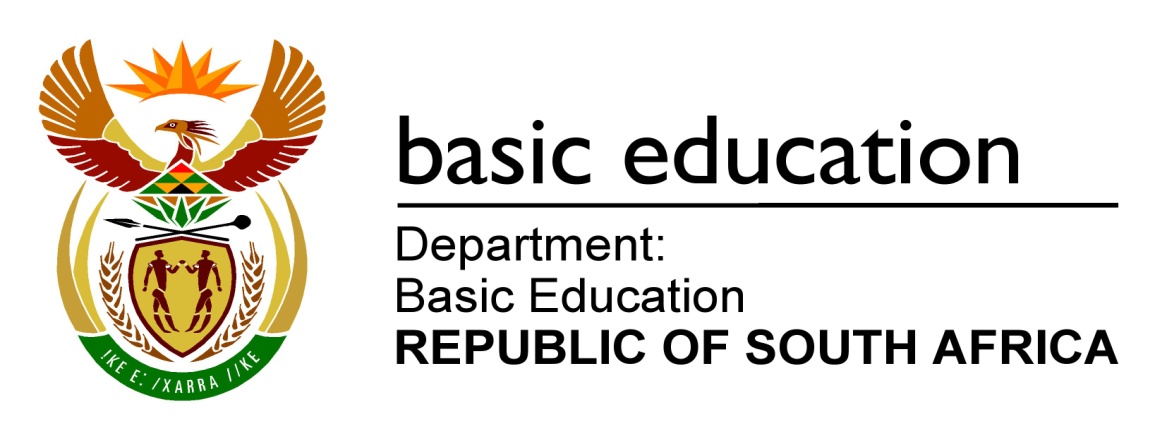
# MUSIEK V1

# FEBRUARIE/MAART 2018

# NASIONALE

# SENIOR SERTIFIKAAT



# GRAAD 12



**PUNTE: 120**

**TYD: 3 uur**

**SENTRUMNOMMER:**

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**EKSAMENNOMMER:**

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**Hierdie vraestel bestaan uit 22 bladsye en 1 bladsy manuskrippapier.**

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| **INSTRUKSIES EN INLIGTING** |  |  |

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| 1.  2.  3. | Hierdie vraestel bestaan uit VYF afdelings, naamlik AFDELING A, B, C,  D en E.  AFDELING A en B is verpligtend.  AFDELING C: WESTERSE KUNSMUSIEK (WKM), AFDELING D: JAZZ en AFDELING E: INHEEMSE AFRIKA-MUSIEK (IAM) is keusevrae. Beantwoord slegs EEN van hierdie afdelings (AFDELING C of D of E). |  |  |

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| 4.  5.  6. | Skryf AL die musieknotasie in AFDELING A met potlood en al die geskrewe teks met blou of swart ink op hierdie vraestel.  Beantwoord AFDELING B en AFDELING C of D of E met blou of swart ink in die ANTWOORDEBOEK wat verskaf is.  Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik is. |  |  |

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| 7.  8.  9.  10. | Die laaste bladsy van hierdie vraestel is manuskrippapier wat vir rofwerk bedoel is. Kandidate mag hierdie bladsy verwyder.  Kandidate mag vir die duur van hierdie eksamen NIE toegang tot enige musiekinstrument hê NIE.  Kandidate moet let op die puntetoekenning van elke vraag om genoeg inligting in hulle antwoorde te verskaf.  Skryf netjies en leesbaar. |  |  |

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| **NASIENROOSTER** |  |  |

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|  | |  |  |  |  |  | | --- | --- | --- | --- | --- | | **AFDELING** | **VRAAG** | **PUNTE** | **NASIENER** | **MODERATOR** | | **A: MUSIEKTEORIE**  **(VERPLIGTEND)** | 1 | 20 |  |  | | 2 | 15 |  |  | | 3 | 10 |  |  | | 4 | 15 |  |  | | **SUBTOTAAL** | | **60** |  |  | | **EN** | | | | | | **B: ALGEMEEN**  **(VERPLIGTEND)** | 5 | 20 |  |  | | **SUBTOTAAL** | | **20** |  |  | | **EN** | | | | | | **C: WKM** | 6 | 10 |  |  | | 7 | 5 |  |  | | 8 | 5 |  |  | | 9 | 5 |  |  | | 10 | 15 |  |  | | **SUBTOTAAL** | | **40** |  |  | | **OF** | | | | | | **D: JAZZ** | 11 | 10 |  |  | | 12 | 5 |  |  | | 13 | 5 |  |  | | 14 | 5 |  |  | | 15 | 15 |  |  | | **SUBTOTAAL** | | **40** |  |  | | **OF** | | | | | | **E: IAM** | 16 | 10 |  |  | | 17 | 5 |  |  | | 18 | 5 |  |  | | 19 | 5 |  |  | | 20 | 15 |  |  | | **SUBTOTAAL** | | **40** |  |  | |  | | | | | | **GROOTTOTAAL** | | **120** |  |  | |  |

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| **AFDELING A: MUSIEKTEORIE (VERPLIGTEND) (90 minute)** |  |  |

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| **Beantwoord VRAAG 1**  **EN VRAAG 2.1 OF 2.2**  **EN VRAAG 3.1 OF 3.2**  **EN VRAAG 4.1 OF 4.2.**  Beantwoord die vrae in die spasies wat op hierdie vraestel verskaf is. |  |  |

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| **VRAAG 1 (25 minute)** |  |  |

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| Bestudeer die uittreksel uit *Send in the Clowns* deur Stephen Sondheim hieronder en beantwoord die vrae wat volg.  *Adagio* |  |  |



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| 1.1 | Noem die toonsoort van die werk.  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (1) |

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| 1.2 | Wat is die verwante mineur van die hooftoonsoort?  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (1) |

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| 1.3 | Transponeer die eerste vier note van die vioolparty 'n majeur derde hoër op die gegewe notebalk hieronder. Gebruik 'n nuwe toonsoortteken. |  | (2) |

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| 1.4 | Benoem die intervalle by **1.4.1** en **1.4.2** volgens tipe en afstand.  1.4.1 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  1.4.2 \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (2) |

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| 1.5 | Benoem die drieklanke by **A** en **B** volgens tipe en posisie, byvoorbeeld Majeur, tweede omkering. (Oorweeg slegs die note in die blokkie.)  **A:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  **B:** \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (2) |

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| 1.6 | Herskryf die vioolparty by **X** deur die nootwaardes te halveer. Voeg die nuwe tydmaatteken by. |  | (2) |

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| 1.7 | Herskryf die vioolparty by **Y** in die ooreenstemmende enkelvoudige vierslagmaat. Gebruik die altsleutel. |  | (3) |

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| 1.8 | Wat is die betekenis van die Italiaanse term *adagio*?  \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (1) |

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| 1.9 | In watter toonsoort/modus is die melodie hieronder geskryf?    \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (1) |

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| 1.10 | Skryf die melodiese vorm van die B-mineurtoonleer afgaande en gebruik die altsleutel. Skryf sonder 'n toonsoortteken, gebruik heelnote en merk die halftone. |  | (3) |

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| 1.11 | Voltooi die fragment in maat 2 en 3 deur sekwense van motief (a) te skryf.  (a) | |  | | (2) |
|  | |  |  | **[20]** | |

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| **VRAAG 2 (25 minute)** |  |  |

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| **Beantwoord VRAAG 2.1 OF VRAAG 2.2.** |  |  |

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| 2.1 | Voltooi die aanvangsmotief hieronder om 'n twaalf-maatmelodie in drieledige vorm vir enige enkellyn- melodiese instrument van jou keuse te skep. Noem die instrument waarvoor jy skryf. Dui die tempo aan en voeg dinamiek- en artikulasietekens by. |  |  |

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| Instrument:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |  |

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| Die melodie sal volgens die volgende kriteria nagesien word: |  |  |

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| |  |  |  | | --- | --- | --- | | **BESKRYWING** | **PUNTE-**  **TOEKENNING** | **KANDIDAAT**  **SE PUNTE** | | **Vorm en kadenspunte** | 3 |  | | **Korrektheid**  Nootstele, polsslae per maat, toevallige tekens, spasiëring | 2 |  | | **Kwaliteit**  Toepaslikheid, dinamiek, artikulasie, tempo-aanduiding, musikaliteit | 10 |  | | **TOTAAL** | **15** |  | |  | **[15]** |

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| 2.2 | Voltooi die aanvangsmotief hieronder om 'n twaalf-maatmelodie in drieledige vorm vir enige enkellyn- melodiese instrument van jou keuse te skep. Noem die instrument waarvoor jy skryf. Dui die tempo aan en voeg dinamiek- en artikulasietekens by. |  |  |

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| Instrument:\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  |  |

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| Die melodie sal volgens die volgende kriteria nagesien word: |  |  |

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| |  |  |  | | --- | --- | --- | | **BESKRYWING** | **PUNTE-**  **TOEKENNING** | **KANDIDAAT**  **SE PUNTE** | | **Vorm en kadenspunte** | 3 |  | | **Korrektheid**  Nootstele, polsslae per maat, toevallige tekens, spasiëring | 2 |  | | **Kwaliteit**  Toepaslikheid, dinamiek, artikulasie,  tempo-aanduiding, musikaliteit | 10 |  | | **TOTAAL** | **15** |  | |  | **[15]** |

BLANKO BLADSY

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| **VRAAG 3 (10 minute)** |  |  |

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| **Beantwoord VRAAG 3.1 OF VRAAG 3.2.** |  |  |

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| 3.1 | Bestudeer die uittreksel hieronder en beantwoord die vrae wat volg. |  |  |



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| 3.1.1 | Identifiseer die akkoorde vanaf **(a)**–**(f)** en besyfer dit op die partituur, bv. iiib/iii6. |  | (6) |

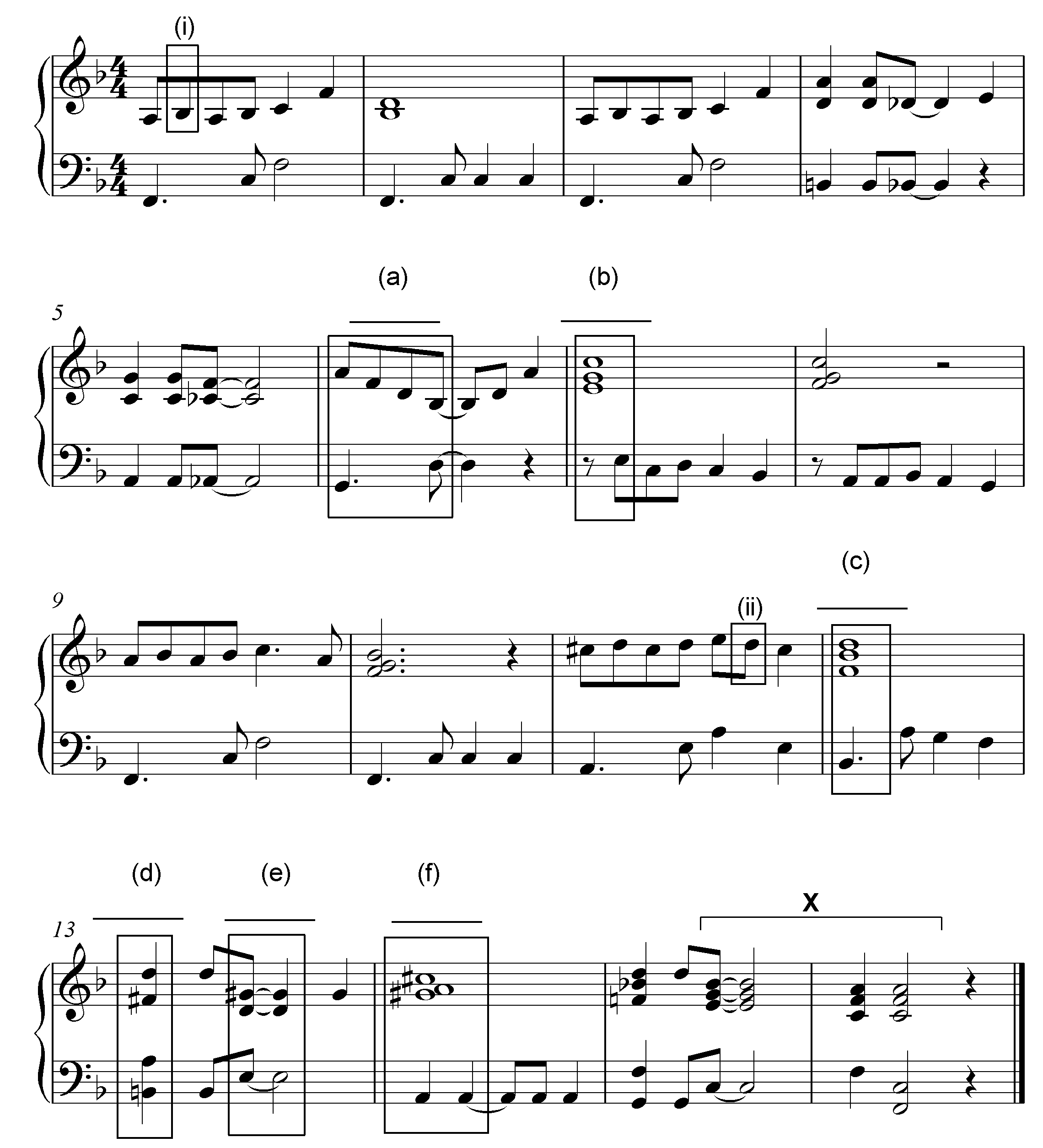
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| 3.1.2 | Benoem die tipe non-akkoordnote by **(i)** en **(ii)**.   1. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ 2. \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (2) |

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| 3.1.3 | Identifiseer die kadens by **X**. Skryf die akkoordprogressie neer en benoem die kadens.  Akkoordprogressie: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Kadens: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (2) |

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|  |  |  |  | **[10]** |

**OF**

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| 3.2 | Bestudeer die uittreksel hieronder en beantwoord die vrae wat volg. |  |  |



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| 3.2.1 | Identifiseer die akkoorde vanaf **(a)**–**(f)** en besyfer dit op die partituur, bv. B/F#. | (6) |

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| 3.2.2 | Benoem die tipe non-akkoordnote by **(i)** en **(ii)**.  (i)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  (ii)\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (2) |

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| 3.2.3 | Identifiseer die kadens by **X**. Skryf die akkoordsimbole neer en benoem die kadens.  Akkoordsimbole: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_  Kadens: \_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_\_ |  | (2)  **[10]** |

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| **VRAAG 4 (30 minutes)** |  |  |

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| **Beantwoord VRAAG 4.1 OF VRAAG 4.2.** |  |  |

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| 4.1 | Voltooi die vierstemmige vokale harmonisering hieronder deur die alt-, tenoor- en baspartye by te voeg. |  |  |





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| Die harmonisering sal volgens die volgende kriteria nagesien word: |  |  |

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| |  |  |  | | --- | --- | --- | | **BESKRYWING** | **PUNTE-**  **TOEKENNING** | **KANDIDAAT**  **SE PUNTE** | | **Akkoordprogressie**  Akkoordkeuse, korrekte gebruik van kadens | 12 |  | | **Korrektheid**  Notasie, verdubbeling, spasiëring, stemvoering | 14 |  | | **Kwaliteit**  Musikaliteit, nie-akkoordnote, stylbewustheid, kreatiwiteit | 4 |  | |  | **30 ÷ 2** |  | | **TOTAAL** | **15** |  | |  | **[15]** |

**OF**

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| 4.2 | Voltooi die stuk hieronder deur toepaslike harmoniese materiaal op die oop notebalk by te voeg. Gaan voort in die styl wat deur die gegewe materiaal in maat 1 gesuggereer word. |  |  |
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| Die harmoniese materiaal sal volgens die volgende kriteria nagesien word: |  |  |

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| |  |  |  | | --- | --- | --- | | **BESKRYWING** | **PUNTE-**  **TOEKENNING** | **KANDIDAAT**  **SE PUNTE** | | **Akkoordprogressie**  Akkoordkeuse; korrekte gebruik van kadens | 14 |  | | **Korrektheid**  Notasie, verdubbeling, spasiëring, stemvoering | 12 |  | | **Kwaliteit**  Musikaliteit, nie-akkoordnote, stylbewustheid, kreatiwiteit | 4 |  | |  | **30 ÷ 2** |  | | **TOTAAL** | **15** |  | |  | **[15]** |

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| **TOTAAL AFDELING A:** |  | **60** |

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| **AFDELING B, C, D, E: ALGEMENE MUSIEKKENNIS (90 minute)** |  |  |
| **Beantwoord AFDELING B**  **EN AFDELING C (Westerse Kunsmusiek)**  **OF AFDELING D (Jazz)**  **OF AFDELING E (Inheemse Afrika-musiek).**  Beantwoord AL die vrae in die ANTWOORDEBOEK wat verskaf word. |  |  |

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| **AFDELING B: ALGEMEEN (VERPLIGTEND)** |  |  |

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| **VRAAG 5** |  |  |

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| 5.1 | Verskeie opsies word as moontlike antwoorde op die volgende vrae gegee. Kies die antwoord en skryf slegs die letter (A–D) langs die vraagnommer (5.1.1–5.1.10) in die ANTWOORDEBOEK neer, byvoorbeeld 5.1.11 D. |  |  |

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|  | 5.1.1 | Hoe registreer en bewaar jy die kopiereg van jou nuutste komposisie? |  |  |

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|  |  | A  B  C  D | Registreer die werk by die magistraat se kantoor.  Pos die werk na 'n musiekuitgewer.  Pos die werk na jouself.  Vra jou onderwyser om jou werk te sertifiseer. |  |  |  |

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|  | 5.1.2 | Die term word met die musiekbedryf geassosieer: |  |  |

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|  |  | A  B  C  D | Naaldwerk  Naaldtyd  Aandagtyd  Naaldwerkpunt |  |  |

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|  | 5.1.3 | Die funksie van die opname-maatskappy is om … |  |  |

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|  |  | A | CD's te adverteer en te versprei. |  |  |
|  |  | B | kunstenaars te help om 'n opname-kontrak te kry. |  |  |
|  |  | C | die kunstenaar se liedjies (album) op te neem. |  |  |
|  |  | D | Al die bogenoemde |  |  |

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|  | 5.1.4 | Die funksie van 'n uitgewersmaatskappy is om … |  |  |

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|  |  | A | partiture vir publikasie voor te berei. |  |  |
|  |  | B | liedjies by 'n agentskap te registreer. |  |  |
|  |  | C | geld in te samel en om tantieme aan liedjieskrywers te betaal. |  |  |
|  |  | D | Al die bogenoemde |  |  |

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|  | 5.1.5 | **Watter EEN van die volgende is NIE betrokke by die verteenwoordiging van musiekregte in die Suid-Afrikaanse musiekbedryf NIE?** |  |  |

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|  |  | A  B  C  D | CAPASSO  **SAMRO**  EMI  SAFACT |  |  |

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|  |  | A  B  C  D | **kom voor vanaf die 4de tot die 7de trappe van 'n majeurtoonleer.**  **word met dissonante musiek geassosieer.**  **word ook 'n vergrote 4de interval genoem.**  Al die bogenoemde |  |  |

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|  | 5.1.7 | Die term *enharmonies* beskryf note van dieselfde toonhoogte wat … het. |  |  |

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|  | 5.1.6 | **Die term *tritonus* …** |  |  |

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|  |  | A  B  C  D | dieselfde nootwaarde  dieselfde toonsoortteken  verskillende lettername  Al die bogenoemde |  |  |

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|  | 5.1.8 | Timbre is 'n spesifieke … |  |  |

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|  |  | A  B  C  D | klankkwaliteit van 'n instrument of stem.  vormtipe in musiek.  dinamiese verandering in 'n stuk, bv. crescendo.  verandering van tydmaatteken. |  |  |

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|  | 5.1.9 | **'n Heeltoontoonleer bestaan uit sewe …** |  |  |

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|  |  | A  B  C  D | halftone.  mineur 3des.  heeltone.  Geeneen van die bogenoemde nie |  |  |

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|  | 5.1.10 | **Die term *genre* verwysna 'n tipe …** |  |  |

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|  |  | A  B  C  D | toonleer.  vorm.  werk.  styl. (10 x 1) |  | (10) |
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| 5.2 | Kies EEN beskrywing uit KOLOM B wat by 'n term in KOLOM A pas. Skryf slegs die letter (A–R) langs die vraagnommer (5.2.1–5.2.10) in jou ANTWOORDEBOEK neer, byvoorbeeld 5.2.11 S. | |  | |  |
|  | |  |  |  |  | | --- | --- | --- | --- | | **KOLOM A** | |  | **KOLOM B** | | 5.2.1  5.2.2  5.2.3  5.2.4  5.2.5  5.2.6  5.2.7  5.2.8  5.2.9  5.2.10 | Idiofoon  Ostinato  Chordofoon  D.C.  Roep en antwoord  A cappella  Improvisasie  Drieledige vorm  Baie vinnig  Falsetto | A  B  C  D  E  F  G  H  I  J  K  L  M  N  O  P  Q  R | 'n instrument wat klank produseer deur middel van 'n vibrerende snaar wat tussen twee punte gespan is  manlike stem in die hoë register  motief wat aanhoudend in dieselfde musiekparty herhaal word terwyl die materiaal daarom verander  A B A  da capo al segno  soms na verwys as kruisritmes  allegro  musiek wat op die ingewing van die oomblik geskep word  word gebruik om die hoofmelodie-  noot te versier  kerkkoor  koorsang sonder instrumentale begeleiding  hoofsanger en koorgroep wat mekaar afwissel  instrument wat klank produseer deur te vibreer wanneer dit geslaan of geskud word  herhaal vanaf die begin  noot wat herhaal word  instrument wat klank produseer deur middel van 'n vibrerende lugkolom  presto  vroulike stem in 'n lae register | |  |  | |  |  | |  |  | |  |  | |  |  | |  |  | |  |  | |  |  | | |  | |  |
|  |  | (10 x 1) |  | (10) | |

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| **TOTAAL AFDELING B:** |  | **20** |

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| **Beantwoord AFDELING C (WKM)**  **OF AFDELING D (JAZZ)**  **OF AFDELING E (IAM).** |  |  |

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| **AFDELING C: WESTERSE KUNSMUSIEK (WKM)**  **VRAAG 6** |  |  |

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| 6.1 | Beskryf die volgende vormtipes. Verwys na toonsoort en toonsoort-verandering. |  |

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| 6.1.1 | Minuet en triovorm |  | (3) |

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| 6.1.2 | Rondovorm |  | (3) |

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| 6.2 | Definieer *opera*. |  | (2) |

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| 6.3 | Wat is die verskil tussen *Opera Buffa* en *Opera Seria*? |  | (2) |

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| **VRAAG 7** |  |  |

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| Noem EEN belangrike aspek van elk van die volgende elemente ten opsigte van Mendelssohn se *Hebrides Ouverture*: vorm, toonsoort, harmonie, dinamiek en stemming. |  | **[5]** |

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| **VRAAG 8** |  |  |

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| Definieer die term *aria* en beskryf hoe die aria, *Der Hölle Rache kocht in meinem Hertzen/Die Helse vuur kook in my hart,* 'nbydrae lewer tot die stemming/atmosfeer in Mozart se opera *Die Towerfluit.* |  | **[5]** |

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| **VRAAG 9** |  |  |

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| 9.1 | Identifiseer die volgende motiewe wat in werke wat jy bestudeer het, voorkom. Noem die werk en waar van toepassing, die beweging waarin ELKEEN voorkom. |  |  |
|  | Uittreksel A    Uittreksel B    Extract C |  | (3) |

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| 9.2 | Benoem die strykinstrumente wat die openingsmotief in uittreksel A en B speel. |  | (2) |

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| **VRAAG 10** |  |  |

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| Skryf 'n opstel waarin jy Beethoven se skepping van 'n programsimfonie beskryf en hoe hy sy doelwit deur middel van die gebruik van instrumente en toonskildering in sy *Simfonie Nr. 6* bereik het. |  |  |

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| Die opstel sal volgens die volgende kriteria nagesien word: |  |  |

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| |  |  | | --- | --- | | **KRITERIA** | **PUNTETOEKENNING** | | Programmatiese inhoud | 6 | | Instrumentasie/Toonskildering | 6 | | Logiese aanbieding en struktuur van die opstel | 3 | | **TOTAAL** | **15** | |  | **[15]** |

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| **TOTAAL AFDELING C:** |  | **40** |

**OF**

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| **AFDELING D: JAZZ**  **VRAAG 11** |  |  |

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| 11.1 | Beskryf kortliks die melodie en ritme van tipiese Kaapse jazz-musiek. |  | (2) |

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| 11.2 | Identifiseer die stylkenmerke wat Spokes Mashiyane, Lemmy 'Special' Mabaso en Elias Lerol se musiek tipies van die kwêlastyl maak. |  | (4) |

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| 11.3 | Watter Suid-Afrikaanse jazz-styl assosieer jy met die volgende? |  |  |

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|  | 11.3.1 | Ragtime |  |  |
|  | 11.3.2 | Orrelklank |  |  |
|  | 11.3.3 | Mardi Gras |  |  |
|  | 11.3.4 | Avante-garde |  | (4)  **[10]** |
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| **VRAAG 12** |  |  |

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| Skryf 'n paragraaf oor die musikale bydrae van EEN van die volgende Suid-Afrikaanse vroulike jazz-kunstenaars:   * Dolly Rathebe * Thandi Klaasen * Miriam Makeba |  | **[5]** |
| **VRAAG 13** |  |  | |

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| Beskryf die eienskappe van die musiek van die groep, The Brotherhood of Breath. |  | **[5]** |
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| **VRAAG14** |  |  |

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| Skryf 'n paragraaf oor die styleienskappe wat jy in 'n mbaqanga-lied sal hoor. |  | **[5]** |
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| **VRAAG 15** |  |  |

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| Skryf 'n opstel waarin jy die tradisionele en internasionale invloede op marabi as 'n Suid-Afrikaanse jazz-styl bespreek. Verwys na een kunstenaar en EEN lied in jou antwoord.  Die opstel sal volgens die volgende kriteria nagesien word: |  |  |

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| |  |  | | --- | --- | | **KRITERIA** | **PUNTETOEKENNING** | | Tradisionele invloed | 6 | | Internasionale invloed | 4 | | Kunstenaar en lied | 2 | | Logiese aanbieding en struktuur van die opstel | 3 | | **TOTAAL** | **15** | |  | **[15]** |

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| **TOTAAL AFDELING D:** |  | **40** |

**OF**

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| **AFDELING E: INHEEMSE AFRIKAMUSIEK (IAM)**  **VRAAG 16** |  |  |

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| 16.1 | Definieer *maskandi*-musiek kortliks in TWEE sinne. |  | (2) |

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| 16.2 | Watter styleienskappe van vrye kiba maak dit 'n tradisionele styl van Suid-Afrikaanse musiek? |  | (4) |

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| 16.3 | Watter Suid-Afrikaanse inheemse style assosieer jy met die volgende terme? |  |  |

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|  | 16.3.1 | a cappella |  | (1) |
|  | 16.3.2 | ukupika |  | (1) |

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| 16.4 | Dui aan of die volgende stellings WAAR of ONWAAR is. Skryf die woorde 'waar' of 'onwaar' langs die vraagnommer neer, byvoorbeeld 16.4.3 Waar. |  |  |

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|  | 16.4.1 | Pryspoësie is altyd deel van malombo-musiek |  | (1) |
|  | 16.4.2 | Musiek word in elke aspek van die lewe in inheemse Afrika-gemeenskappe gebruik. |  | (1) |
|  |  |  |  | **[10]** |

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| **VRAAG 17** |  |  |

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| Beskryf die musiekeienskappe van malombo-musiek. |  | **[5]** |
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| **VRAAG 18** |  |  |

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| Bespreek die belangrikheid van dans (beweging) in inheemse Suid-Afrikaanse musiek. |  | **[5]** |
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| **VRAAG 19** |  |  |

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| Skryf 'n paragraaf oor die styleienskappe van mbaqanga-liedjies. |  | **[5]** |
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| **VRAAG 20** |  |  |

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| Isicathamiya weerspieël die kulturele gewoontes/gebruike van die Zulu-kultuur.  Skryf 'n opstel waarin jy die stelling hierbo bespreek. Dui die verband tussen die kulturele gewoontes/gebruike en die musikale stylkenmerke aan. |  |  |

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| Die opstel sal volgens die volgende kriteria nagesien word: |  |  |

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| |  |  | | --- | --- | | **KRITERIA** | **PUNTETOEKENNING** | | Kulturele gewoontes/gebruike | 6 | | Musikale styleienskappe | 6 | | Logiese aanbieding en struktuur van die opstel | 3 | | **TOTAAL** | **15** | |  | **[15]** |

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| **TOTAAL AFDELING E:**  **GROOTTOTAAL:** |  | **40**  **120** |

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