



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2014

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 125

TIME: 3 hours

This question paper consists of 15 pages and 1 page of manuscript paper.



★ M U S D M 1 ★

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EASTERN CAPE

Please turn over

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. You may remove it.
6. You 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	18		
2	17		
3.1 or 3.2	10		
4 or 5	15		
SUBTOTAL	60		
SECTION B			
6	8		
7	12		
8	5		
9	5		
10	7		
11	8		
12	8		
13	7		
14	5		
SUBTOTAL	65		
GRAND TOTAL	125		



SECTION A: THEORY OF MUSIC**90 MINUTES**

Answer **QUESTIONS 1, 2, 3 (3.1 OR 3.2)** and **EITHER QUESTION 4 OR QUESTION 5.**

QUESTION 1 (Suggested time allocation: 20 minutes)

Study the extract from *Caro Mio Ben* by F Giordani and answer the questions that follow.

Caro Mio Ben
(Extract / Uittreksel)

F Giordani

Question / Vraag 1.8

Ca - ro mio ben cre - d' mi al - men sen - sa di

(a) (b)

mp

Question / Vraag 1.3

3

(x)

te lan - guisce il cor. — Ca - ro mio ben sen - sa di

(c) (d)

f mf

7

(y)

te — lan - guisce il cor.

(e) (z) (f)

Question / Vraag 1.4

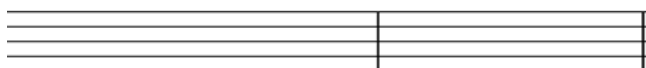
- 1.1 This song is in D major. Does the piece contain a modulation to the relative minor? Motivate your answer.
Yes/No: _____
Motivation: _____ (2)
- 1.2 Explain the function of the G[#] in bar 3.
_____ (1)
- 1.3 Figure the chord progression and name the cadence in bars 1³–2².
_____ (2)
- 1.4 Figure the chord progression and name the cadence in bars 9³–10².
_____ (2)
- 1.5 Figure the chords marked (a)–(f). Name the chord and position in each case, for example I_b, I⁶ or A/C[#].
(a) D: _____
(b) D: _____
(c) D: _____
(d) D: _____
(e) D: _____
(f) D: _____ (6)
- 1.6 Identify the non-chordal notes (x), (y) and (z).
(x) _____
(y) _____
(z) _____ (3)
- 1.7 Circle ONE example of melisma in the vocal part. (1)
- 1.8 Identify the musical device (compositional technique) used in the vocal part of bars 0³–2².
_____ (1)

[18]

QUESTION 2 (Suggested time allocation: 15 minutes)

Answer the following questions on the theory of music:

- 2.1 Transcribe the melody below in the tenor clef at the same pitch.



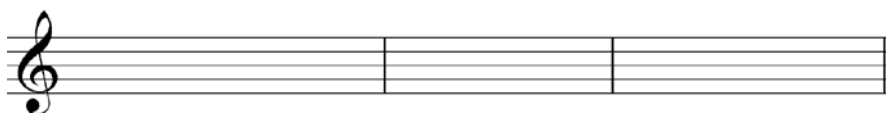
(3)

- 2.2 Transpose the melody below for B^b trumpet (a major 2nd higher). Insert the new key signature.



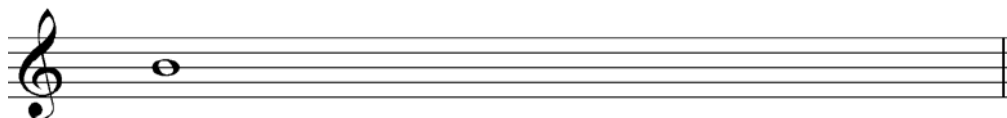
(3)

- 2.3 Rewrite the melody below in a compound time signature so that it sounds the same. Insert the new time signature.



(3)

- 2.4 Write a pentatonic scale on the given note using semibreves (whole notes).



(2)

2.5 Identify the following intervals:



(2)

2.6 Write the following triads on the given notes as instructed. Use semibreves.



Major triad
in second inversion

Minor triad
in first inversion

(2)

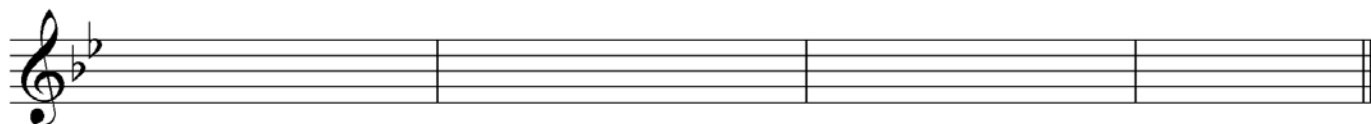
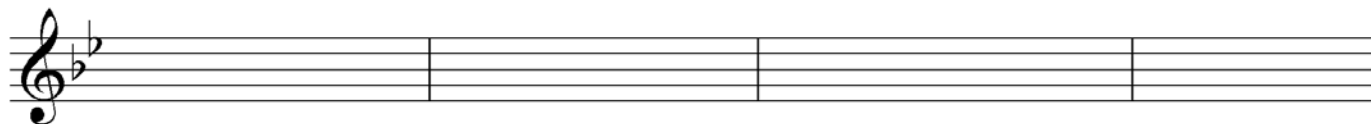
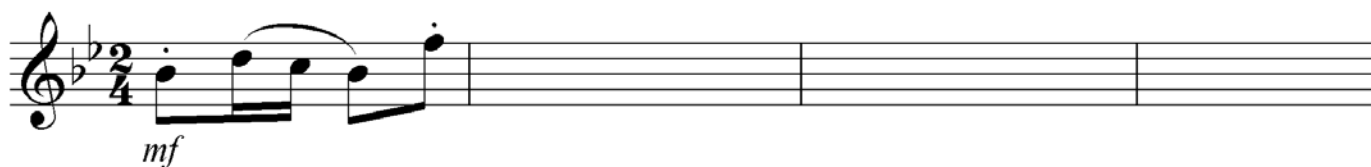
2.7 Insert the correct time signatures for the following extracts:

(2)
[17]

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

QUESTION 3 (Suggested time allocation: 25 minutes)

- 3.1 Use the opening motif below to complete a twelve-bar melody in ABA form. Add dynamic and articulation marks.



The melody will be marked according to the following guidelines:

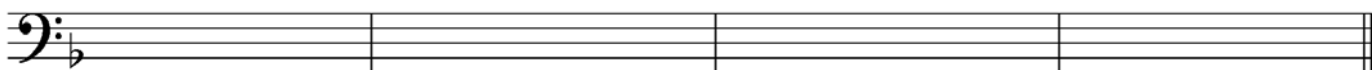
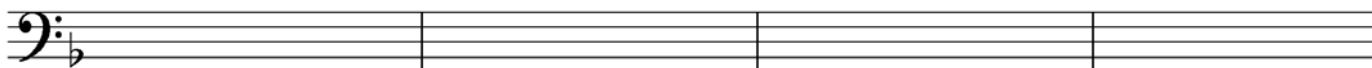
DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	3	
Musicality: melodic shape and climax	4	
Dynamics and articulation	1	
Correct notation: note stems, beats per bar, accidentals, spacing	2	
TOTAL	10	

[10]

OR



- 3.2 Use the opening motif below to complete a twelve-bar melody in ABA form. Add dynamic and articulation marks.



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	3	
Musicality: melodic shape and climax	4	
Dynamics and articulation	1	
Correct notation: note stems, beats per bar, accidentals, spacing	2	
TOTAL	10	

[10]

Answer EITHER QUESTION 4 OR QUESTION 5.

QUESTION 4 (Suggested time allocation: 30 minutes)

Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. You will be credited for the creative use of non-chordal notes.



The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correctness: doubling, spacing, voice-leading, parallel movement, et cetera	14	
Choice of chords: progression, cadences	12	
General impression: creativity, non-chordal notes	4	
TOTAL	30 ÷ 2 = 15	

[15]

OR

QUESTION 5 (Suggested time allocation: 30 minutes)

Complete the piano piece, *Waltz Goodbye*, in the style of the given material by adding suitable chords in the empty bars.

Waltz Goodbye

Waltz swing

The piece will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of appropriate chords, accidentals	16	
Correctness: rhythm, note stems, chord voicing	8	
General impression: creativity, articulation	6	
TOTAL	30 ÷ 2 = 15	

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE**90 MINUTES****Answer the questions in this section in the ANSWER BOOK.****QUESTION 6**

Indicate whether the following statements about the fourth movement of Brahms' *Symphony No. 4 in E minor* are TRUE or FALSE. Correct the statement if it is FALSE, for example:

Statement: Brahms was an Italian composer.

Answer: False. Brahms was a **German** composer.

- | | | |
|-----|--|------------|
| 6.1 | Brahms borrowed the theme of this movement from Bach's <i>Oratorio No. 150</i> . | (1) |
| 6.2 | The work is in sonata form. | (1) |
| 6.3 | The opening theme consists of a solemn eight-note melody. | (1) |
| 6.4 | The tempo and mood can be described as 'Allegro energico e passionato'. | (1) |
| 6.5 | The variations in this movement display different moods. | (1) |
| 6.6 | The eight-bar theme is first introduced by strings and woodwind instruments. | (1) |
| 6.7 | Most of the variations of the B section are in major keys. | (1) |
| 6.8 | At the end of the Coda section the orchestra plays pianissimo. | (1) |
| | | [8] |

QUESTION 7

Compare *ragtime* and *blues* with regard to the following THREE elements:

- | | | |
|--------------------|---------|-------------|
| • Melody | (2 x 2) | (4) |
| • Rhythm and metre | (2 x 2) | (4) |
| • Form | (2 x 2) | (4) |
| | | [12] |



QUESTION 8

Read the following statements (8.1–8.25) about the Romantic works listed below.

- Chopin: *Polonaise in A^b major Op. 53*
- Schubert: *Der Erlkönig*
- Puccini: *La Bohème*
- Mendelssohn: *Violin Concerto in E minor Op. 64, first movement*
- Smetana: *The Moldau*

Write down the Romantic work of your choice from above, followed by the numbers only of the FIVE most appropriate statements applicable to the work.

Example: Schumann – *Piano Concerto in A minor*: 8.26, 8.27, et cetera.

- 8.1 The text of this work was written by Goethe.
- 8.2 The text of this work is based on a novel by Henri Murger.
- 8.3 The work was inspired by strong feelings of nationalism.
- 8.4 This work gives the performer the opportunity to display virtuosic playing.
- 8.5 In the work musical dialogue alternates between speech-like and melodic phrases.
- 8.6 This work is based on a stately processional dance.
- 8.7 The work is unified by a prominent motif which occurs in all the musical sections.
- 8.8 In this work a poet, painter, philosopher and musician are portrayed as friends.
- 8.9 The work opens in compound duple metre.
- 8.10 The work has an optimistic mood contrary to the composer's anguish and despair.
- 8.11 This work is in sonata form.
- 8.12 The work is programmatic in character.
- 8.13 The work begins in triple metre.
- 8.14 A repeated triplet rhythm forms an integral part of this work.
- 8.15 The theme is presented in thirds in the higher register and the accompaniment in the bass has a wide range.
- 8.16 This work radiates the elegance and balance of the composer's personality.
- 8.17 The three movements of this work are played without pause.
- 8.18 *Che gelida manina* ('How cold your little hand is') is one of the solos in this work.
- 8.19 The march-like melody in the B section is accompanied by rapid octaves in the lower register.
- 8.20 The work is the result of inspiration by the musicianship of the concertmaster, Ferdinand David.
- 8.21 The work has a literary text of high dramatic quality.
- 8.22 Different registers of the voice are used to interpret the text.
- 8.23 The work is in ternary form.
- 8.24 This work ends with a dramatic recitative.
- 8.25 The work is in through-composed form.

[5]

QUESTION 9

Choose ONE of the music examples, (a), (b) or (c), below and answer the questions that follow.

(a)



(b)

Lento



(c)

Moderately



9.1 Write down the letter of your choice in the ANSWER BOOK and name the work and the composer of your chosen example, for example:

(d) *The Magic Flute* – WA Mozart.

(1)

9.2 Define the genre of your chosen example.

(2)

9.3 Motivate why the work is a good example of the genre.

(2)

[5]**QUESTION 10**

State the role that each of the following persons played in the creation of the South African National Anthem.

10.1 J Zaidel-Rudolph

(2)

10.2 ML de Villiers

(1)

10.3 E Sontonga

(1)

10.4 CJ Langenhoven

(1)

10.5 M Khumalo

(2)

[7]

QUESTION 11

Choose ONE of the works by a South African composer below that you have studied and answer the questions that follow.

- *Liedwerk van Klip* **OR**
- *Ushaka KaSenzangakhona* **OR**
- *Famban' Kahle*

- 11.1 Name the composer and the genre of the work. (2)
- 11.2 In which year was the composer born? (1)
- 11.3 Name ONE other work by the composer. (1)
- 11.4 Write down FOUR general style characteristics of the music of the composer. (4)
- [8]**

QUESTION 12

Choose ONE of the following international popular artists/styles which you have studied:

- Heavy metal: Metallica
- R&B: Michael Jackson
- Glam rock: David Bowie
- Brit pop: Oasis
- Girl band: Spice Girls
- Boy band: Westlife

Write a short essay in which you refer to the style characteristics and the artist's/band's contribution to the style.

[8]

QUESTION 13

Write a paragraph on ONE of the choral works (*Plea from Africa* **OR** *Gabi Gabi* **OR** *Monna e Motenya*) which you have studied.

Include the following:

- Name and composer of the chosen work
- Meaning of the text
- Style characteristics
- Form

[7]

QUESTION 14

You have studied kwaito **OR** music for social occasions **OR** moppies and ghoema songs.

Name FIVE instruments that you associate with ONE of these types of music. **[5]**

TOTAL SECTION B: 65
GRAND TOTAL: 125



Handwriting practice lines consisting of 15 sets of four horizontal lines each, providing a guide for letter height and placement.

Handwriting practice lines consisting of 12 sets of four horizontal lines each, providing a guide for letter height and placement.



VRAAG 11

Kies EEN van die werke deur 'n Suid Afrikaanse komponis hieronder wat jy bestudeer het en beantwoord die vrae wat volg.

- *Liedwerk van Klip* OF
- *Ushaka Kasenzangakhona* OF
- *Famban' Kahle*

11.1 Noem die komponis en die genre van die werk. (2)

11.2 In watter jaar is die komponis gebore? (1)

11.3 Noem EEN ander werk van die komponis. (1)

11.4 Skryf VIER algemene stylkenmerke van die musiek van die komponis neer. (4)

[8]

VRAAG 12

Kies EEN van die volgende internasionale populêre kunstenaars/style wat jy bestudeer het:

- Heavy metal: Metallica
- R&B: Michael Jackson
- Glam rock: David Bowie
- Brit pop: Oasis
- Girl band: Spice Girls
- Boy band: Westlife

Skryf 'n kort opstel waarin jy verwys na die stylkenmerke en die kunstenaar/popgroep se bydrae tot die styl.

[8]

VRAAG 13

Skryf 'n paragraaf oor EEN van die koorwerke (*Plea from Africa* OF *Gabi Gabi* OF *Monna e Motenya*) wat jy bestudeer het.

Sluit die volgende in:

- Naam en komponis van die gekose werk
- Betekenis van die teks
- Stylkenmerke
- Vorm

[7]

VRAAG 14

Jy het kwato OF musiek vir sosiale geleenthede OF moppies en ghomaliédjies bestudeer.

Noem VYF instrumente wat jy met EEN van hierdie tipes musiek assosieer.

[5]

TOTAAL AFDELING B:

65

GROOTTOTAAL:

125



VRAAG 9

Kies EEN van die musiekvoorbeelde, (a), (b) of (c), hieronder en beantwoord die vrae wat volg.

(a)



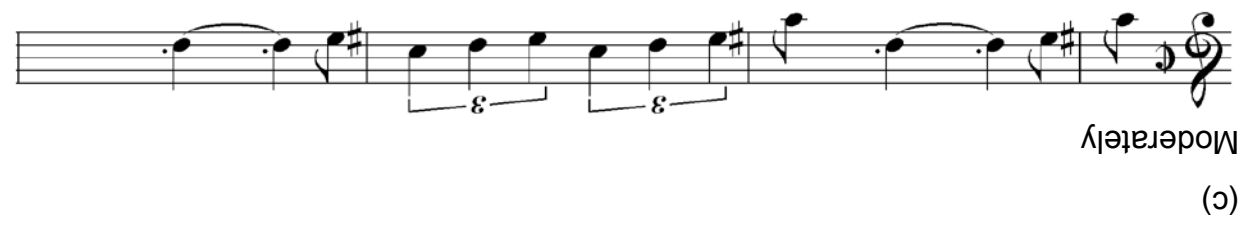
(b)

Lento



(c)

Moderately



9.1 Skryf die letter van jou keuse in die ANTWOORDEBOEK neer en noem die werk en die komponis van die voorbeeld wat jy gekies het, byvoorbeeld: (d) *Die Towerfluit* – WA Mozart.

9.2 Definieer die genre van die voorbeeld wat jy gekies het.

9.3 Motiveer waarom die werk 'n goeie voorbeeld van die genre is.

[5]

VRAAG 10

Verduidelik die rol wat elkeen van die volgende persone in die totstandkoming van Suid-Afrika se Nasionale Volkslied gespeel het.

10.1	J Zaidel-Rudolph	(2)
10.2	ML de Villiers	(1)
10.3	E Sontonga	(1)
10.4	CJ Langenhoven	(1)
10.5	M Khumalo	(2)

[7]



VRAAG 8

Lees die volgende stellings (8.1–8.25) oor die Romantiese werke in die lys hieronder.

- Chopin: *Polonaise in A♭ majeur Op. 53*
- Schubert: *Der Erlkönig*
- Puccini: *La Bohème*
- Mendelssohn: *Vioolkonserter in E mineur Op. 64, eerste beweging*
- Smetana: *Die Moldau*

Skrif die naam van die Romantiese werk van jou keuse uit dié hierbo neer, gevolg deur slegs die nommers van die VYF mees gepaste stellings wat op die werk betrekking het. Voorbeeld: Schumann – *Klavierkonserter in A mineur*: 8.26, 8.27, ensovoorts.

8.1 Die teks van hierdie werk is deur Goethe geskryf.

8.2 Die teks van hierdie werk is op 'n roman van Henri Murger gebaseer.

8.3 Die werk is deur 'n sterk gevoel van nasionalisme geïnspireer.

8.4 Hierdie werk gee die uitvoerder die geleentheid om virtuose spel ten toon te stel.

8.5 In die werk wissel die musikale dialoog tussen spraakagtige en melodiese frases.

8.6 Die werk is op 'n statige optogdans gebaseer.

8.7 Die werk word tot 'n eenheid saamgebind deur 'n prominente motief wat in al die sekstes voorkom.

8.8 In hierdie werk word 'n digter, skilder, filosoof en musikant as vriende uitgebeeld.

8.9 Die werk begin in saamgestelde tweeslagmaat.

8.10 Die werk het 'n optimistiese stemming in teenstelling met die komponis se wroeging en wanhoop.

8.11 Hierdie werk is in sonatevorm.

8.12 Die werk het 'n programmatiese karakter.

8.13 Die werk begin in drieslagmaat.

8.14 'n Herhalende trioaltrime maak 'n integrale deel van hierdie werk uit.

8.15 Die tema word in derdes in die hoë register gehoor en die begeleiding in die bas het 'n wye omvang.

8.16 Hierdie werk weerspieël die elegansie en balans van die komponis se persoonlikheid.

8.17 Die drie bewegings van hierdie werk word sonder onderbreking gespeel.

8.18 *Che gelida manina* ('Hoe koud is jou handjie') is een van die solo's in hierdie werk.

8.19 Die marsagtige melodie in die B-seksie word deur vinnige oktawe in die lae register begelei.

8.20 Die werk is die produk van inspirasie deur die musiekvaardigheid van die konsertmeester, Ferdinand David.

8.21 Die werk het 'n hoogs dramatiese literêre teks.

8.22 Verskillende toonhoogteregisters van die stem word gebruik om die teks uit te beeld.

8.23 Die werk is in drieledige vorm.

8.24 Hierdie werk eindig met 'n dramatiese resitatief.

8.25 Die werk is in deurgekomponeerde vorm.



AFDELING B: ALGEMENE MUSIEKKENNIS

90 MINUTE

Beantwoord die vrae in hierdie afdeling in die ANTWOORDEBOEK.

VRAAG 6

Dui aan of die volgende stellings oor die vierde beweging van Brahms se *Sinfonie Nr. 4 in E mineur* WAAR of ONWAAR is. Korrigeer die stelling indien dit ONWAAR is, byvoorbeeld:

Stelling: Brahms was 'n Italiaanse komponis.**Antwoord:** Onwaar. Brahms was 'n **Duitse** komponis.

6.1 Brahms het die tema van hierdie beweging uit Bach se *Oratorium Nr. 150* geleen. (1)

6.2 Die werk is in sonatevorm. (1)

6.3 Die openingstema bestaan uit 'n plegtige agtnoot-melodie. (1)

6.4 Die tempo en stemming kan beskryf word as 'Allegro energico e passionato'. (1)

6.5 Die variasies in hierdie beweging toon 'n verskeidenheid stemminge. (1)

6.6 Die agtmaat-tema word eerste deur die strykkers en houtblaasinstrumente gespeel. (1)

6.7 Die meeste van die variasies in die B-seksie is in majeurtoonsoorte. (1)

6.8 Aan die einde van die Koda-seksie speel die orkes pianissimo. (1)

VRAAG 7

Vergelyk *ragtime* en *blues* met verwysing na die volgende DRIE elemente:

- Melodie
- Ritme en metrum
- Vorm

(4) (2 x 2)
(4) (2 x 2)
(4) (2 x 2)
[12]



EASTERN CAPE

VRAAG 5 (Aanbevole tydsduur: 30 minute)

Voltooi die klavierstuk, *Waltz Goodbye*, in die styl van die gegewe materiaal deur geskikte akkoorde in die lee mate by te voeg.

Waltz Goodbye

Waltz swing

The musical score for 'Waltz Goodbye' is written for piano in 3/4 time. It consists of two systems of music. The first system contains 8 measures, and the second system contains 8 measures. The melody is written in the right hand, and the accompaniment is in the left hand. The key signature has one flat (B-flat). The tempo/style is indicated as 'Waltz swing'. The score is a partial transcription, with some measures containing notes and others being empty for the student to complete.

Die stuk sal volgens die volgende riglyne nagesien word:

BESKRYWING		PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Keuse van geskikte akkoorde, skuiftekens		16	
Korrektheid: ritme, nootstele, akkoordstemleiding		8	
Algemene indruk: kreatiwiteit, artikulasie		6	
TOTAAL		30 ÷ 2 = 15	

[15]

60

TOTAAL AFDELING A:



Beantwoord OF VRAAG 4 OF VRAAG 5.

VRAAG 4 (Aanbevole tydsduur: 30 minute)

Voltooi die vierstemmige vokale harmonisasie hieronder deur die alt-, tenoor- en basparty by te voeg. Jy sal punte ontvang vir die kreatiewe gebruik van nie-akkoordnote.

Musical notation for the first system, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The notation shows a four-part vocal harmony exercise with a bass line and three upper parts.

Musical notation for the second system, featuring a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The notation shows a four-part vocal harmony exercise with a bass line and three upper parts.

Die harmonisering sal volgens die volgende riglyne nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Korrektheid: verdubbeling, spasiering, stemleiding, parallelle beweging, ensovoorts	14	
Keuse van akkoorde: progressie, kadense	12	
Algemene indruk: kreatiwiteit, nie-akkoordnote	4	
TOTAAL	30 ÷ 2 = 15	

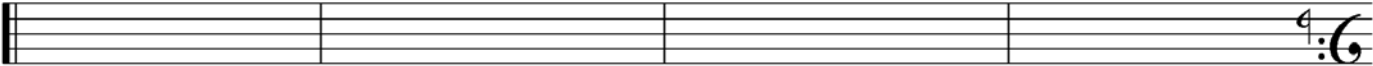
[15]

OF



3.2

Gebruik die openingsmotief hieronder en voltooi 'n twaalfmaat-melodie in ABA-vorm. Voeg dinamiek- en artikulasietekens by.



Die melodie sal volgens die volgende riglyne nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte	3	
Musikaliteit: melodiese kontoer en klimaks	4	
Dinamiek en artikulasie	1	
Korrekte notasie: nootstelsel, polsstelsel per maat, skuiftekens, spasiering	2	
TOTAAL	10	

[10]



Beantwoord OF VRAAG 3.1 OF VRAAG 3.2.

VRAAG 3 (Aanbevole tijdsduur: 25 minute)

3.1 Gebruik die openingsmotief hieronder en voltooi 'n twaalfmaat-melodie in ABA-vorm. Voeg dinamiek- en artikulasietekens by.

Die melodie sal volgens die volgende riglyne nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte	3	
Musikaliteit: melodiese kontoer en klimaks	4	
Dinamiek en artikulasie	1	
Korrekte notasie: nootstelsel, polsstelsel per maat, skuiftekens, spasiering	2	
TOTAAL	10	

[01]

2.5

Identifiseer die volgende interalle:



(2)

2.6

Skryf die volgende driekanke op die gegewe note volgens die instruksies.
Gebruik heelnote.



Majeurdriekanke
in tweede omkering

Minneurdriekanke
in eerste omkering

(2)

2.7

Voeg die korrekte tydmaattekens by die volgende uittreksels:



(2)
[17]



VRAAG 2 (Aanbevole tydsduur: 15 minute)

Beantwoord die volgende vrae oor musiekteorie:

2.1 Transkriebeer die melodie hieronder in die tenoorsleutel op dieselfde toonhoogte.



(3)

2.2 Transponeer die melodie hieronder vir B \flat -trompet ('n majeur 2^{de} hoër). Voeg die nuwe toonsoortteken by.



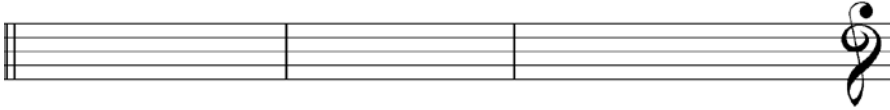
(3)

2.3 Herskryf die melodie hieronder in 'n saamgestelde tydmaatteken sodat dit dieselfde klink. Voeg die nuwe tydmaatteken by.

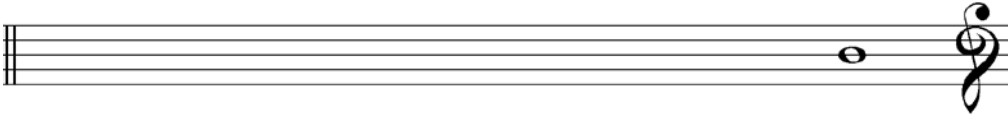


(3)

2.4 Gebruik heelnote en skryf 'n pentatoniese toonleer op die gegewe noot.



(2)



1.1 Hierdie lied is in D majeur. Is daar 'n modulاسie na die relatiewe/verwante mineur in die stuk? Motiveer jou antwoord.

Ja/Nee: _____

Motivering: _____

(2)

1.2 Verduidelik die funksie van die G[#] in maat 3.

(1)

1.3 Besyfer die akkoordprogressie en noem die kadens in maat 1³-2².

(2)

1.4 Besyfer die akkoordprogressie en noem die kadens in maat 9³-10².

(2)

1.5 Besyfer die akkoorde gemerk (a)-(f). Noem die akkoord en posisie in elke geval, byvoorbeeld Ib, I⁶ of A/C[#].

(a) D: _____

(b) D: _____

(c) D: _____

(d) D: _____

(e) D: _____

(f) D: _____

(6)

1.6 Identifiseer die nie-akkoordnote (x), (y) en (z).

(x) _____

(y) _____

(z) _____

(3)

1.7 Omkring EEN voorbeeld van 'n melisma in die vokale party.

(1)

1.8 Identifiseer die musiekmiddel (komposistegniek) wat in die vokale party in maat 0³-2² gebruik is.

(1)



AFDELING A: MUSIEKTEORIE

90 MINUTE

Beantwoord VRAAG 1, 2, 3 (3.1 OF 3.2) en OF VRAAG 4 OF VRAAG 5.

VRAAG 1 (Aanbevole tydsduur: 20 minute)

Bestudeer die uittreksel uit *Caro Mio Ben* deur F Giordani en beantwoord die vrae wat volg.

Caro Mio Ben
(Extrait / Uittreksel)

Question / Vraag 1.8

F Giordani

Question / Vraag 1.3

Question / Vraag 1.4

The musical score is for the song "Caro Mio Ben" by F. Giordani. It is presented in three systems, each with a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are in Italian and Afrikaans. The score includes specific question markers (a, b, c, d, e, f, x, y, z) indicating where questions should be answered. The first system is labeled "Question / Vraag 1.8", the second "Question / Vraag 1.3", and the third "Question / Vraag 1.4".

System 1 (Question / Vraag 1.8):

Vocal: Ca - ro mio ben cre - d'mi al - men
Piano: (a) (b)

System 2 (Question / Vraag 1.3):

Vocal: te lan-guiscè il cor. — Ca - ro mio ben sen - sa di
Piano: (c) (d) *mf* *f*

System 3 (Question / Vraag 1.4):

Vocal: te lan-guiscè il cor. —
Piano: (e) (f) (z) (y)



NASIENROOSTER

VRAAG	TOTALE PUNT	NASIENER	MODERATOR
AFDELING A			
1	18		
2	17		
3.1 of 3.2	10		
4 of 5	15		
SUBTOTAAL	60		
AFDELING B			
6	8		
7	12		
8	5		
8	5		
9	5		
10	7		
11	8		
12	8		
13	7		
14	5		
SUBTOTAAL	65		
GROOTTOTAAL	125		



INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit TWEE afdelings, naamlik AFDELING A en AFDELING B.
2. Beantwoord AFDELING A, slegs met potlood, in die spasies wat op hierdie vraestel voorsien word.
3. Beantwoord AFDELING B, slegs in blou of swart ink, in die ANTWOORDEBOEK wat voorsien word.
4. Nommer die antwoorde korrek volgens die nommeringstelel wat in hierdie vraestel gebruik is.
5. Die laaste bladsy van hierdie vraestel is manuskrippapier wat vir rofwerk bedoel is. Jy mag dit verwyder.
6. Jy mag vir die duur van die eksamen nie toegang tot enige musiekinstrument hê nie.
7. Skryf netjies en leesbaar.





basic education
Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NASIONALE
SENIOR SERTIFIKAT**

GRAAD 12

MUSIEK V1

FEBRUARIE/MART 2014

SENTRUMNUMMER:

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EKSAMENNUMMER:

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PUNTE: 125

TYD: 3 uur

Hierdie vraestel bestaan uit 15 bladsye en 1 bladsy manuskrippapier.



Kopiereg voorbehou



EASTERN CAPE

Blaai om asseblief