

basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2011

POSSIBLE ANSWERS

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 the question paper.
3. Answer SECTION B in the ANSWER BOOK provided.
4. Number the questions 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. The candidate may remove it.

MARKING GRID

| QUESTION | TOTAL MARKS | MARKER | MODERATOR |
|--------------------|-------------|--------|-----------|
| SECTION A | | | |
| 1 | 14 | | |
| 2 | 15 | | |
| 3 | 9 | | |
| 4 | 10 | | |
| 5 | 12 | | |
| | | | |
| SUBTOTAL | 60 | | |
| | | | |
| SECTION B | | | |
| 6 | 5 | | |
| 7 | 9 | | |
| 8 | 6 | | |
| 9 | 12 | | |
| 10 | 10 | | |
| 11 | 10 | | |
| 12 | 5 | | |
| 13 | 8 | | |
| | | | |
| SUBTOTAL | 65 | | |
| | | | |
| GRAND TOTAL | 125 | | |

SECTION A: THEORY OF MUSIC

Complete QUESTIONS 1, 2, 3, 4 and EITHER QUESTION 5.1 OR QUESTION 5.2.

QUESTION 1

- 1.1 In which key is the music example below?

Hungarian Dance No. 5

Brahms

**Answer:**

G minor

1 mark for complete answer (no ½ marks)

(1)

- 1.2 Add accidentals to the following notes to form the dorian mode on A^b.

**Answer:** 1 mark per note ($8 \div 4 = 2$)*Round it off to the nearest digit, e.g. 1.75 = 2 or 1.25 = 1.5*

(2)

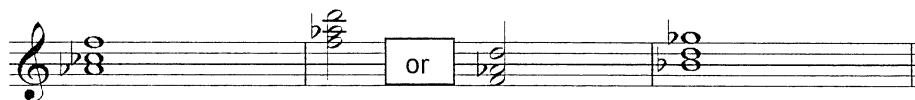
- 1.3 Write B major scale ascending and descending in the alto clef in simple triple time with key signature. You may use any note values of your choice. Indicate semitones with slurs.

Possible answer:*Clef and key signature = 1 mark**Rhythm = 1 mark**Time signature = 1 mark**Correct notes = 1 mark**Semitones = 1 mark**(Half marks may be given)*

(5)

- 1.4 Identify TWO diminished triads and ONE augmented triad that occur in E^b harmonic minor scale. Notate the triads in first inversion.

Answer: 1 mark for identification (notes and accidentals) or figuring x 3
1 mark for correct inversion X 3 (no ½ marks) provided that the identification was correct



Diminished

e^b: ii°6

e^b: ii°6

e^b: ii°b

F^{Dim}/A^b

Diminished

e^b: vii°6

e^b: vii°6

e^b: vii°b

D^{Dim}/F

Augmented

e^b: III⁺6

e^b: III⁺b

G^b Aug/B^b

With or without key signature in front is acceptable

(6)

[14]

QUESTION 2

Study the fragment below and then answer the questions that follow.

Six Chansons (1939)

Printemps (Spring)

Paul Hindemith

Moderate (♩. = 66 - 70)

SOPRANO

O song that from the sap art pour - ring and through the sound ing

ALTO

Song that from the sap art pour-ing and through the sound - ing

TENOR

Song that from the sap art pour-ing and through the sound - ing

BASS

O song now pour

PIANO
For rehearsal only

Moderate (♩. = 66 - 70)

- 2.1 Transpose the notes of the alto part in bar 2 at (a) for trumpet in B^b.

Answer:



Notation = $6 \div 2 = 3$

$\frac{1}{2}$ mark will be deducted for each wrong pitch or incorrect grouping. Enharmonic correct notation will be accepted.

Loose grouping of the first three notes will be accepted.

(3)

- 2.2 Rewrite bar 2 of the tenor part at (b) in simple quadruple time. Add the new time signature.

Answer:



Correct time signature = 1 mark

Rhythm = $\frac{1}{2}$ mark per beat = 2 marks

Brackets are not required, only ³ indicating triplet necessary.

Loose grouping of the first three notes will be accepted.

(3)

- 2.3 Name the interval at (c).

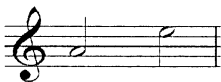
Answer: Perfect 4th
1 mark. No $\frac{1}{2}$ marks.

(1)

- 2.4 Write the inversion of the interval at QUESTION 2.3 in enharmonic form.

Answer: 1 mark per note. Any note value.

Correct inversion of the candidate's answer in 2.3 is acceptable, provided it is a fifth interval.



(2)

- 2.5 Rewrite the vocal parts of bar 2 in closed score. Omit the text.

Answer: $1\frac{1}{2}$ mark per beat = 6 marks

Slurs are not required, except for the one across the bar line.

Loose grouping will be accepted in bar 2.

Moderato (♩. = 66 - 70)



(6)

[15]

QUESTION 3

Study the four-part fragment below and then follow the instructions.

- 3.1 Complete the soprano part in bar 1 at (a) so that it will include an accented passing note.

Answer: These two marks will be allocated to all candidates.

(2)

- 3.2 Complete the tenor part of the cadence in the block at (f) to illustrate a suspension.

Answer: These three marks will be allocated to all candidates.

(3)

- 3.3 Figure the chords at (b), (c), (d) en (e), for example G: I⁶ or G/B, et cetera.

Answer: 1 mark per chord. Any figuring system is acceptable. (no ½ marks).
Key indication is optional.

(b) A: V7, V7d, V⁴/I₂, ⁴/I₂, E⁷, E⁷/D

(c) A: I⁶, I^b, A/C[#]

(d) A: IV, D

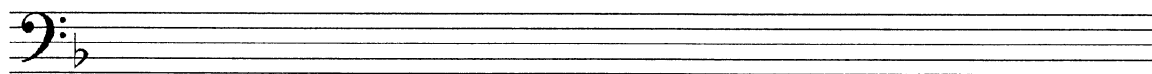
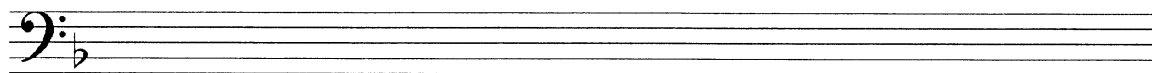
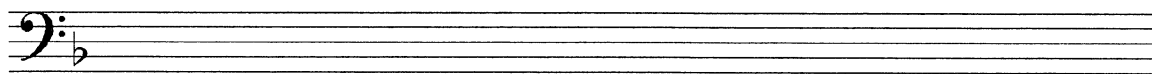
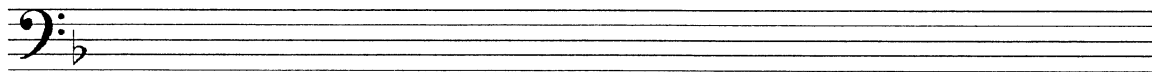
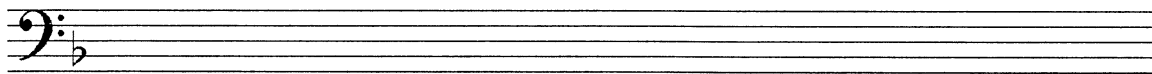
(e) A: V (V⁷), E(⁷) (must be figured after adding the suspension).

(4)
[9]

QUESTION 4

Use any ONE of the opening motifs below to complete a twelve-bar melody in ABA form. Add dynamic and articulation marks.

Instrument: Cello

Andante

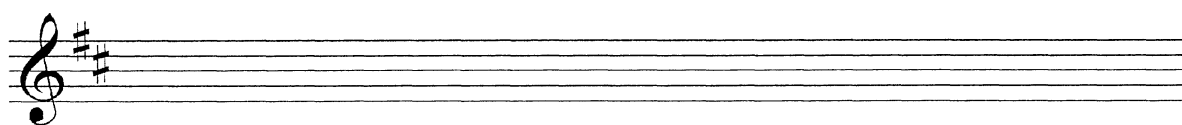
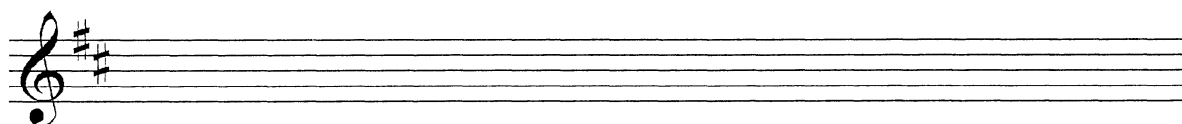
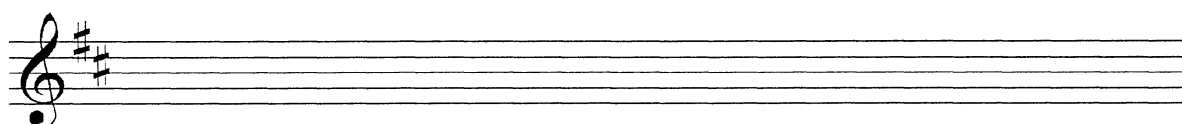
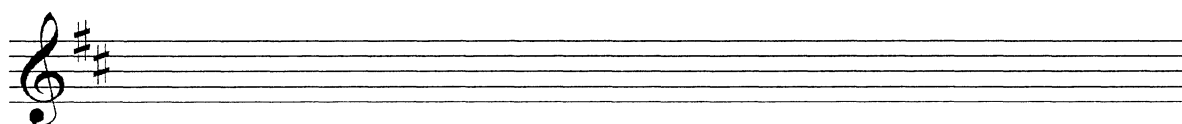
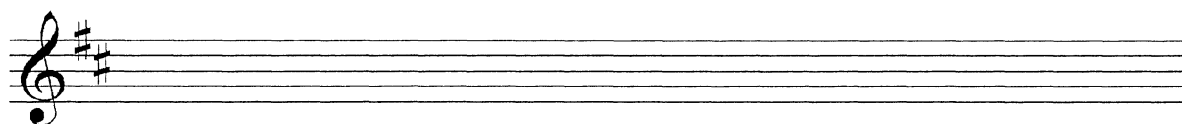
The melody will be marked according to the following guidelines:

| DESCRIPTION | MARK ALLOCATION | CANDIDATE'S MARKS |
|--|--------------------|-------------------|
| Form and cadential points | 6 (3 + 3) | |
| Musicality: melodic shape and climax | 8 | |
| Dynamics and articulation | 2 | |
| Correctness of notation: number of bars, note stems, beats per bar, accidentals, spacing | 4 | |
| TOTAL | 20 ÷ 2 = 10 | |

[10]

OR

Instrument: Clarinet

Allegretto

The melody will be marked according to the following guidelines:

| DESCRIPTION | MARK ALLOCATION | CANDIDATE'S MARKS |
|--|--------------------|-------------------|
| Form and cadential points | 6 (3 + 3) | |
| Musicality: melodic shape and climax | 8 | |
| Dynamics and articulation | 2 | |
| Correctness of notation: number of bars, note stems, beats per bar, accidentals, spacing | 4 | |
| TOTAL | 20 ÷ 2 = 10 | |

[10]

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Complete the following four-part harmonisation by adding suitable chords in the given style:

Chord symbols for the first system: V, I, vii^{°6}, I⁶, I, I⁶, V, V₂, I⁶, V₄, I, IV, V, vi

Possible answer:

Chord symbols for the first system: V, I, vii^{°6}, I⁶, I, I⁶, V, V₂, I⁶, V₄, I, IV, V, vi

Chord symbols for the second system: I, iii, IV, ii, V, V₂, I⁶, V₃, I, V₄, I⁶, I, I⁶, V⁷, I

The harmonisation will be marked according to the following guidelines:

| DESCRIPTION | MARK ALLOCATION | CANDIDATE'S MARKS |
|--------------------|-----------------|-------------------|
| Korrektheid | 6 | |
| Keuse van akkoorde | 6 | |
| TOTAL | 12 | |

OR

[12]

Back Porch Blues

$\text{♩} = 84$

[illegible]

4

Musical score for 'The Rose Tree' in G major (one sharp). The score is in 4/4 time and consists of two systems. The first system contains measures 1 and 2. The second system contains measures 3 and 4. The melody is written in the treble clef, and the accompaniment is in the bass clef. The key signature has one sharp (F#). The melody starts on G4, goes up to A4, B4, and then C5. The accompaniment starts on G3, goes up to A3, B3, and then C4. The melody ends on G4, and the accompaniment ends on G3. The score is marked with a '4' at the beginning of the first system.

7

10



(a) (b) (c)

- 5.2.1 Complete the piano score up to bar 10 in the given style (12-bar blues).

Answer:

Chords must follow the 12-bar blues harmonic structure.

I I I I IV IV I I V IV I I

See score for ideas.

1 mark per bar in the right hand part = 5 marks

1 mark per bar in the left hand part = 4 marks

- 1 mark overall if style differs.

See possible answer on the next page.

(9)

- 5.2.2 Insert the following chords at (a) and (b) using the correct note values:

(a) A^7/C^\sharp

(b) E^7

Answer:

See possible answer on the next page..

1 mark each

- ½ mark per mistake

(2)

- 5.2.3 Figure the chord at (c), for example D/A.

Answer:

(a) A^7 , A^7/G or $C^{\sharp dim}/G$,

- ½ mark per mistake

(1)
[12]

Possible answer:

Back Porch Blues

Original music by Ana Sanderson

$\text{♩} = 84$

Chords and markings in the score:

- Measure 1: E^7
- Measure 2: $A^7/C^\#$ (triplet)
- Measure 3: E^7 , $A^7/C^\# E^7$, $A^7/C^\#$ (triplet)
- Measure 4: E^7 ✓, $A^7/C^\#$ ✓, A^7 ✓
- Measure 5: A^7 ✓
- Measure 6: A^7 ✓
- Measure 7: E^7
- Measure 8: $A^7/C^\# E^7$ ✓
- Measure 9: $A^7/C^\# B^7$ ✓, B^7/A
- Measure 10: A^7 ✓
- Measure 11: E^7
- Measure 12: (a) $A^7/C^\#$ ✓, (b) E^7 ✓, (c) $A^7/G C^\#\dim/G$ ✓, B^7

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer the questions in this section in the ANSWER BOOK provided.

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

QUESTION 6

Answer: Any FIVE x 1 = 5 marks

- 6.1 L
- 6.2 H
- 6.3 G
- 6.4 F
- 6.5 C
- 6.6 K
- 6.7 B
- 6.8 J
- 6.9 E
- 6.10 A
- 6.11 D
- 6.12 I
- 6.13 F

(5 x 1) **[5]**

QUESTION 7

7.1

Any THREE definitions x 2 = 6 marks

Essential facts indicated by bullets

Relevant answers not found in the memorandum can be accepted at the discretion of the chief marker.

7.1.1 Whole-tone scale:

- A six-note scale (*also accept a seven-note scale*)
 - consisting of whole-tone intervals only
 - Correct notation of the scale
- 1 mark each

7.1.2 Binary form:

- Also called AB or two-part form
- A structure where the two parts are usually of equal length and repeated
- The first part will usually modulate to the dominant key at the end, and the second part will modulate back to the tonic.

Any 2

(2 x 1) **(2)**

7.1.3 Cadenza:

- A section in a concerto
- that offers a soloist the opportunity to demonstrate his/her technical skill on the instrument

1 mark each

7.1.4 Opera:

- Drama sung to orchestral accompaniment, employing vocal soloists, chorus, costumes and scenery (décor)
- a large-scale composition with arias, recitatives, choruses, overture and dance

1 mark each

7.1.5 Improvisation:

- Music that is made up on the spot by a performer
- often based on a given chord progression or a melody or rhythm

1 mark each

7.1.6 Modulation:

- Movement from one key to another
- in the course of a composition/a harmonic process

1 mark each

(3 x 2) (6)

7.2

| |
|---------------------------------------|
| Any THREE musical terms x 1 = 3 marks |
|---------------------------------------|

7.2.1 Programme music, character pieces

7.2.2 Art Song

7.2.3 Blue note/Bended note

7.2.4 Transposition

(3 x 1) (3)
[9]

QUESTION 8

- 8.1
- Fitted English words to existing music
 - Type set the score
 - Re-arranged the music (left out some phrases)
 - Orchestrated the music
- 1 mark each* (3)
- 8.2
- A form of jazz
 - Performed in ballroom dance halls
 - Performed by groups of 12–16 players
 - Saxophone, brass, rhythm section
 - Music was composed rather than improvised
 - Often based on 12-bar blues or 32-bar song
- Any THREE* (3)
[6]

QUESTION 9

Form: 3 facts = 3 marks

Texture, harmony and dynamics: any one fact = 3 marks each

Form

- Variation form was used, superimposed by an overarching form in ABA (Coda).
- A (var. 1–11 B (var. 12–15 A (var. 16–30) Coda.
- Thirty variations and extended coda.
- Strong similarities between this movement and Baroque Passacaglia.

Texture

- Mixture homophonic and polyphonic textures
- Mainly polyphonic texture
- Mostly thick texture
- Larger orchestra caused more complex structure
- Unusual combinations of instruments are used to vary the texture

Harmony

- Very rich and chromatic harmonic language
- Many keys are used (often remote keys)
- Extensive use and colourful modulations occur
- Use of root and third without the fifth in chords and themes

Dynamics

- Wide dynamic range possible because of the extended orchestra
 - Dynamics used to demonstrate emotions
 - Extreme dynamic indications were used, e.g. *pp* – *ff*
 - Abrupt contrasts and extended crescendos
- [12]**

QUESTION 1010.1

| |
|--------------------|
| Any FIVE = 5 marks |
|--------------------|

Monna e motenya - Gcisa

- Typical African features of call-and-response between soprano and the rest of the voices
- Harmonisation with parallel movement (fifths/octaves/triads)
- Melodic and rhythmic repetition is present
- The music is lively, jovial and humorous
- Accompanied by body movement
- Western harmonic elements also occur
- Performed without instrumental accompaniment but drums are sometimes added
- Polyphonic textures
- Strophic form

*Any relevant information concerning the text***OR***Plea from Africa* – JK Bokwe

- Lyrical melody in a hymn style
- Solo, chorus and accompaniment
- Western harmonic elements are used
- Homophonic texture
- Strophic form

*Any relevant information concerning the text***OR***Gabi, Gabi* – Traditional arranged by William Powell

- Typical African features of call-and-response between tenor and the rest of the voices
- Performed without instrumental accompaniment but drums are sometimes added
- Homophonic texture employed
- Melodic and rhythmic repetition is present
- Extensive use of syncopation
- Energetic song of praise
- Strophic form
- Harmonisation with parallel movement (fifths/octaves/triads)

Any relevant information concerning the text

(5)

10.2

Marks will be allocated as follows:
1 mark per fact to the maximum of 4 marks
Song or Album = 1 mark

Mandoza: Kwaito

- Mandoza (M'duduzi Tshabalala) was raised by his grandparents in poor socio-economic conditions
- At the age of 16 he was sent to jail for car theft
- The first group he was part of, was *Chiskop*
- Combines musical styles of Hip Hop, Kwaito, Mbaqanga and traditional African music
- Lyrics aimed at displaying constructive content
- Lyrics are shouted or chanted rather than sung or rapped
- Lyrics are sung in indigenous South African languages including Afrikaans
- Deep bass lines
- Performances are usually with a backtrack instead of a live band
- His first album with the band *Chiskop* was called *Klaimer*
- In 2001 Mandoza received a South African Music Award for best kwaito musician, with album *Nkalakatha*
- In 2004 the song *Nkalakatha* was listed in the category of 'Song of the Decade'

OR

Lucky Dube: Reggae

- Born on 3 August 1964 in Ermelo
- Died on 18 Oct 2007 in an attempted hijacking, survived by his wife and seven children
- At 18 years old he joined his cousins' mbaqanga group *The Love Brothers*
- At 20 years old he started singing reggae
- Typical reggae rhythm used in his works
- Characterised by regular emphasis on the off beat
- Rhythm guitar often plays the chords on the off beats
- Lyrics based on real life experiences
- Lyrics portray the spiritual and political struggles of South Africans
- His best known album is his third release, *Prisoner*

OR

Steve Hofmeyr

- Born on 29 Aug 1964 in Pretoria
- Started writing music at the age of 11 and sang in school choir
- After two years of military service he studied drama at the Pretoria Technicon
- Became famous for his role in *Agter elke man* in 1990
- His debut album *Desert Bound* was released in 1999
- This album was followed by the albums *Tribute* and *Die Blou Bulle*
- In 1997 he recorded *You Don't Bring Me Flowers* with Dana Winner on the album *True To You*
- Some of his well-known songs include *She's A Woman*; *Deur Jou Vingers*, *Ek Maak Nog Deure Oop* and *Pampoen*
- He sings mainly in a rock style
- Lyrics contain autobiographical, as well as poetic characteristics
- His music is a combination of various music styles, including Afrikaans Rock, Afrikaans Pop, Folk and Country
- Music includes many remakes of Neil Diamond and Kris Kristofferson songs
- Instrumentation and orchestration supports the meaning of the lyrics, for example *Pampoen*

(5)
[10]

QUESTION 11

*For the marker:**Marks must be given for facts stated within the essay.**Ragtime facts = 4 marks**Bebop facts = 4 marks**Comparison in the presentation in essay format = 2 marks*

| RAGTIME | BEBOP |
|--|---|
| Syncopated melodies | Melodies often have a stream of short notes with accents on off-beats |
| Accented chords on the second and fourth beats | Syncopated chords played at specific moments to designate the chord changes |
| Bass line on first and third beats | Walking bass |
| Syncopated rhythm | Rhythm more varied and unpredictable. |
| Marching tempo, quick, lively | Faster tempo |

[10]

QUESTION 12

4 facts = 4 marks

Presentation in full sentences = 1 mark

Heavy metal

- It is typically characterised by a guitar-and-drum-dominated sound
- The most commonly used line-up for a metal band is a drummer, a bassist, a rhythm guitarist, a lead guitarist, and a singer – who may or may not be an instrumentalist
- Keyboards were popular with early metal bands – especially the organ and occasionally the mellotron – though their use is less usual in recent years
- A key aspect of heavy metal is the guitar solo, using highly amplified distorted sounds
- The lead role of the guitar in heavy metal often collides with the traditional 'front man' or bandleader role of the vocalist, which creates musical tension
- Complex arrangements are common

OR

R&B Pop

- This new style, often described as contemporary R&B, combines elements of soul, funk, pop, and from 1986 on, hip hop
- Also influenced by rock and roll
- The use of hip hop beats are typical, although the roughness and grit inherent in hip hop is usually reduced and smoothed out
- Smooth, lush style of vocal arrangement
- Contemporary R&B has a slick, electronic record production style, drum machine-backed rhythms

OR

Glam Rock

- The typical line-up consists of: Rhythm guitarist, lead guitarist, and a singer – who may or may not be an instrumentalist, drummer and bassist
- Synthesizers often used
- Glam Rock is a sub-genre of rock music
- David Bowie is widely regarded as an influential innovator, particularly for his work through the 1970s
- David Bowie replaced the acoustic guitar sound with heavy rock sound accompaniment
- Style characterised by outrageous fashion by glam rock stars and their fans

OR

Brit Pop

- Electric guitar as the lead instrument
- Solo singer and a backing band
- Often keyboards and synthesizers
- Brit Pop bands were strongly influenced by the British guitar music of the 1960s and 1970s
- Their music style reflects a sense of reverence for the sounds of the past
- Uses catchy hooks and riffs with lyrics relevant to the British young people
- Simple melodies and repetitive structure are used so that people can catch on and join in easily
- Rock beats are often used

OR

Girl/Boy Bands

- Group singing instead of solo singing
- Live band accompaniment
- Sometimes backtracks
- The influence of R&B on pop can be heard in the work of several Boy/Girl Bands, e.g. Spice Girls and Westlife
- Simple melodies and repetitive structure are used so that people can catch on and join in easily
- Music geared towards the youth
- The Girl/Boy Bands phenomenon often involves mass marketing

[5]

QUESTION 13.

For the marker:

Marks must be given for facts stated within the essay.

At least two facts for origins and two for stylistic features are required.

The remaining two facts may come from either.

Presentation in essay format = 2 marks.

Kwaito

- Kwaito originates from house music
- Developed in the 1990s in South African townships
- The word Kwaito was derived from the Afrikaans word 'kwaai'
- The lyrics are normally in South African urban languages
- Isicamtho (South African slang) is the main language used in kwaito
- The music life is also portrayed in the dance, talk and dress of the township
- Repetition of melody, rhythm and lyrics, which is a typical feature of African music, often occurs

OR

Moppies and Ghomma Songs

- The Moppies and Ghomma songs are a 200-year-old tradition unique to the Cape
- The Cape Minstrel Carnival has been in existence for more than 100 years and the annual festival ensures the continuation of this tradition.
- Fusion of Western and eastern styles coming from Malay way of life
- Often interesting historical facts relating to the Cape are related through the songs.
- Moppies and Ghomma songs are divided into four categories namely traditional wedding songs, Dutch (Afrikaans) folk songs, moppies – humorous songs, Ghomma-picnic songs
- Content of the songs is mostly light-hearted and funny songs with a social content
- Traces of other cultures – the indigenous Khoi-Khoi and the Indonesian, Indian and Madagascan slaves
- Songs are often accompanied by dance movements
- Traditional accompaniment is provided by drums, banjo and guitar. Other instruments like trumpet, trombone and saxophone are also used.

OR

Music for social and cultural occasions

- In Africa, music is part of daily life, part of religious festivities, ceremonies and social rituals
- Songs are used for every phase of people's lives, at birth, when adolescence starts, marriages, death and burials
- Music is present during hunting expeditions, looking for cattle and normal farm work
- Songs are also used to cure illness, to bring rain, for political purposes
- Songs are used to communicate with the spirits of the ancestors
- Songs are used to spread news from one tribe to another
- Repetition of melody, rhythms, and lyrics
- Call-and-response singing is often part of work songs
- Mainly vocal music
- A great variety of African instruments are used as accompaniment
- Songs and dances cannot be separated from each other. Dance movements produce a fundamental part of the song's structure, rhythm and sound

[8]

TOTAL SECTION B: 65
GRAND TOTAL: 125