____ (b)
 _____ (a)
- 5.2.1 Noem die akkoordsimbole by (a), (b) en (c), (bv. B7/A, ensvoorts).
 5.2 Bestudeer die onderstaande uitreksel uit Rock-A-Bye Your baby deur Jean Schwartz en volg die instruksies.

[12]

BESKRYWING	PUNTEOEKENNING	KANDIDAT SE PUNTE		OF
Korrektheid	6			TOTAL
Keuse van akkoorde/musikaliteit	6			12

Die harmoniserings sal volgens die volgende riglyne nagesien word:

- 5.1 Voltooï die volgende vierstemmige harmonisering deur gesigte akkoarde by te voeg.

Beantwoord OF VRAG 5.1 OF VRAG 5.2.

VRAG 5

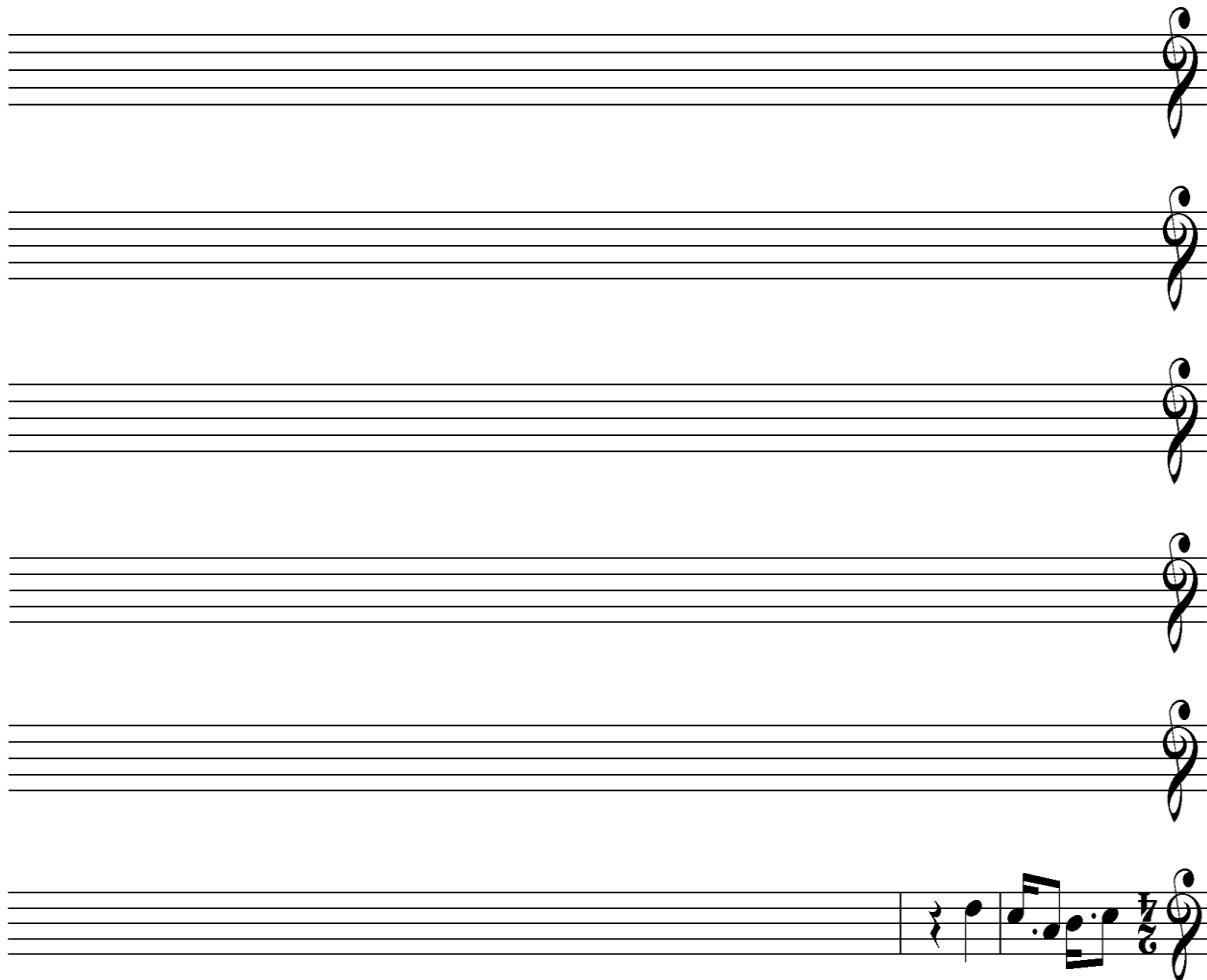
[10]

Blank musical staff paper with five staves, each starting with a clef and a '6' time signature.

Instrument:

[10]

OF



Instrument:

Kies enige EEN van die onderstaande motiewe om 'n twaalf-maat-melodie in ABA-vorm die voltooi. Voeg dinamiek en artikulasietekens by.

VRAAG 4

[9]

(5)

	(e)
	(p)
	(c)
	(b)
	(a)

Antwoord:



- 3.2 Identificeer die type toonleer of modus waarop elk van die volgende fragmente gebaseer is.

(4)



- 3.1 Voeg 'n noot onder elke * om 'n majeurtoonleer te vorm, sonder 'n toonsortteken en dui alle halftone.

Beantwoord die volgende vrae aangename toonleere en modusse.

VRAG 3

[10]
(2)

Maat 2:
Maat 1:

2.3 Skryf die Franse tydname van maat 1 en 2 van die sopraansysteem.

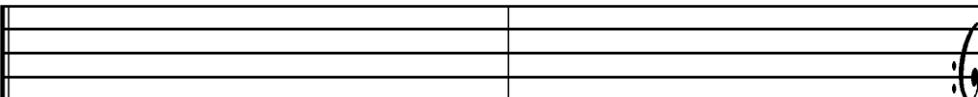
- (4) 2.2 Skryf die ooreenstemmende tonika-solfa notasie, volgens die gegewe balknotasie van die alt-stem. Skryf jou antwoord op die gevraagdelyn onder die alt-stem neer.
2.1 Verskaf die ontbrekende balknotasie van mate 1 – 4 van die sopraan-stem volgens die gegewe tonika-solfa notasie.

Doch is D

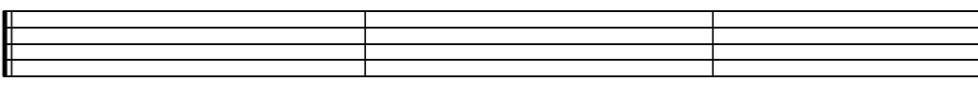
Bestudeer die fragment / was Glad deur Boyce en beantwoord die vrae wat volg.

VRAAG 2

- 1.8 Karakter: _____ Posisie: _____
Identifiseer die karakter en posisie van die akkoord wat in mat 11, matslag 4 gevorm word bv. Verminderde 1ste omkering.

(3) 

1.7 Herskryf mate 15 en 16 van die 1ste fagotparty (bassoon) deur die note en rustekens te verdubbel. Voeg die nuwe tydmatteken by.
(1) _____

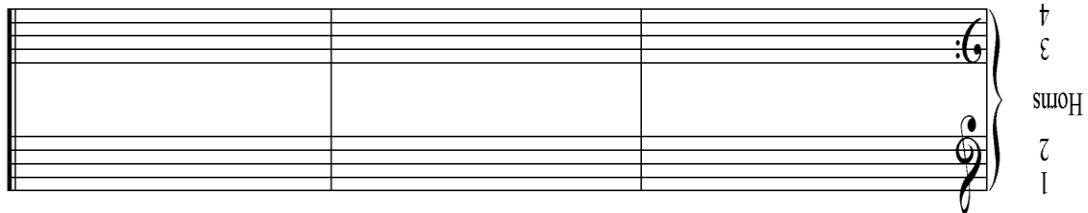
1.6 Noem EEN diatoniese toonleer waarin die note van mat 10 gevind kan word.


(4) 

bar 7 bar 14 bar 15
Herskryf mate 7, 14 en 15 van die solo-viool party in 'n gepaste samgestelde tydmaat.

1.5 

(4)



toonsoortteken by.

1.4 Gebruk die gegewe sluitels om die partye vir die horns (horns) in mat 3 tot 5, soos dit teen konsersteming sal klink, te skryf. Voeg die korrekte

mat

(2)

Rede:

Matnommer:

1.3 In watte mat kom 'n voorbeeld van sinkopasie kortlikeks in die solo viool-party voor en verduidelik kortlikeks waarom dit sinkopasie is?

mat

(2)

(d)

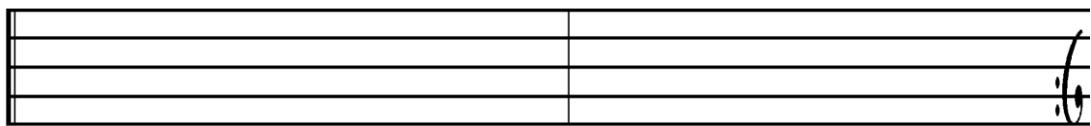
(c)

(b)

(a)

1.2 Identifiseer die intervalle gemerk (a), (b), (c) en (d).

(2)



toonsoortteken.

1.1 Herskryf mate 12 en 13 van die tiello-party enharmonies, sonder die

mate

Musik VI

(SEPTEMBER 2013)

4

14

Db.
Vc.
Vla.
Vm. 2
Vm. 1
Vm. solo
Hn. 2
Bsn.
Bsn.

pp
arco
pp
arco
pp
a tempo
rall.
a tempo
rall.
a tempo
rall.
a tempo
rall.

(p)

15

Db.
Vc.
Vla.
Vm. 2
Vm. 1
Vm. solo

(c)
(d)

16

du

6

=

a tempo (poco adagio), ma tranquillo
Carl Nielsen

Violin Concerto, 2nd movement

Carl Nielsen

Die onderstaande uittreksel is die uit 2de beweging van Carl Nielsen se vioolconcerto genoem. Bestudeer dit so gryvuldig en beantwoord die vrae wat daarop volg.

VRAG 1

Beantwoord VRAG 1, 2, 3, 4 en dan OF VRAG 5.1 OF VRAG 5.2.

AFDELING A: MUSIKTEORIE

1. Hierdie vraestel bestaan uit TWEE afdeilings, naamlik AFDELING A en AFDELING B.
2. AFDELING A moet slegs in potlood beantwoord word in die spasies wat op die vraestel voorstaan word.
3. AFDELING B moet in die ANTWOORDEBOEK beantwoord word.
4. Nommer die vroeë volgends die nommeringstelsel wat in hierdie vraestel gebruik word.
5. Die laaste bladsy van hierdie vraestel bestaan uit manuskriptpapier wat vir rofwerk bedoel is. Dit mag deur die kandidaat verwyder word.

INSTRUKSIES EN INLIGTING

Hierdie vraestel bestaan uit 16 bladsye insluitend 1 rofwerk-bladsy.



TYD: 3 uur

PUNTE: 125

NAM:

VAN:

MUSIEK V1

SEPTEMBER 2013

GRAAD 12

SENIOR CERTIFIKAAT
NATIONALE

EDUCATION
PROVINCE OF THE
EASTERN CAPE

