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GRADE 12

MUSIC P1

FEBRUARY/MARCH 2013

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 125

TIME: 3 hours

This question paper consists of 17 pages and 1 page 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 this question paper.
3. Answer SECTION B in blue or black ink 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. Candidates 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	17		
2	18		
3	10		
4/5	15		
SUBTOTAL	60		
SECTION B			
6	10		
7	8		
8	6		
9	9		
10	8		
11	9		
12	5		
13	10		
SUBTOTAL	65		
GRAND TOTAL	125		

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SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3 and EITHER QUESTION 4 OR QUESTION 5.

QUESTION 1

Study the *Viennese Waltz* by WA Mozart below and answer the questions that follow.

Viennese Waltz

WA Mozart

5

9

13

f

p

f

ff

dim.

1.4.1

1.4.2

1.6

1.7

1.1 Name the keys in the following bars:

1.1.1 Bars 1–4: _____ (1)

1.1.2 Bars 11–12: _____ (1)

1.1.3 Bars 13–16: _____ (1)

1.2 What is the relationship between the key in bars 11–12 and the original key?

_____ (1)

1.3 Write the scale of B^b melodic minor, ascending and descending, without key signature in the given time signature. You may use any note values that will fit into the four bars below. Indicate the semitones.

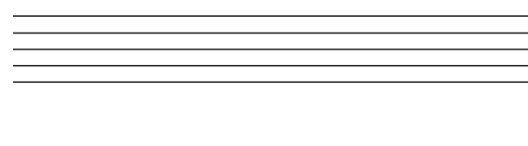


1.4 Name the intervals indicated at 1.4.1 and 1.4.2.

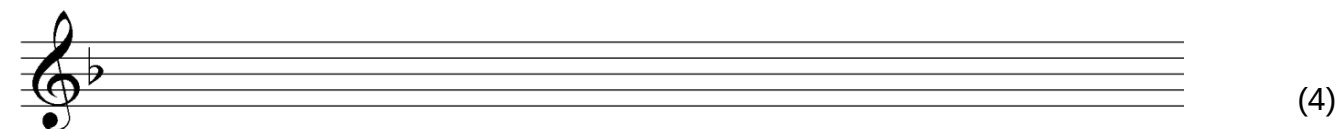
1.4.1 _____ (1)

1.4.2 _____ (1)

1.5 Write and name the inversion of the interval indicated at 1.4.1. Transpose your answer ONE octave higher and write it in the treble clef.



1.6 Rewrite bars 9 and 10 of the right-hand part using a compound time signature. The melody must still sound the same.



1.7 Name the type and position of the triad in the left-hand part of bar 14, for example, augmented triad in second inversion.

(1)
[17]

QUESTION 2

Study the extract below from *Homeless* by Paul Simon and Joseph Shabalala and answer the questions that follow.

Homeless

(Extract)

P Simon / J Shabalala

Solo

T 1
T 2

B 1
B 2

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

4

2.2

2.3

8

Tonic solfa

2.6

2.1 Figure the chords marked (a)–(e), for example G: I^b or I⁶ or G/B.

(a) _____

(b) _____

(c) _____

(d) _____

(e) _____

(5)

2.2 Name the rhythmic compositional technique used in bars 5 and 6.

(1)

2.3 Name the feature, typical of African music, used in bar 7 in the block marked 2.3.

(1)

2.4 Circle the term which best describes the texture of the extract as a whole.

(a) Homophonic (b) Monophonic (c) Polyphonic

(1)

2.5 Transpose the Tenor 2 (T2) and Bass 1 (B1) parts of bars 3 and 4 for Violin II and Viola on the score below.

Violin I

Violin II

Viola

Cello

The musical score consists of four staves: Violin I, Violin II, Viola, and Cello. The key signature has one flat (B-flat). The time signature is not explicitly shown but appears to be 4/4. The first measure contains a melodic line for Violin I and Cello, starting on G4 and moving stepwise up to D5. The second measure contains a melodic line for Violin I and Cello, starting on D5 and moving stepwise down to G4. Violin II and Viola staves are empty.

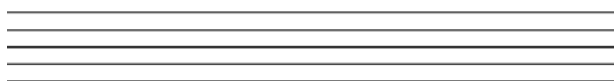
(4)

- 2.6 Indicate the pitch of bars 9 and 10 of the solo part in tonic-solfa notation.



(2)

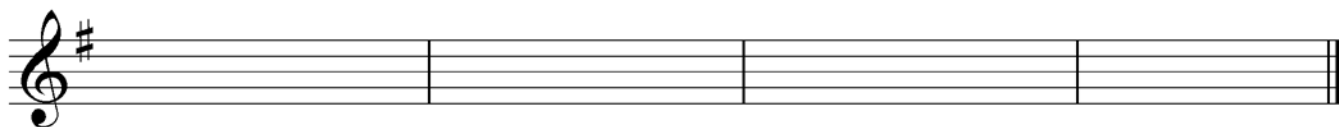
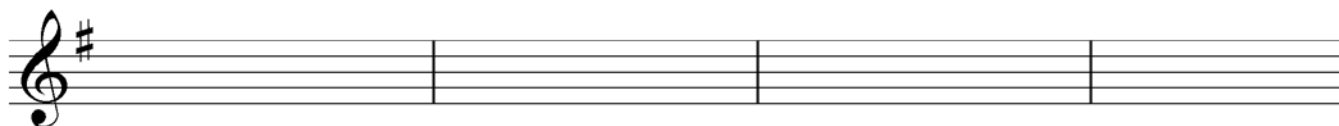
- 2.7 Notate TWO minor triads in root position that appear diatonically in F[#] minor. Use accidentals instead of a key signature. Write in the treble clef.

(4)
[18]

QUESTION 3

Use any ONE of the opening motives below (page 9 or 10) and complete a twelve-bar melody in ABA form. Indicate for which instrument you are writing and add dynamic and articulation marks.

Instrument: _____



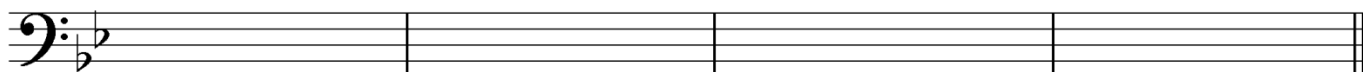
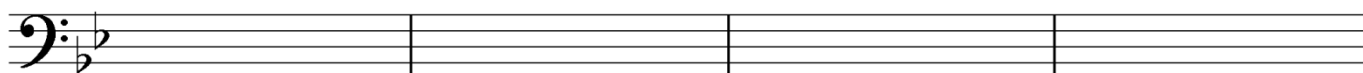
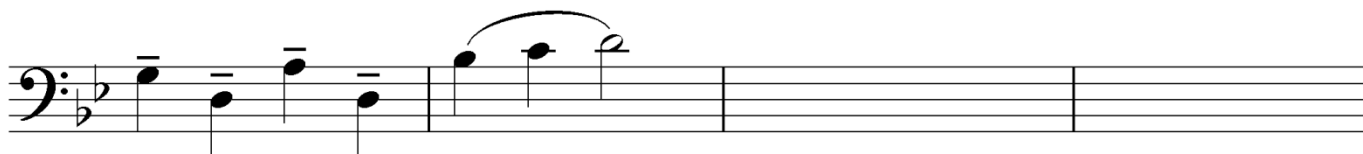
The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	6 (3 + 3)	
Musicality	8	
Dynamics and articulation	2	
Correct notation	2	
Instrument and appropriate range	2	
Total	$20 \div 2 = 10$	

[10]

OR

Instrument: _____



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	6 (3 + 3)	
Musicality	8	
Dynamics and articulation	2	
Correct notation	2	
Instrument and appropriate range	2	
Total	20 ÷ 2 = 10	

[10]

Answer EITHER QUESTION 4 OR QUESTION 5.

QUESTION 4

Complete the following four-part vocal harmonisation by adding the alto, tenor and bass parts. Use at least ONE passing note and ONE suspension in the parts that you add.



The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correct notation, voice leading, doubling, spacing (14 chords)	14	
Chord progression: choice of chords (12 progressions)	12	
General impression: non-harmonic notes, originality	4	
Total	30 ÷ 2 = 15	

[15]

OR

QUESTION 5

Complete *Eat your Heart out Blues* by filling in the empty bars. Ensure that you continue in the style of the given material. Include at least TWO different seventh chords in your answer.

Eat your Heart out Blues

Bluesy, with swing



Your answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correct notation, voice leading, spacing, (12 chords, 1 chord per bar)	12 (Minus ½ mark per mistake)	
Chord progression: choice of chords, including at least two seventh chords	12 (Minus ½ mark per mistake)	
General impression	6	
Total	30 ÷ 2 = 15	

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer this section in the ANSWER BOOK.

QUESTION 6: ROMANTIC MUSIC: *Symphony No 4 in E minor, Op. 98* by J Brahms

Answer the following questions about the fourth movement:

- 6.1 The eight-bar theme of this movement is based on a Baroque ground bass form. What is this form called? (1)
- 6.2 Which TWO standard form structures does Brahms use in this movement? (2)
- 6.3 Describe section B of this movement in terms of the keys and instrumentation employed. (4)
- 6.4 This work ends with a substantial coda. Explain what a *coda* is and how Brahms treats the coda in this work. (3)
- [10]**

QUESTION 7: ROMANTIC PERIOD

You have studied the genres and representative pieces from the Romantic period below.

- 7.1 Character piece: *Polonaise in A^b Major Op. 53* – F Chopin
- 7.2 Art song: *Der Erlkönig* – F Schubert
- 7.3 Opera: *La Bohème* – G Puccini
- 7.4 Symphonic poem: *The Moldau* – B Smetana
- 7.5 Concerto: *Violin Concerto in E minor*, first movement – F Mendelssohn

Choose ONE genre and a representative piece from the list above and write a paragraph in which you include the following:

- Definition of the genre (2)
 - A short description of the piece (6)
- [8]**

QUESTION 8: TWENTIETH-CENTURY MUSIC

Choose the twentieth-century genre which you have studied (8.1, 8.2 or 8.3 below) and indicate whether the statements are TRUE or FALSE. Write only 'true' or 'false' next to the question number in the ANSWER BOOK, for example, 8.6.1 True.

8.1 Piano Work: C Debussy – *Voiles* from *Preludes Book 1*

- 8.1.1 The music creates the impression of sails gently rocking in the wind.
- 8.1.2 The whole-tone scale is not used in the opening section.
- 8.1.3 The pentatonic scale is used in the middle section.
- 8.1.4 *Voiles* is meant to be played at a fast tempo.
- 8.1.5 The use of chords in parallel motion is characteristic of the impressionist style.
- 8.1.6 Debussy uses the damper pedal to create hazy sounds that suggest a misty atmosphere.

[6]**OR**

8.2 Musical Theatre:
Lerner and Loewe – *My Fair Lady* (*The Rain in Spain*)
L Bernstein – *West Side Story* (*Maria*)
A Lloyd Webber – *The Phantom of the Opera* (*All I Ask of You*)

- 8.2.1 Musical Theatre can be defined as a story which is related through singing, acting, costumes and decor in a light-music style.
- 8.2.2 *Maria* (*West Side Story*) is a solo for soprano voice.
- 8.2.3 *The Rain in Spain* (*My Fair Lady*) is set to the driving rhythm of the samba in quadruple time.
- 8.2.4 *All I Ask of You* (*The Phantom of the Opera*) is a duet sung by Raoul and Christine.
- 8.2.5 Spoken dialogue is rarely used in musicals.
- 8.2.6 *West Side Story* is based on the play *Pygmalion* by George Bernard Shaw.

[6]**OR****8.3 Ballet: I Stravinsky – *The Rite of Spring***

- 8.3.1 *The Rite of Spring* is written for a huge orchestra that includes eight horns and four tubas.
- 8.3.2 *The Rite of Spring* has two main sections. These are divided into smaller parts that follow one another directly.

- 8.3.3 Primitivism – the deliberate evocation of primitive power through insistent rhythms and percussive sounds – had a lasting impact on early twentieth-century music.
- 8.3.4 Rhythm is a vital structural element in *The Rite of Spring*.
- 8.3.5 *The Rite of Spring* was Stravinsky's first ballet score for the Russian Ballet.
- 8.3.6 *The Rite of Spring* uses elements of folk melodies. [6]

QUESTION 9: AFRICAN CHORAL MUSIC

- 9.1 Choose ONE of the works below (A, B or C) and write the name of the work and the composer or arranger next to the letter, for example, D: *Kapile morena* – S Shibangu

A

ba di pa - la-ma ha te - nya

ba di pa-la-ma ha te - nya
ba di pa-la-ma ha te - nya etc.

ba di pa-la-ma ha te - nya

B

Si - yo-shiy-wa kho na, Si - dal'ub-uz-al-wan

C

Tell the love of Je - sus

Tell the love of Je-sus
Tell the love of Je-sus etc.

Tell the love of Je-sus

(2)

- 9.2 Describe how the following elements of African music are used in the work you have chosen in QUESTION 9.1. (2)
- Call and response (2)
 - Harmony and tonality
- 9.3 Write short notes on the form of the work you have chosen in QUESTION 9.1. (3)
[9]

QUESTION 10: INTERNATIONAL POPULAR MUSIC

Choose the popular music style you have studied from the list below and answer the questions that follow.

- Heavy Metal
 - R&B
 - Glam Rock
 - Brit Pop
 - Girl Band
 - Boy Band
- 10.1 Write down your chosen style and name the artist or group representing this style. (1)
- 10.2 Write notes on the popular music style that you have chosen. (6)
- 10.3 Name ONE relevant hit or album by the artist or group. (1)
[8]

QUESTION 11: JAZZ

- 11.1 Write a paragraph in which you discuss the origins and style characteristics of Ragtime. (6)
- 11.2 Name a prominent Ragtime composer and TWO of his/her compositions. (3)
[9]

QUESTION 12: MUSIC INDUSTRY

You want to register one of your own compositions with SAMRO. Explain **how** you should go about this process and give reasons **why** it is necessary to do so. [5]

**QUESTION 13: SOUTH AFRICAN COMPOSERS AND SOUTH AFRICAN ARTISTS
IN POPULAR MUSIC**

- 13.1 Write down the name of the South African composer that you have studied. From the table below, select SIX words or phrases associated with this composer. (6)
- 13.2 Write down the name of the South African popular artist that you have studied. From the table below, select FOUR words or phrases associated with this popular artist. (4)

<i>Desertbound</i>	Rhythm guitar often plays chords on the off-beat	<i>Famban' Kahle</i>
Interval of a 4 th is often employed, melodically and harmonically	Conductor and director of Soweto Songsters	Kwaito
Lyrics have strong poetic characteristics	<i>Nkalakatha</i>	<i>Ushaka ka Senzangakhona</i>
Awarded by SARRAL in 2003	Mostly uses isiZulu texts in compositions	Lyrics often reflect a personal struggle
Employs various texts, including Afrikaans, English, Sepedi and Latin	Performs with pre-recorded accompaniment (backtracks)	Rock
Born in 1936 in Mapaplia, Limpopo Province	<i>Liedwerk van Klip</i>	Lyrics often reflect a political issue
Text mostly in Xitsonga	African Reggae	Versatile vocalist, working in various styles
Born in 1932 in Kwangwela in KwaZulu-Natal	Composed many children's songs	<i>Prisoner</i>
Born in 1962 in Pretoria, Gauteng	Often uses spoken text and humming sounds	Music is simple with lots of repetition
Music is tonal, though various keys are employed in one piece	Combines African music traditions with European orchestral accompaniment	Composes works commissioned by SAMRO

[10]

TOTAL SECTION B: 65
GRAND TOTAL: 125

The page contains 12 empty musical staves, each consisting of five horizontal lines, arranged vertically. These staves are intended for musical notation.