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GRADE 12

MUSIC P1

FEBRUARY/MARCH 2014

MEMORANDUM

MARKS: 125

This memorandum consists of 22 pages.

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 MINUTE**

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.

Answer: No.

Motivation: No dominant – tonic chord progression in B minor / No leading note (A[#]) in the key of B minor.

(2)

Answer = 1 mark

Motivation = 1 mark

- 1.2 Explain the function of the G[#] in bar 3.

Answer:

Leading note of A major

Alternative answer: Secondary dominant (V⁷c / V)

(1)

1 mark

- 1.3 Figure the chord progression and name the cadence in bars 1³–2².

Answer:

D: IV ✓ - V⁷ ✓ - vi ✓ Interrupted cadence ✓ **or**

D: IV ✓ - iii⁶ (V⁷) ✓ - vi ✓, Interrupted cadence ✓ **or**

D: G ✓ - A⁷ ✓ - Bm ✓, Interrupted cadence ✓

(2)

½ mark for each tick (✓) = 2 marks

- 1.4 Figure the chord progression and name the cadence in bars 9³–10².

Answer:

D: Ic 6/4 ✓ - V⁷ ✓ - I ✓, Perfect cadence ✓ **or**

D: D/A ✓ - A⁷ ✓ - D ✓, Perfect cadence ✓

(2)

½ mark for each tick (✓) = 2 marks

- 1.5 Figure the chords marked (a)–(f). Give the chord and position in each case, for example Ib, I⁶ or A/C[#].

Answer:

(a) D: Ib (I⁶) **or** D: D/F[#]

(b) D: ii **or** D: Em

(c) D: Ic (I⁶/4) **or** D: D/A

(d) D: vii^ob (vii^{o6}) **or** D: C[#]dim/E

(e) D: IV **or** D: G

(f) D: V⁷d (V⁴/2) **or** D: A⁷/G

(6)

½ mark per chord = 3 marks

½ mark for position = 3 marks

- 1.6 Identify the non-chordal notes (x), (y) and (z).

Answer:

(x) (Upper) auxiliary note, (y) Anticipation, (z) Passing note

(3)

1 mark each

- 1.7 Circle ONE example of melisma in the vocal part.

Answer:

Bar 3² (on 'lan') **or**

Bar 4¹⁻² (on 'cor') **or**

Bar 7¹ (on 'te') **or**

Bar 7² (on 'lang') **or**

Bar 7³⁻⁴ (on 'guisce')

Any one of the melismas for 1 mark

(1)

- 1.8 Identify the musical device (compositional technique) used in the vocal part of bars 0³–2².

Answer: Sequence

(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.



Answer:



(3)

*½ mark each for clef and key = 1 mark
½ mark per beat for 2 bars = 2 marks
Minus ½ mark for each error*

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



Answer:



(3)

*1 mark for key signature = 1 mark
1 mark per bar = 2 marks
Minus ½ mark for each error*

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



Answer:



$\frac{1}{2}$ mark per tick (✓) = 3 marks

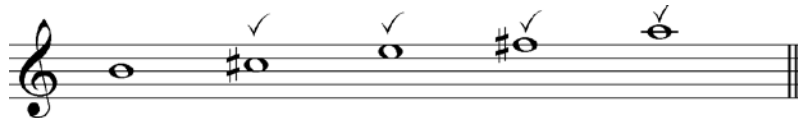
(3)

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

Possible answers:



or



or



or



or



(2)

$\frac{1}{2}$ mark per tick (✓) = 2 marks

- 2.5 Identify the following intervals.

Answer:



Minor 6th

(Compound) Augmented 2nd
or Augmented 9th

1 mark each = 2 marks

No mark if interval is not fully identified

(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

Answer:



Major triad in second inversion

Minor triad in first inversion

(2)

1 mark each = 2 marks

Both notes must be correct for 1 mark

- 2.7 Insert the correct time signatures for the following extracts.

Answer:



(2)

1 mark each = 2 marks

[17]

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

QUESTION 3 (Suggested time allocation: 25 minutes)

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

Guideline for the Marker:

A

B \flat : *mf* Perfect/Imperfect cadence in B \flat

B

5 Sequence F/g/E \flat : Perfect cadence in new key or Imperfect cadence in B \flat

A

9 B \flat : Repetition of material of bars 1 - 4 Slight variation Perfect cadence

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
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]

Markers are free to use ½ marks

OR

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

Guideline for the Marker:

A

d: *mf*

Perfect/Imperfect cadence in d

5

Sequence

B

F/g/a:

Perfect cadence in new key or Imperfect cadence in d

9

A

d: Repetition of material of bars 1 - 4

Slight variation

Perfect cadence

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
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]

Markers are free to use ½ marks

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.

Possible answer 1:

G: I V_ Ib_ I Vb I V I IVb iib_ Ic V7 I

Possible answer 2:

G: I Vc Ib vi D:Ic V7 I Ib ii V7 V7b I V7 I

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
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]

Markers are free to use ½ marks

Correctness:	Assess the 14 chords vertically for 1 mark each = 14 marks minus ½ for each error, however, not more than minus 1 per chord
Choice of chords:	Assess the 12 progressions for 1 mark each = 12 marks minus ½ for each error, however, not more than minus 1 per progression
General impression:	4 =100% 3½ =88% 3 =75% 2½ =63% 2 =50% 1½ =38% 1 =25% ½ =13%

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.

Possible answer:

Waltz Goodbye

Waltz swing

The piece will be marked according to the following guidelines:

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

[15]

Markers are free to use ½ marks

Choice of chords: 2 marks per bar = 16 marks minus ½ for each error, to a maximum of 2 per bar

Correctness: Minus ½ for each error to a maximum of 1 mark per bar

General 6 = 100%

impression: 5½ = 92%

5 = 83%

4½ = 75%

4 = 67%

3½ = 58%

3 = 50%

2½ = 42%

2 = 33%

1½ = 25%

1 = 17%

½ = 8%

TOTAL SECTION A: 60

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

ONE mark will be allocated for each fact. Candidates must be credited for any other correct answers not found in the memorandum.

QUESTION 6

Candidates will be credited if meaning is clear, even if full sentences are not used.

- 6.1 False. Brahms borrowed the theme of this movement from Bach's **Cantata** No. 150. (1)

False = ½ mark
Cantata = ½ mark
- 6.2 False. The work is in **Theme and Variation** form. (1)

False = ½ mark
Theme and Variation = ½ mark
- 6.3 True (1)
- 6.4 True (1)
- 6.5 True (1)
- 6.6 False. The eight-bar theme is first introduced by **brass** and woodwind instruments. (1)

False = ½ mark
Brass (instruments) = ½ mark
- 6.7 True (1)
- 6.8 False. At the end of the Coda-section the orchestra plays **fortissimo**. (1)

False = ½ mark
Fortissimo = ½ mark

[8]

Kamien, R. *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 351 - 355
OBE/UGO PLUS: *Music Learner's Book*, p 85 - 88

QUESTION 7

	Ragtime	Blues
Melody	<ul style="list-style-type: none"> • Highly syncopated • Played by the right hand • Melodic sections similar in character • Lots of semiquaver passages <i>Any 2</i> 	<ul style="list-style-type: none"> • Lyrics sung in three-line stanzas • Singers repeat the same basic melody to the same series of chords for each stanza <p>Melodies contain:</p> <ul style="list-style-type: none"> • many blue notes • bent notes • vocal scoops • slides <i>Any 2</i>
Rhythm and Metre	<ul style="list-style-type: none"> • Duple meter (2/4) • Syncopated rhythm in the right hand • Steady march-like beat in the left hand <i>Any 2</i> 	<ul style="list-style-type: none"> • Quadruple metre (4/4) • Strong rhythmic patterns with a heavy beat • Notes accented before or after the beat • Three four-bar phrases <i>Any 2</i>
Form	<ul style="list-style-type: none"> • AA BB A CC DD OR • Intro AA BB CC DD EE • Different sections of 8 or 16 bars each <i>Any 2</i> 	<ul style="list-style-type: none"> • 12 bar blues • Three sections of four bars each • Call-and-response patterns <i>Any 2</i>

Kamien, R. *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 520 - 526

OBE/UGO PLUS: *Music Learner's Book*, p 215 - 217

Hurry, P. and Phillips M: *Heinemann Advanced Music*. Heinemann, p143 - 150

[12]

QUESTION 8**Chopin: *Polonaise in A^b major, Op. 53***

8.4

8.6

8.7

8.13

8.15

8.19

8.23

Any 5

[5]**Schubert: *Der Erlkönig***

8.1

8.4

8.7

8.14

8.21

8.22

8.24

8.25

Any 5

[5]**Puccini: *La Bohème***

8.2

8.5

8.8

8.18

8.21

8.22

Any 5

[5]**Mendelssohn: *Violin Concerto in E minor, first movement***

8.4

8.11

8.16

8.17

8.20

[5]**Smetana: *The Moldau***

8.3

8.7

8.9

8.10

8.12

[5]

Kamien, R. *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 286 - 289, 305 - 306, 312 - 316, 368 - 377, 339 - 341
OBE/UGO PLUS: *Music Learner's Book*, p 60 – 103

QUESTION 9

- 9.1 (a) *Voiles*, from Preludes Book 1 – C Debussy, **or**
 (b) *The Rite of Spring* – I Stravinsky, **or**
 (c) *Maria* from *West Side Story* – Lerner & Loewe

Name of work = ½ mark Composer = ½ mark
--

(1)

- 9.2 (a) **Character piece:**
- An instrumental piece, often for piano
 - Usually evokes a particular mood or scene
 - Often has a descriptive title and / or is programmatic
- Any 2

OR

- (b) **Ballet:**
- Dramatic stage work
 - Relates a story through the mediums of dance, costumes and decor
 - Musical accompaniment provided by an orchestra or ensemble
- Any 2

OR

- (c) **Song (from Musical Theatre):**
- Solo vocal piece
 - With or without accompaniment
 - Lyrics / text portray feelings or atmosphere
- Any 2

(2)

- 9.3 ***Voiles*, from Preludes Book 1 – C Debussy**
- A short piano piece
 - Descriptive title (*Sails*)
 - Evokes a peaceful mood through subdued dynamics
 - Whole-tone scale suggests the movement of sails in the wind
- Any 2

OR***The Rite of Spring* – I Stravinsky**

- Prominent role of rhythm lends itself to dancing
 - A primitive story including omens, ritual abduction, sacrifice, tribes and evocation of ancestors is told through dance
 - Different moods
 - Different tempos
- Any 2

OR***Maria* from *West Side Story* – Lerner & Loewe**

- A solo sung by the character Tony
 - The lyrics sung after Tony meets Maria and discovers her name, portray a joyful mood
 - Catchy melodic structure
- Any 2

(2)

[5]

Kamien, R. *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 418 - 419, 428 - 433, 552 - 553
 OBE/UGO PLUS: *Music Learner's Book*, p 205 - 207, 123 -142

QUESTION 10

- 10.1 **J Zaidel-Rudolph:** English text, re-arrangement (2x1 = 2) (2)
 10.2 **M L de Villiers :** *Die Stem* = ½ mark, Composer of music = ½ mark (1)
 10.3 **E Sontonga:** *Nkosi Sikelele* = ½ mark, Composer of music = ½ mark (1)
 10.4 **C J Langenhoven:** Afrikaans text (1)
 10.5 **M Khumalo:** Arrangement of *Nkosi Sikelele*, connection of two songs, modulation between the two songs (2)
 Any 2 (2)

[7]OBE/UGO PLUS: *Music Learner's Book*, p 161 - 166**QUESTION 11*****Liedwerk van Klip***

- 11.1 Niel van der Watt - Song cycle

<i>Composer = 1 mark</i> <i>Genre = 1 mark</i>

 (2)
 11.2 1962 (1)
 11.3 *Missa de Meridiana, Leaving School Blues, Because of You* (1)
 Any 1
 11.4
 - Mixes various styles: Western and African; Poly-stylist
 - Composes mostly choral music but also chamber music
 - Uses a variety of texts: Afrikaans, English, Latin, Sepedi
 - Music is tonal but also contains extended tonality
 - Interval of a 4th prominently used melodically and harmonically
 - Dissonance occurs frequently but is functional and never dominates
 - Makes extensive use of typically African rhythmic patterns
 Any 4 (4)

[8]**OR*****Ushaka KaSenzangakhona***

- 11.1 Mzilikazi Khumalo – Oratorium

<i>Composer = 1 mark</i> <i>Genre = 1 mark</i>

 (2)
 11.2 1932 (1)
 11.3 *Kwadengendale, Princess Magogo Songs* (1)
 Any 1
 11.4
 - Traditional Zulu music fused with European instrumental music
 - Composes mostly choral music
 - Mostly uses isiZulu text
 - Typically African features are abundantly present: syncopation, call-and-response, diatonic harmony
 - Uses a lot of contrast, e.g. male versus female voices
 - Often uses spoken text against humming sounds
 Any 4 (4)

[8]**OR**

- Famban' Kahle**
- 11.1 S J Khosa – Choral work Composer = 1 mark
Genre = 1 mark (2)
- 11.2 1936 (1)
- 11.3 *Ndzhaka ya tinsimu* (A collection of songs), *Chunchani Midzwalo*
Any 1 (1)
- 11.4
- Focuses on vocal music, especially children's songs
 - Uses mostly Tsonga texts
 - Sometimes uses English texts
 - Composes mostly traditional African music
 - Typically African features are abundantly present: syncopation, call-and-response, diatonic harmony
 - Texts often reflect tradition and morality
- Any 4 (4)

[8]OBE/UGO PLUS: *Music Learner's Book*, p 169 -184**QUESTION 12**

Style characteristics = 4 marks
Contribution to the style = 3 marks
Essay format = 1 mark

Heavy Metal: Metallica**Style Characteristics:**

- Highly amplified distorted sound
 - Complex arrangements
 - Extended guitar solos
 - Fast tempi
 - Socially and politically charged lyrics
 - Interplay of bass and guitar
- Any 4

Contribution to the style:

- Credited as one of the innovators who led the way towards Thrash Metal with other bands such as Slayer, Anthrax and Megadeth
 - Expanded the limits of Heavy Metal through the use of speed of execution and volume
 - Created intricately structured compositions
 - Brought the sound of Thrash Metal into the Top 40 of the charts
- Any 3

[8]**OR**

R&B: Michael Jackson**Style Characteristics:**

- Predominantly vocal style
 - Combines elements of Hip-Hop, Soul and Funk
 - Polished record production style
 - Drum machine-backed rhythms
 - Smooth, lush style of vocal arrangements
 - Lead singers often known for their use of melismas
- Any 4*

Contribution to the style:

- A revolutionary transformation of music videos
 - Popularised the Moonwalk
 - Brought contemporary R&B to the mainstream
 - Combined contemporary R&B with elements of contemporary Pop and Rock to create a more youthful sound
- Any 3*

[8]**OR****Glam Rock: David Bowie****Style Characteristics:**

- Uses all stylistic elements of Rock and Heavy Metal but with a lighter feel
 - Replaced acoustic guitar with heavy Rock accompaniment
 - Has a strong visual and image component
 - Tempo is much faster than that of Rock 'n' Roll
 - Lyrics based on teenage revolution
- Any 4*

Contribution to the style:

- Use of octave switches for different repetitions of the same melody
 - Innovative stage craft
 - Inspired the innovators of the Punk Rock music movement
 - Prompted the adoption of Glam styles among artists like Lou Reed and Iggy Pop
- Any 3*

[8]**OR**

Brit Pop: Oasis**Style Characteristics:**

- The electric guitar is used as a lead instrument
 - Music relies on catchy hooks consisting of simple melodies with a repetitive structure
 - Rock beats are often used
 - Lyrics are relevant to British youth
 - Lyrics refer to uniquely British topics
 - Lyrics sung in regional British accents
 - Style is firmly rooted in the music of the British Guitar Pop music of the 1960s
- Any 4*

Contribution to the style:

- Inspired bands like Kasabian and Arctic Monkey with their embodiment of Rock 'n' Roll hedonism and swagger
 - They brought British Alternative Rock into the mainstream
 - Brought a strong sense of self-assurance and even arrogance into the popular music scene
 - Achieved sustained sales and commercial success in the United States
- Any 3*

[8]**OR****Girl Band: Spice Girls****Style Characteristics:**

- Ensemble singing with tight, polished instrumental arrangements instead of solo singing
 - Music geared towards women/girls
 - Lyrics concern love, sex and expression of strong bonds between friends
 - The music is easy to listen to
 - The sound is generally energetic and fresh
 - The image portrayed is upbeat and cheerful
- Any 4*

Contribution to the style:

- Pioneers that paved the way for the commercial breakthrough of Pop music for teenagers in the late 1990s
 - The group's slogan 'Girl Power' became a symbol for feminist empowerment
 - Influenced female fashion of the 1990s
 - Influenced a lot of girl bands like the Pussycat Dolls, Sugababes and Atomic Kitten
- Any 3*

[8]**OR**

Boy Band: Westlife**Style Characteristics:**

- Ensemble singing with tight, polished instrumental arrangements instead of solo singing
 - Catchy Pop hooks, melodies and harmonies prevail
 - Target audiences are preteens and teens
 - The group's image is an important part of its commercial success
 - Lyrics are mostly about love
 - Uses mostly R&B and Pop genres
- Any 4*

Contribution to the style:

- The band evolved from Teen Pop to Pop sound with emphasis on ballads
 - They experimented with Jazz and Big-band styles in *Allow Us To Be Frank*
 - Re-mixes on single releases make use of 'club' or electronic sounds
- Any 3*

OBE/UGO PLUS: *Music Learner's Book*, p 190 - 204

[8]

QUESTION 13***Plea From Africa***

- John Knox Bokwe (1)

Text meaning

- A supplication for deliverance from earthly hardship
 - Also a plea for eternal salvation (2)
- Any other correct answer.*

Style characteristics

- Hymn-like melody in the verse section for solo soprano
 - Brief Call-and-response singing between solo soprano and the SATB-choir at refrain/chorus
 - Tonal harmony with two chromatic inflections (3)
 - Homophonic singing in the chorus
- Any 3*

Form

- Verse and Chorus **or** Binary form **or** AB-form (1)

[7]

OR

Gabi Gabi

- Traditional arr. William C Powell (1)

Text meaning

- A praise song expressing pride in being a Christian
 - Creating friendship or Christian community (2)
- Any other correct answer*

Style characteristics

- Parallel movement in voices
 - Extensive Call-and-response
 - Tonal harmony with small chromatic inflections
 - Repetition (3)
- Any 3*

Form

- Binary form **or** AB-form (1)

[7]**OR****Monna e Motenya**

- Folk song arranged by Bonisile Gcisa (1)

Text meaning

- A musical joke about an overweight family riding bicycles
 - The composer mocks them light-heartedly
- Any other correct answer* (2)

Style characteristics

- Repetition
 - Call-and-response throughout
 - Tonal harmony
 - Parallel movement in voices
- Any 3* (3)

Form

- Verse and Chorus **or** Binary form **or** AB-form (1)

OBE/UGO PLUS: *Music Learner's Book*, p 148- 160**[7]**

QUESTION 14**Kwaito**

Bass guitar, Lead guitar, Drumkit, Keyboard, Synthesizer, Voice etc.
(Any 5)

(5)**OR****Music for social occasions**

Voices / Choir, Body percussion (clapping), Drums, Rattles, Shakers, Mbira etc.
(Any 5)

(5)**OR****Moppie and Ghoema songs**

Voices / Ensemble, Guitar, Banjo, Saxophone, Trumpet, Ghoema, Tambourine, etc.
(Any 5)

(5)

OBE/UGO PLUS: *Music Learner's Book* p 107 – 113

[5]

TOTAL SECTION B: 65
GRAND TOTAL: 125