basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2015

CENTRE NUMBER:

EXAMINATION NUMBER:

MARKS: 120

TIME: 3 hours

This question paper consists of 22 pages and 1 page of manuscript paper.

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INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.

2. SECTIONS A and B are compulsory.

3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTION C or D or E).

4. Write all music notation in SECTION A in pencil and all written text in blue or black ink.

5. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.

6. Number the questions correctly according to the numbering system used in this question paper.

7. The last page of this question paper is manuscript paper intended for rough work. Candidates may remove this page.

8. Candidates may NOT have access to any musical instrument for the duration of this examination.

9. Write neatly and legibly.

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MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: Theory of Music (COMPULSORY)	1	20		
	2	15		
	3	10		
	4	15		
SUBTOTAL		**60**		
AND				
B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	20		
SUBTOTAL		**20**		
AND				
C: WAM	6	10		
	7	8		
	8	7		
	9	15		
SUBTOTAL		**40**		
OR				
D: JAZZ	10	10		
	11	8		
	12	7		
	13	15		
SUBTOTAL		**40**		
OR				
E: IAM	14	10		
	15	8		
	16	7		
	17	15		
SUBTOTAL		**40**		
GRAND TOTAL		**120**		

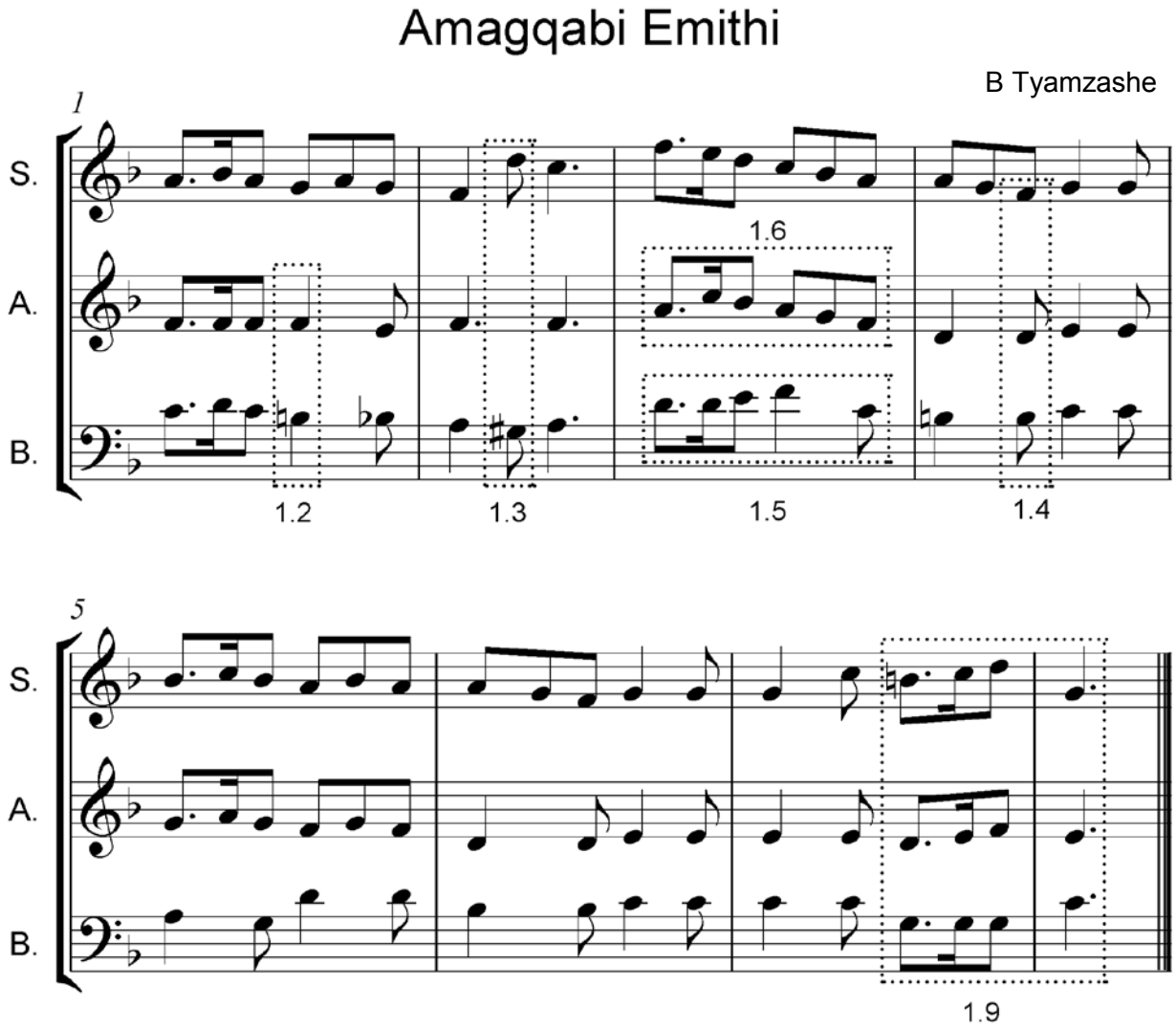
SECTION A: THEORY OF MUSIC (COMPULSORY) (90 minutes)

Answer QUESTION 1
AND QUESTION 2.1 OR 2.2
AND QUESTION 3
AND QUESTION 4.1 OR 4.2.

Answer the questions in the spaces provided on this question paper.

QUESTION 1 (25 minutes)

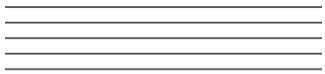
Study the extract from the three-part choral piece *Amagqabi Emithi* by B Tyamzashe below and answer the questions that follow.



1.1 What is the time signature of this piece?

_____ (1)

1.2 Notate the inversion of the interval at **1.2**. Write and name the inverted interval in the space provided below. Use the treble clef, semibreves (whole notes) and write without a key signature.



_____ (2)

1.3 Name the interval at **1.3**.

_____ (1)

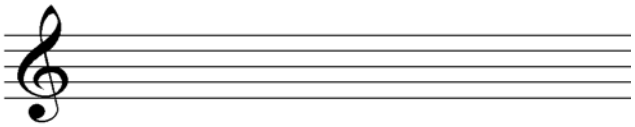
1.4 Name the type of triad at **1.4**.

_____ (1)

1.5 Transpose the bass part of bar 3 a minor third lower. Write your answer in the alto clef. Insert the new key signature.

(4)

1.6 Rewrite the alto part of bar 3 in simple time. Add the new time signature.



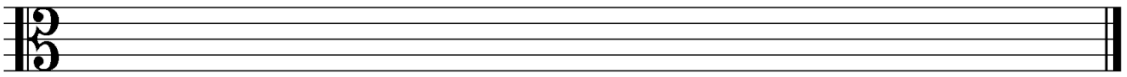
(2)

1.7 Write the ascending whole-tone scale that starts with the given notes. Use semibreves (whole notes).

(2)

1.8 Write the following scale according to the instructions using the given clef:

- The scale in the relative minor key of F major without a key signature
- Write the harmonic form of the descending scale only.
- Use semibreves (whole notes).



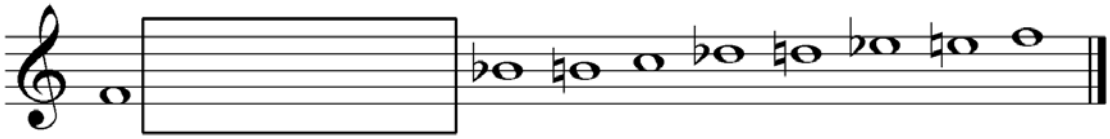
(4)

1.9 Name the key at **1.9**.

_____

(1)

1.10 Complete the chromatic scale below by adding the missing notes in the block.



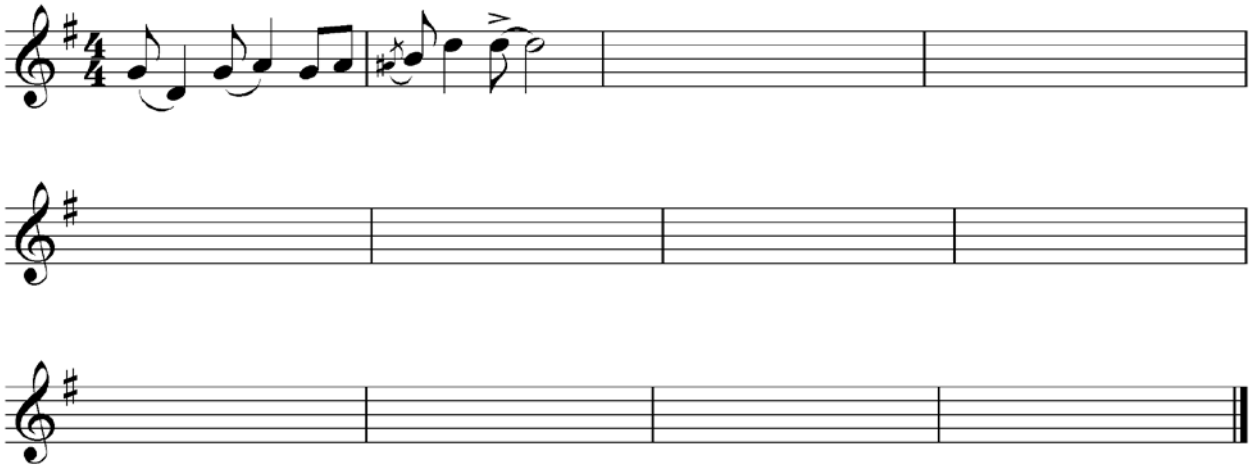
(2)
[20]

QUESTION 2 **(25 minutes)**

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing. Indicate the tempo and add dynamic and articulation indications.

Instrument: _____



The melody will be marked according to the following criteria:

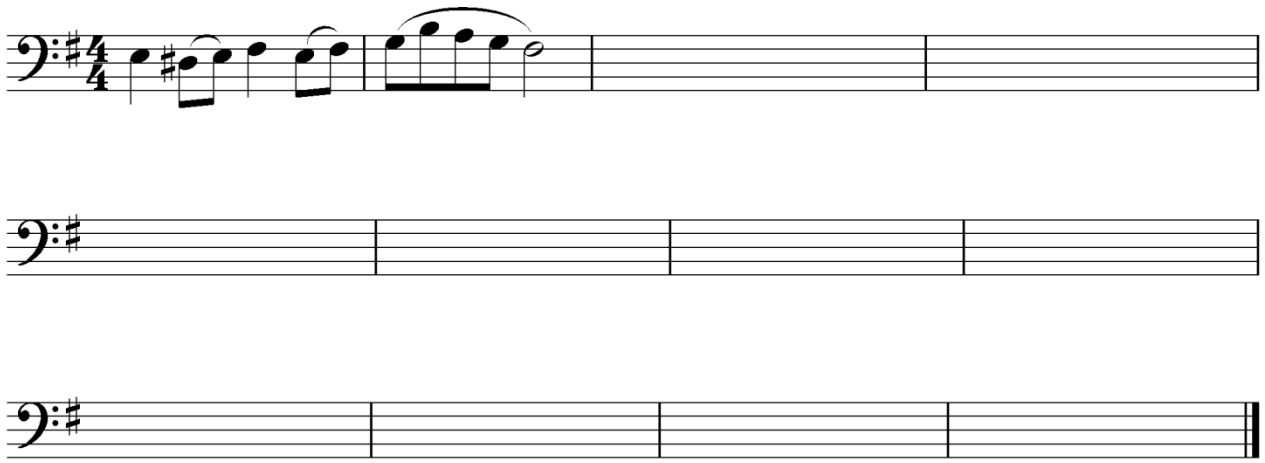
DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Instrument choice (Piano will not be accepted.)	1	
Form and cadential points	3	
Correct notation	1	
Dynamics and articulation	2	
Musicality Melodic shape, climax, rhythm, musical unity, creativity	8	
TOTAL	**15**	

[15]

OR

2.2 Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing. Indicate the tempo and add dynamic and articulation indications.

Instrument: _____



The melody will be marked according to the following criteria:

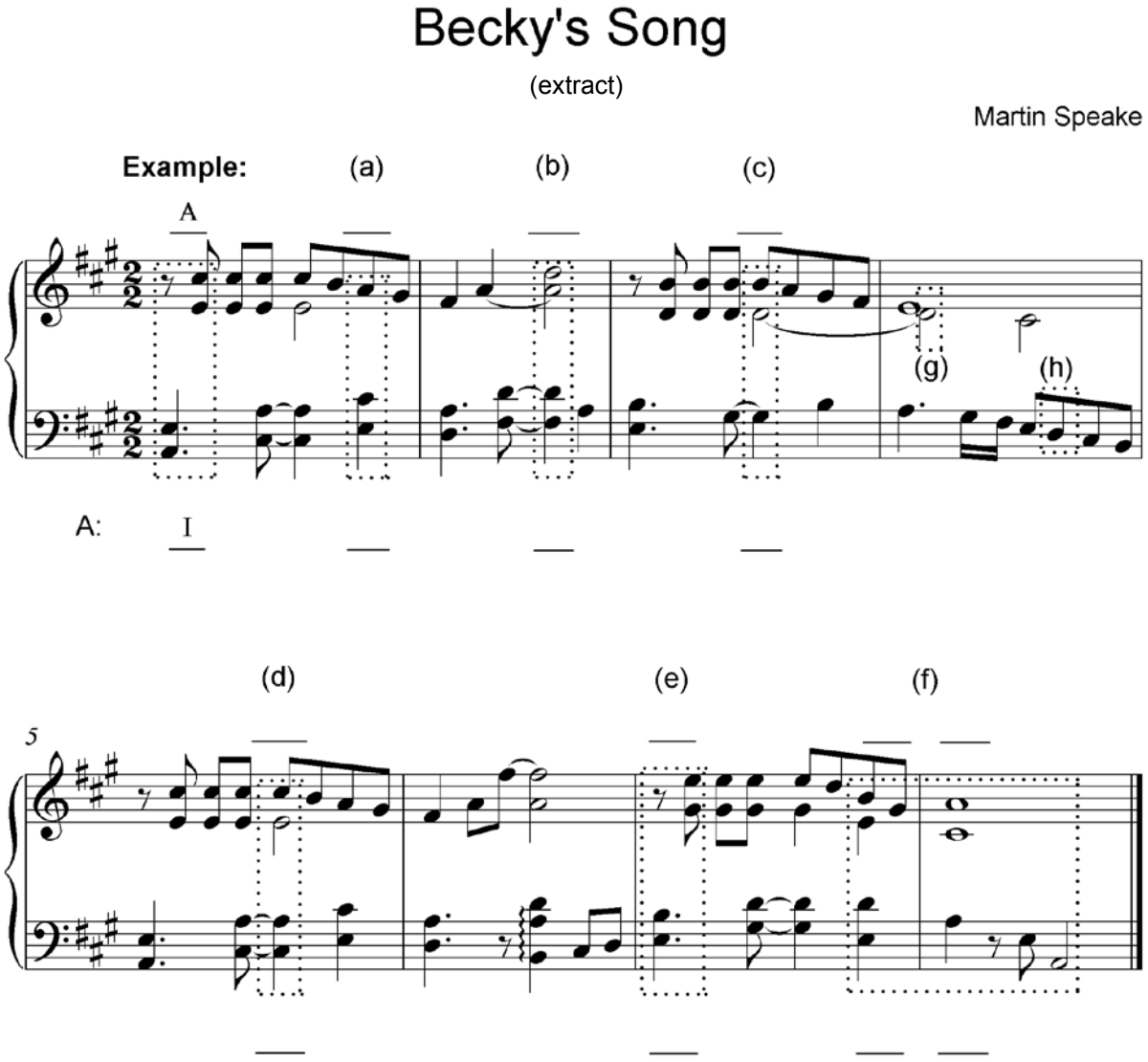
DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Instrument choice (Piano will not be accepted.)	1	
Form and cadential points	3	
Correct notation	1	
Dynamics and articulation	2	
Musicality Melodic shape, climax, rhythm, musical unity, creativity	8	
TOTAL	**15**	

[15]

QUESTION 3 **(10 minutes)**

Answer ALL the questions in the spaces provided ON the score.

Study the extract from *Becky's Song* by Martin Speake below and answer the questions.



3.1 Identify the chords from (a)–(e) and figure them on the score. Use EITHER figuring symbols below the score OR chord symbols above the score. Note the example in bar 1. (5)

3.2 Write the chord progression and the name of the cadence at (f).

(f) _____ (2)

3.3 Name the type of non-chordal notes at (g) and (h), for example appoggiatura.

(g) _____

(h) _____ (2)

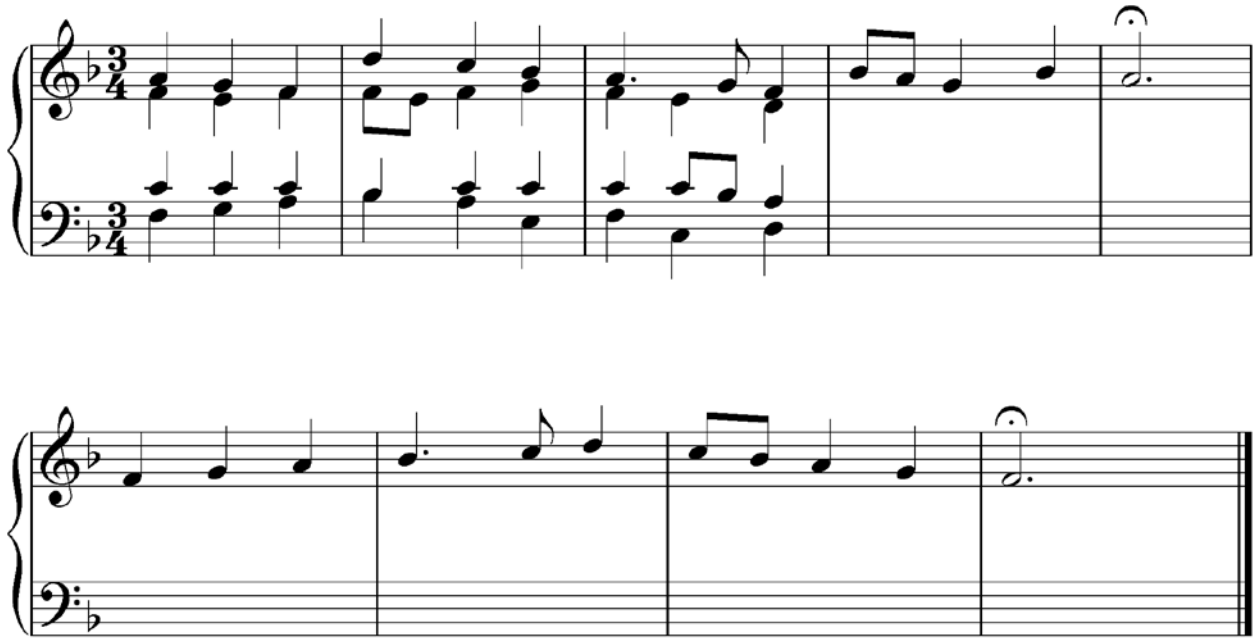
3.4 Which rhythmic compositional technique often appears in the bass?

_____ (1)
[10]

QUESTION 4 **(30 minutes)**

Answer EITHER QUESTION 4.1 OR QUESTION 4.2.

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Use at least TWO non-chordal notes.



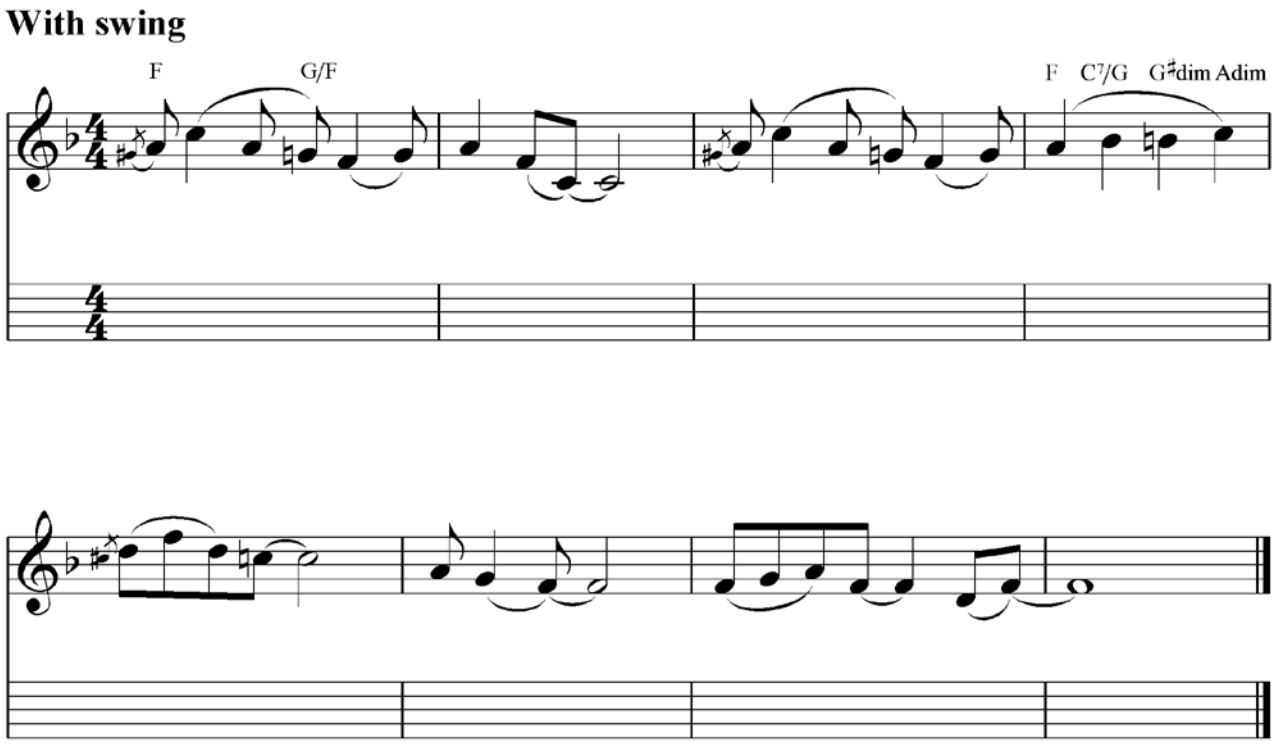
The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progressions	12	
Correctness Notation, doubling, spacing, voice leading	6	
Use of non-chordal notes	2	
	20 **(÷ 4 x 3)**	
TOTAL	**15**	

[15]

OR

4.2 Complete the piece below by adding suitable notated harmonic material in the open score. Add a suitable clef and key signature.



The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progressions	17	
Correctness	3	
	20 (÷ 4 x 3)	
TOTAL	**15**	

[15]

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE (90 minutes)

Answer SECTION B
AND SECTION C (Western Art Music)
OR SECTION D (Jazz)
OR SECTION E (Indigenous African Music).

Answer these questions in the ANSWER BOOK provided.

SECTION B: GENERAL (COMPULSORY)

QUESTION 5

5.1 Answer any TEN of the following questions (5.1.1–5.1.16).

Four options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–D) next to the question number in the ANSWER BOOK, for example 5.1.17 E.

5.1.1 Which ONE of the following is NOT a South African jazz style?

A Kwela
B Mbaqanga
C Marabi
D Maskanda

5.1.2 With which of the following form structures do you usually associate the first movement of a symphony?

A ABA
B Minuet and trio
C Rondo
D Sonata form

5.1.3 Which ONE of the following is characteristic of the Classical Period?

A Homophonic texture
B Balanced phrases
C Clear structure
D All the above-mentioned

5.1.4 The most prominent instrument used in kwela music is the …

A saxophone.
B pennywhistle.
C guitar.
D marimba.

5.1.5 Which ONE compositional technique is NOT prominent in vocal African music?

A Call and response
B Dance movements
C Frequent modulation
D Body percussion

5.1.6 Which ONE of the following is an example of homophonic texture?

A Hymn
B Jazz trio with an improvising soloist
C Folk singer accompanied by a guitar
D All the above-mentioned

5.1.7 What is the role of the concert master in a modern orchestra?

A Performs most solo violin passages
B Is the principal violinist
C Leads the orchestra in tuning
D All the above-mentioned

5.1.8 Which ONE of the following is correct? Blues is ...

A both a musical genre and a musical form.
B a musical genre, but not a musical form.
C a musical form, but not a musical genre.
D neither a musical genre nor a musical form.

5.1.9 Which description best fits the genre isicathamiya? Isicathamiya is a type of ...

A secular a cappella solo singing and a cappella choral singing.
B sacred a cappella choral singing.
C secular a cappella choral singing.
D sacred a cappella solo singing and a cappella choral singing.

5.1.10 Which ONE of the following is NOT a vocal technique?

A Falsetto
B Ululation
C Cantata
D Scatting

5.1.11 Which ONE of the following instruments is NOT a transposing instrument?

A Clarinet
B Trumpet
C Saxophone
D Flute

5.1.12 How many whole tones are found in the interval of an augmented fourth?

A Five
B Eight
C None
D Three

5.1.13 Which ONE of the following is NOT a tempo indication?

A Allegro
B Andante
C Langsam
D Senza

5.1.14 Which ONE of the following only uses the bass clef?

A Piano
B Guitar
C Cello
D Harp

5.1.15 Which ONE of the following is NOT a female voice type?

A Falsetto
B Soprano
C Coloratura
D Mezzo soprano

5.1.16 Which ONE of the following instruments is NOT an idiophone?

A Djembe
B Mbira
C Kora
D Marimba (10 x 1) (10)

5.2 Choose any items from COLUMN B that match FIVE terms in COLUMN A. Write only the letter (A–J) next to the question number (5.2.1–5.2.10) in the ANSWER BOOK, for example 5.2.11 K.

COLUMN A		COLUMN B	
5.2.1	Blues scale	A	vibrating vellum
5.2.2	Membranophone	B	two sections
5.2.3	Modulation	C	scale consisting of 12 notes
5.2.4	Syncopation	D	change of key
5.2.5	Binary form	E	melodic fragment repeated at a different pitch
5.2.6	Sequence	F	music rewritten for a different instrument
5.2.7	Transposition	G	distance between two pitches
5.2.8	Cadence	H	ending of a phrase or piece
5.2.9	Chromatic scale	I	accentuation of weak beats
5.2.10	Interval	J	minor pentatonic scale with an added note

(5 x 1) (5)

5.3 Answer the following questions regarding the South African music industry:

5.3.1 State THREE functions of SAMRO. (3)

5.3.2 Name TWO international recording studios currently operating in South Africa. (2)

TOTAL SECTION B: 20

Answer SECTION C (WAM)
OR SECTION D (JAZZ)
OR SECTION E (IAM).

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

6.1 What inspired Mendelssohn to compose his *Hebrides Overture Op. 26*? (1)

6.2 What is the difference between an *overture* and a *concert overture*? (2)

6.3 Which type of soprano sings the role of the Queen of the Night in Mozart's opera *The Magic Flute*? (1)

6.4 Which ONE of the following arias demonstrates the Queen of the Night's vocal register?

A *O Isis und Osiris*
B *Dies Bildnis ist bezaubernd schön*
C *Der Hölle Rache kocht in meinem Herzen* (1)

6.5 With which ONE of the following form structures do you associate the overture to *The Magic Flute*?

A AB
B Sonata form
C Rondo (1)

6.6 Name any TWO operas and its composers that are NOT from the Classical Period. (2)

6.7 What is the nickname of Beethoven's *Symphony No. 6 Op. 68*? (1)

6.8 What is the title of the last movement of Beethoven's *Symphony No. 6 Op. 68?* (1)
[10]

QUESTION 7

Compare the first movement of Beethoven's *Symphony No. 6* to Mendelssohn's *Hebrides Overture* with regard to the following:

7.1 Italian tempo indication
7.2 Form
7.3 Tonality
7.4 Programmatic elements

You may redraw the following table into the ANSWER BOOK and complete it to compare the two works:

	Beethoven ***Symphony No. 6* – First Movement**	**Mendelssohn** ***Hebrides Overture***
Example: 7.0 Genre	Symphony	Concert overture
7.1		
7.2		
7.3		
7.4		

[8]

QUESTION 8

The fourth movement (*The Storm*) of Beethoven's *Symphony No. 6 Op. 68* could be regarded as pure programme music.

Expand on this statement by referring to Beethoven's treatment of instrumentation and orchestral colour in this movement. **[7]**

QUESTION 9

Write an essay on Mozart's opera, *The Magic Flute*.

Discuss the following aspects in your answer:

- Opera type (2)
- Orchestral accompaniment (instrumentation) (3)
- Characters and voice types (6)
- Themes dealt with in the storyline of the opera (Do NOT tell the story.) (3)

ONE mark will be awarded for presentation in essay format. (1)
[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ

QUESTION 10

10.1 Name TWO contributions to South African jazz by each of the following artists:

- Zim Nqawana
- Robbie Jansen
- Winston Mankunku Ngozi (3 x 2) (6)

10.2 Choose a description from COLUMN B that matches the artist/group in COLUMN A. Write only the letter (A–D) next to the question number (10.2.1–10.2.4) in the ANSWER BOOK, for example 10.2.5 E.

COLUMN A		COLUMN B	
10.2.1	Jazz Epistles	A	wrote the music for *King Kong*
10.2.2	Hugh Masekela	B	international saxophone player
10.2.3	John Coltrane	C	trumpeter that returned after exile
10.2.4	Todd Matshikiza	D	one of the first South African bebop groups

(4 x 1) (4)
[10]

QUESTION 11

11.1 Briefly describe kwela music of the 1950s with reference to the pennywhistle jive. (5)

11.2 Name TWO international music styles that influenced the Manhattan Brothers. (2)
[7]

QUESTION 12

12.1 Write notes on the band The Brotherhood of Breath and its contribution to South African jazz.

Focus on the following aspects:

- Band members (3)
- Characteristics of the music (4)

12.2 Name ONE song or album by this band. (1)
[8]

QUESTION 13

Miriam Makeba was one of the first artists from Africa to popularise African music around the world in the 1960s.

Write an essay on Miriam Makeba's career with reference to the following aspects:

- Her life in exile (4)
- Musical achievements and albums/hits (6)
- Characteristics of the music (4)

ONE mark will be awarded for presentation in essay format. (1)
[15]

TOTAL SECTION D: 40

OR

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)

QUESTION 14

14.1 Explain the role of divinity in ONE of the following indigenous African ceremonies:

- Initiation
- Wedding
- Funeral (3)

14.2 Briefly describe *Izihlabo* in maskanda. (3)

14.3 Choose the FOUR correct characteristics from COLUMN B that match the style mbaqanga. Write only the correct letters next to the question number in the ANSWER BOOK, e.g. 14.3 H, J, K, L.

COLUMN A	COLUMN B
Mbaqanga	A $^{2}/_{4}$ metre
	B choral singing
	C symmetrical phrases and AB structure
	D influenced by marabi and township jazz
	E 12-bar blues structure
	F lyrics only in isiZulu
	G bass and electric guitar feature prominently

(4 x 1) (4)

[10]

QUESTION 15

Write a paragraph on malombo.

Include the following aspects:

- Definition (1)
- Characteristics of the music (4)
- International influences (2)
- ONE artist/group (1)

[8]

QUESTION 16

Write a short article for *Drum* magazine on isicathamiya.

Focus on the following aspects:

- Origins (1)
- Development (2)
- Characteristics of the music (3)
- ONE artist/group (1)

[7]

QUESTION 17

Write an essay on kiba music and how Sello Galane modernised it in order to establish free kiba.

Use the following guidelines:

- Explanation of kiba (7)
- Modernisation of kiba (5)
- TWO free kiba songs/albums (2)

ONE mark will be awarded for presentation in essay format. (1)

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120

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