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Department:
Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2009

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 120

TIME: 3 hours

This question paper consists of 19 pages and 1 page of manuscript paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. SECTION A must be answered on this question paper in the spaces provided. SECTION B must be answered in the ANSWER BOOK.
3. It is recommended that SECTION A be answered in pencil only.
4. The last page of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

MARKING GRID

SECTION A			
QUESTION	TOTAL MARKS	MARKER	MODERATOR
1	20		
2	10		
3	10		
4	8		
5	12		
SUBTOTAL	60		
SECTION B			
QUESTION	TOTAL MARKS	MARKER	MODERATOR
6	8		
7	14		
8	4		
9	4		
10	4		
11	6		
12	5		
13	5		
14	5		
15	5		
SUBTOTAL	60		
GRAND TOTAL: 120			

SECTION A: THEORY OF MUSIC**Answer QUESTIONS 1, 2, 3, 4 and either QUESTION 5.1 or QUESTION 5.2.****QUESTION 1**

Study the fragment below from the *Violin Concerto* by Felix Mendelssohn-Bartholdy and answer the questions that follow.

Violin Concerto

Felix Mendelssohn-Bartholdy, Op. 64

Flute

Clarinet in A

Bassoon

Horn in E

Timpani

Principal Violin

Violin I

Violin II

Viola

Violoncello

Double bass

mp

mp

mp

p

p

mf

p

p

p

p

(a)

5

Fl. 1

Cl.

Bsn. 2

E Hn.

Timp.

Pr. Vln

(b)

Vln. I

Vln. II

Vla.

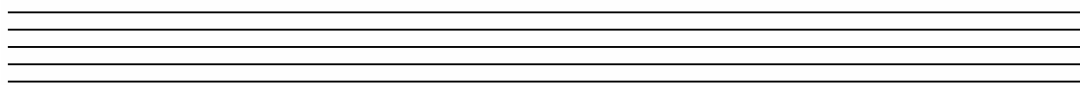
Vc.

Cb.

(c)

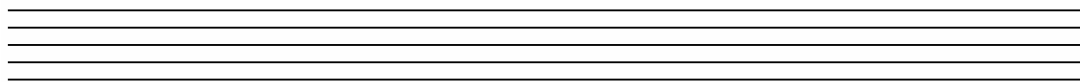
Detailed description: This is a page of a musical score for a symphony orchestra, covering measures 5 through 8. The score is written for the following instruments: Flute 1 (Fl. 1), Clarinet (Cl.), Bassoon 2 (Bsn. 2), English Horn (E Hn.), Timpani (Timp.), Principal Violin (Pr. Vln), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The key signature is one sharp (F#), and the time signature is common time (C). The score is divided into four measures. In measure 5, the Flute 1 part has a fermata over a half note, and the Clarinet and Bassoon 2 parts have whole rests. In measure 6, the Flute 1 part has a half note, and the Clarinet and Bassoon 2 parts have whole rests. In measure 7, the Flute 1 part has a half note, and the Clarinet and Bassoon 2 parts have whole rests. In measure 8, the Flute 1 part has a half note, and the Clarinet and Bassoon 2 parts have whole rests. The Principal Violin part has a melodic line with slurs and ties. The Violin I and Violin II parts have a rhythmic pattern of eighth notes. The Viola part has a melodic line with slurs and ties. The Violoncello and Contrabass parts have a simple harmonic line. The label (b) is placed below the Principal Violin part in measure 6, and the label (c) is placed below the Violoncello and Contrabass parts in measure 8.

- 1.1 Rewrite the first FOUR bars of the **principal violin** part in half the note values. Prefix the new time signature.



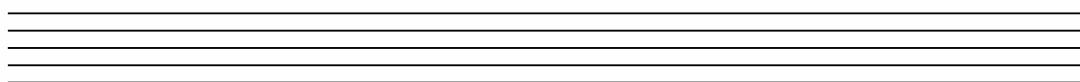
(4)

- 1.2 Transpose the first FOUR bars of the clarinets at concert (sounding) pitch.



(4)

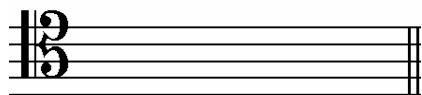
- 1.3 Rewrite the flute part in bar 7 in compound duple time.



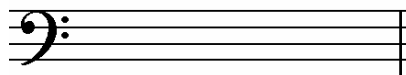
(2)

- 1.4 Notate and describe the triads (for example C major or E diminished) formed in bar 1(a) and bar 6(b) of the Violin 1. Use the given clefs.

Bar 1(a)



Bar 6(b)



Description: _____

Description: _____

(4)

- 1.5 Identify the key and the cadence at (c): _____

(2)

1.6 Various options are given as possible answers to the following questions. Indicate the correct answer by encircling either **A** or **B**.

- 1.6.1 The G[#] in bar 5 of the Violin I part is ...
A the leading note of B minor.
B the leading note of A minor. (1)
- 1.6.2 The notes in the double bass sound an octave ...
A higher.
B lower. (1)
- 1.6.3 The dominant major key of the main key of the work is ...
A B major.
B B^b major. (1)
- 1.6.4 The chord symbol for the chord in bar 1⁴ (bar 1, 4th beat) is ...
A Em/B or i₄⁶ or ic
B Em or i₃⁵ or i (1)
[20]

QUESTION 2

Study the fragment below from *Sangena*, arranged by M Khumalo, and answer the questions that follow.

Sangena (We are entering)

Traditional/*Tradisioneel*: Zulu

Ritmico ♩ = 110

Arranged by/*Verwerk deur*: Prof M Khumalo

Doh is F

Soprano

Alto

S.

A.

7

9

(a)

(b)

(c)

etc./ens.

2.1 Name the intervals marked (a), (b) and (c).

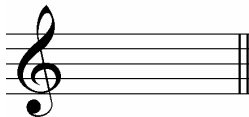
(a) _____

(b) _____

(c) _____

(3)

2.2 Write and name the inversion of the interval at (b) in the score.



(2)

2.3 Write the solfa notation above the alto part of bars 1 and 2 on the following extract: **(See example in the soprano voice part of bars 9 and 10.)**

Doh is F

Soprano

Alto

Sa - ngen' thi- na, sas - ngen' sa

(4)

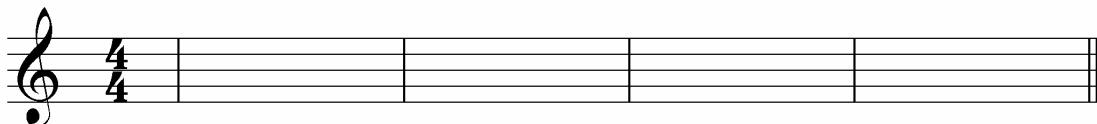
2.4 Name the rhythmical device used in the soprano voice part in bars 1 to 5.

(1)
[10]

QUESTION 3

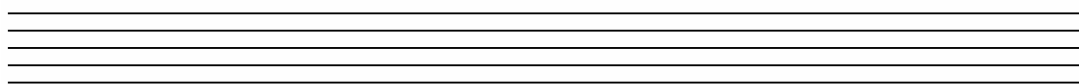
Write the following scales according to the instructions given:

- 3.1 E^b pentatonic scale, descending, with key signature in the given bars below. Start with an upbeat.



(5)

- 3.2 F[#] major, ascending, starting and ending on the mediant note. Write the scale in simple triple time. Use the bass clef. Do NOT use a key signature.



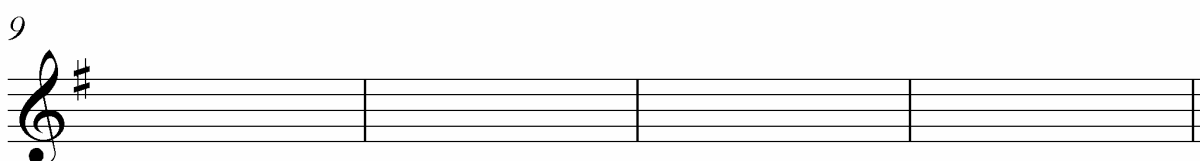
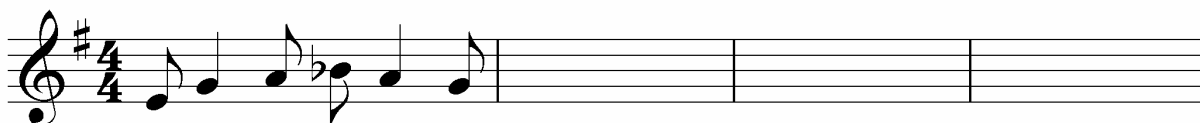
(4)

- 3.3 The French composer Debussy often used a whole-tone scale in his music. Circle the number of notes found in this scale.

3	4	5	6	7
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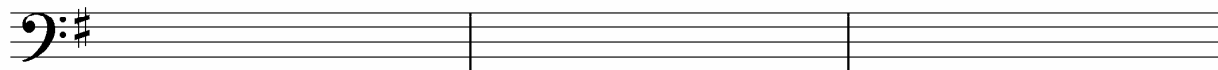
(1)
[10]**QUESTION 4**

Complete ONE of the opening motifs below to complete a twelve-bar melody in ternary form. Add dynamics and articulation marks.

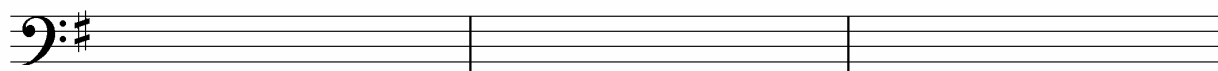
Melody for Violin**OR**

Melody for Cello

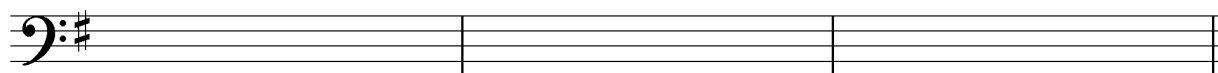
4



7



10

**[8]**

QUESTION 5**Answer either QUESTION 5.1 OR QUESTION 5.2.**

5.1 Study the four-part extract below and answer the questions that follow.

Chorale

Chord symbols for the first system:

I I₃⁶ I I₃⁶ IV ii V I I₃⁶ IV ii₃⁶ V

Chord symbol for the second system:

V₂⁴

5.1.1 Figure the chords at (a), (b) and (c) in the spaces below, for example D:V, D:IV⁶.

Any correct symbols will be accepted.

(a) _____

(b) _____

(c) _____

(3)

5.1.2 Complete the four-part harmonisation by adding suitable chords.

(9)
[12]**OR**

5.2 Study the piece below and answer the questions that follow.

Blue, Blue, Blue

The musical score for "Blue, Blue, Blue" is written in 4/4 time and consists of 14 measures. The score is divided into five systems, each with a label (a) through (k) below the piano part.

- System 1 (Measures 1-4):**
 - Measure 1: Chord C^7 .
 - Measure 2: Chord C/E^b .
 - Measure 3: Chord $Fmin^7$.
 - Measure 4: Chord $Fmin^7$.
- System 2 (Measures 5-8):**
 - Measure 5: Chord C^7/E .
 - Measure 6: Chord F^7/E^b .
 - Measure 7: Chord $Fmin^7/E^b$.
 - Measure 8: Chord C^7/E^b .
- System 3 (Measures 9-12):**
 - Measure 9: Chord F^7 .
 - Measure 10: Chord $Cdim/E^b$.
 - Measure 11: Chord F^7/E^b .
 - Measure 12: Chord $Fmin^7$.
- System 4 (Measures 13-16):**
 - Measure 13: Chord $Cmin/E^b$.
 - Measure 14: Chord $Cmin/G$.
 - Measure 15: Chord $Cdim/E^b$.
 - Measure 16: Chord F^7 .
- System 5 (Measures 17-20):**
 - Measure 17: Chord Gm .
 - Measure 18: Chord G^7 .
 - Measure 19: Chord G^7 .
 - Measure 20: Chord G^7 .

The piano part (bottom staff) provides harmonic support with chords and bass lines. The guitar part (top staff) features melodic lines and chords. The score is divided into five systems, each with a label (a) through (k) below the piano part.

- 5.2.1 Name the chord symbols at (a), (c) and (k), for example D min, A/C[#], et cetera.
- (a) _____
- (c) _____
- (k) _____ (3)
- 5.2.2 Complete the bass clef part by adding chords of your choice at (b), (d), (e), (f), (g), (h), (i) and (j).
Use applicable rhythmic patterns according to the given style of the work. (8)
- 5.2.3 Circle an auxiliary note on the score. Indicate it clearly with **Aux**. (1)
[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer the following questions in the ANSWER BOOK.

QUESTION 6: JAZZ MUSIC

Answer either QUESTION 6.1 or QUESTION 6.2.

6.1 Compare bebop and swing with regard to any TWO of the following aspects:

- (a) Harmony
- (b) Melody
- (c) Instrumentation
- (d) Tempo
- (e) Rhythm

[8]

OR

6.2 International jazz festivals bring together musicians from around the world. These musicians represent different aspects of jazz history, development and styles.

You have recently attended a jazz festival where you watched concerts by South African jazz musicians, as well as international performances of swing and bebop music.

Write a short essay, discussing the concerts in terms of jazz history, development and styles.

[8]

QUESTION 7: ROMANTIC MUSIC

7.1 Describe the fourth movement of Brahms's *Symphony no. 4 in E minor Op. 98*, with regard to structure, form and orchestration.

(8)

7.2 In addition to Brahms's symphony, you also had to study one of the following works from the Romantic period:

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

Schubert: *Der Erlkönig*

Puccini: *La Bohème* (as in Kamien edition 8)

Mendelssohn: *Violin Concerto in E minor, first movement*

Smetana: *The Moldau*

Write a short essay on how the composition that you have studied demonstrates the characteristics of Romantic music.

(6)

[14]

QUESTION 8: TWENTIETH-CENTURY MUSIC

Briefly describe Impressionism OR Neoclassicism OR Musical Theatre and name ONE composer and work that are representative of the style.

[4]**QUESTION 9: INTERNATIONAL POPULAR MUSIC**

List FOUR style characteristics of ONE of the following international artists/groups that you have studied:

Metallica
Michael Jackson
David Bowie
Oasis
Spice Girls/Westlife

[4]**QUESTION 10: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC**

You have attended a concert by ONE of the following South African contemporary artists:

Mandoza
Lucky Dube
Steve Hofmeyr

Write a review of this concert, referring to FOUR style characteristics of this artist.

[4]**QUESTION 11: SOUTH AFRICAN TRADITIONAL MUSIC**

Answer either QUESTION 11.1 OR QUESTION 11.2 OR QUESTION 11.3.

11.1 Kwaito

11.1.1 Where and when did kwaito originate? (2)

11.1.2 Name TWO style characteristics of kwaito. (2)

11.1.3 Name TWO popular kwaito artists. (2)

[6]**OR****11.2 Music for social occasions**

Write a short essay on South African Traditional Music and how it links with social activities in South African communal life.

[6]**OR**

11.3 Moppies and ghomma songs

- 11.3.1 Where did moppies and ghomma songs originate? (1)
- 11.3.2 Give the name of a musical that is based on moppies and ghomma songs. (1)
- 11.3.3 Describe a *ghomma drum*. (2)
- 11.3.4 Name the TWO artists mainly responsible for the revival of moppies and ghomma songs. (2)
- [6]**

QUESTION 12: SOUTH AFRICAN COMPOSERS

Answer either QUESTION 12.1 OR QUESTION 12.2 OR QUESTION 12.3.

12.1 Mzilikazi Khumalo

The composer Mzilikazi Khumalo has been invited to your school as a motivational speaker. You have been asked to introduce him to the audience.

How would you describe this famous South African composer in terms of biographical details, his compositions and the style characteristics of his music?

[5]

OR

12.2 Niel van der Watt

Your school orchestra and choir will be performing works by Niel van der Watt. Write programme notes on the style of this composer by referring to:

- Rhythm
- Melody
- Harmony
- Structure

[5]

OR

12.3 SJ Khosa

You have been asked to assist a choir preparing for the South African Schools' Choral Eisteddfod. They will be presenting a choral work of SJ Khoza.

Prepare notes on the life and music of the composer that you will share with the choir in terms of biographical details, his compositions and the style characteristics of his music.

[5]

QUESTION 13: SOUTH AFRICAN NATIONAL ANTHEM

The National Anthem of the Republic of South Africa consists of a combination of songs from our past. Five individuals have contributed towards the establishment and development of the anthem as we know it today.

Choose a contribution from COLUMN B that matches the name in COLUMN A. Write only the letter (A – E) next to the question number (13.1 – 13.5) in the ANSWER BOOK.

COLUMN A		COLUMN B
13.1	Enoch Sontonga	A wrote the words of <i>Die Stem (The Voice)</i>
13.2	CJ Langenhoven	B set the words of <i>Die Stem</i> to music
13.3	ML de Villiers	C joined these two anthems together into one National Anthem by a connecting phrase and modulation in 1997
13.4	J Zaidel-Rudolph	D composed <i>Nkosi Sikelel' iAfrika</i>
13.5	Mzilikazi Khumalo	E adapted the English words of the anthem

(5 x 1)

[5]**QUESTION 14: SOUTH AFRICAN CHORAL MUSIC**

The following are excerpts from three choral pieces. Choose ONE of the excerpts and answer the questions that follow.

1	
2	
3	

14.1 Name the selected piece and the composer of the choral work. (2)

14.2 Describe the choral work with reference to mood, text and music. (3)

[5]

QUESTION 15: MUSIC RIGHTS

Your friend, Mickey, is a composer. Someone else has registered one of Mickey's songs. This person is performing Mickey's composition under his own name. His recording has even been broadcast on the radio.

Advise Mickey in an e-mail what he should do now, and what he should have done to prevent this situation.

[5]**TOTAL SECTION B: 60****GRAND TOTAL: 120**

A blank sheet of music paper with 12 sets of five horizontal lines, arranged vertically. Each set of lines is intended for a single musical staff.