



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

EXEMPLAR 2014

CENTRE NUMBER:

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EXAMINATION NUMBER:

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MARKS: 120

TIME: 3 hours

This question paper consists of 18 pages and 1 page of manuscript paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTION B and SECTION C or D or E 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 this page.
6. You may NOT have access to any musical instrument for the duration of this examination.
7. Use the table on the next page as a guide for mark and time allocation when answering each question.
8. Write neatly and legibly.

MARKING GRID

SECTION	QUESTION	MARKS	TIME (minutes)	MARKER	MODERATOR
A: Theory Of Music	1	20	15		
	2.1 or 2.2	15	25		
	3	10	15		
	4.1 or 4.2	30	25		
TOTAL SECTION A		60	80		
B (COMPULSORY)	5.1	10	10		
	5.2	10	10		
TOTAL SECTION B		20	20		
C: Western Art Music (WAM)	6	10	15		
	7	5	10		
	8	5	10		
	9	5	10		
	10	15	35		
TOTAL SECTION C		40	80		
D: Jazz	11	12	20		
	12	5	10		
	13	8	15		
	14	15	35		
TOTAL SECTION D		40	80		
E: Indigenous African Music (IAM)	15	10	15		
	16	5	10		
	17	5	10		
	18	5	10		
	19	15	35		
TOTAL SECTION E		40	80		
GRAND TOTAL		120	180		

SECTION A: THEORY OF MUSIC**ANSWER QUESTION 1, QUESTION 2.1 OR 2.2, QUESTION 3, QUESTION 4.1 OR 4.2.****QUESTION 1**

Study *Kgabo Mokgatla*, a traditional Setswana piece for choir and answer the questions that follow.

Kgabo Mokgatla

Traditional Setswana

1

(a)

Question 1.5

(b)

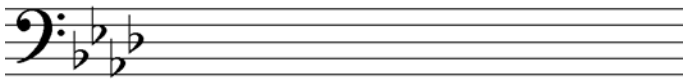
6

Question 1.10

11

(c)

Question 1.6

- 1.1 Name the key of this piece.
_____ (1)
- 1.2 Name the intervals marked (a) and (b), for example major 3rd.
(a) _____
(b) _____ (2)
- 1.3 Name the type of triad at (c), for example augmented triad.
(c) _____ (1)
- 1.4 Name the most prominent rhythmic device used in this piece.
_____ (1)
- 1.5 Rewrite the bass part of bar 1 and double the note values. Remember to insert a new time signature.
- 
- _____ (3)
- 1.6 Transpose the tenor part of bar 13 a major second higher and rewrite it in the tenor clef. Insert a new key signature.
- _____

_____ (4)
- 1.7 Write the melodic minor scale of the relative minor key of this piece, ascending and descending in the alto clef. Use a key signature, semibreve notes and indicate the semitones.
- _____

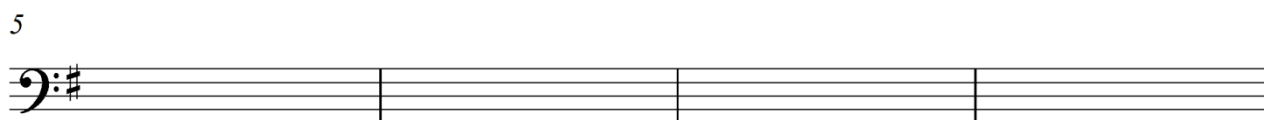
_____ (4)
- 1.8 Write down the order in which the vocal parts enter in this piece.
_____ (2)
- 1.9 Which type of singing, typical of African music, is used in this piece?
_____ (1)

1.10 Name the cadence in bar 8.

(1)
[20]**ANSWER QUESTION 2.1 OR QUESTION 2.2.****QUESTION 2.1**

Use the opening motive below and complete a twelve-bar melody in ABA form for bassoon or trombone or cello. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: _____



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3 (3 x 1)	
Musicality	10	
Dynamics and articulation	3 (3 x 1)	
Correct notation	10 (1 per bar)	
Instrument and appropriate range	4	
TOTAL	30 ÷ 2 = 15	

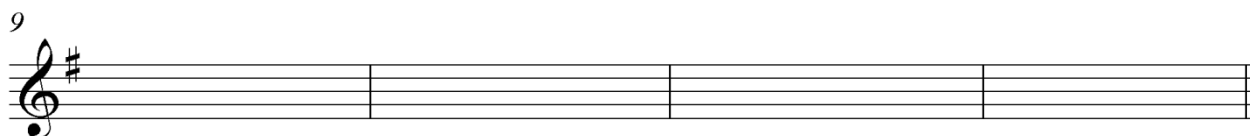
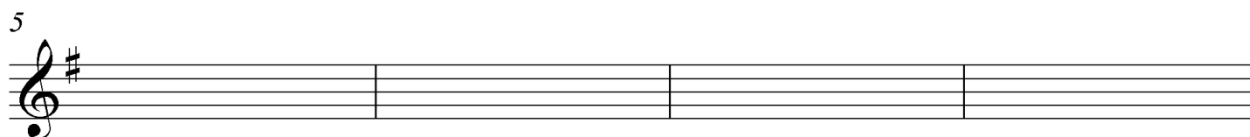
[15]

OR

QUESTION 2.2

Use the opening motive below and complete a twelve-bar melody in ABA form for flute, clarinet, violin, guitar or marimba. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: _____



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3 (3 x 1)	
Musicality	10	
Dynamics and articulation	3 (3 x 1)	
Correct notation	10 (1 per bar)	
Instrument and appropriate range	4	
TOTAL	30 ÷ 2 = 15	

[15]

QUESTION 3: ANALYSIS**ANSWER ALL THE QUESTIONS IN THE SPACES PROVIDED ON THE SCORE.**

Study the extract from *Theme and Variations* by Petrus Lemmer and answer the questions.

Example answer:

Petrus Lemmer

(a)

(g)

(b)

(h)

(h)

(c)

(d)

Cadence (e)

Answer:

(j)

(k)

(i)

Cadence (f)

Answer:

(i)

- 3.1 Figure the chords marked (a)–(d) on the score. Note the example answer in bar 1. (4)
- 3.2 Name the cadences at (e) and (f). (2)
- 3.3 Name the type of non-harmonic notes at (g)–(i). Write the answers in the space provided on the score, for example (m) suspension. (3)
- 3.4 Which compositional technique is used at (j) and (k)?
_____ (1)
- [10]**

ANSWER QUESTION 4.1 OR QUESTION 4.2.**QUESTION 4.1**

Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. You will receive marks for the creative use of non-chordal notes.

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correctness: notation, voice leading, doubling, spacing (14 chords)	14 (Minus ½ mark per mistake)	
Chord progression: choice of chords (12 progressions)	12 (Minus ½ mark per mistake)	
General impression (correct use of passing notes and suspension will be credited with ½ mark each)	4	
TOTAL	30 ÷ 2 = 15	

[15]**OR**

QUESTION 4.2

Complete the piece below by adding suitable harmonic material in the bass clef. Ensure that you continue in the style of the given material.

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correctness: notation, voice leading, spacing (8 chords)	8 (Minus ½ mark per mistake)	
Chord progression: choice of chords	16 (2 per bar) (Minus ½ mark per mistake)	
General impression	6	
TOTAL	30 ÷ 2 = 15	

[15]**TOTAL SECTION A: 60**

Answer the questions in the following SECTIONS in the ANSWER BOOK provided.

GENERAL MUSIC KNOWLEDGE: SECTION B (COMPULSORY) AND SECTION C OR D OR E

SECTION B (COMPULSORY)

QUESTION 5

5.1 Five options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–E) next to the question number (5.1.1–5.1.10) in the ANSWER BOOK, for example 5.11 E.

5.1.1 The best definition for Alberti bass: A particular type of ...

- A broken chord pattern found in a Baroque ensemble
- B broken chord pattern found in blues
- C broken chord pattern found in Classical keyboard music
- D block chord pattern found in a Romantic symphony
- E broken chord pattern found in choral music (1)

5.1.2 Which instrument from the following list do you associate with ragtime?

- A Flute
- B Double bass
- C Organ
- D Piano
- E Clarinet (1)

5.1.3 Which ONE of the following is NOT a style that originated in South Africa?

- A Isicathamiya
- B Disco
- C Kwaito
- D Mbaqanga
- E Kwela (1)

5.1.4 Hard bop is ...

- A an extension of bebop that incorporates blues and gospel music.
- B a style of jazz that grew out of bebop using elaborate arrangements.
- C a type of jazz that fuses rock and funk elements.
- D a style of jazz that is almost totally spontaneous.
- E a genre that incorporates hard rock. (1)

- 5.1.5 The rhythm section in a typical swing band consists of ...
- A a piano, guitar and bass guitar.
 - B drums, a guitar and double bass.
 - C a piano, guitar, bass guitar and drums.
 - D a piano and drums.
 - E a piano, trombone, saxophone and bass guitar. (1)
- 5.1.6 Which ONE of the following instruments is a non-melodic African instrument?
- A Mbira
 - B Cowbells
 - C Xhosa bow
 - D Kudu horn
 - E Marimba (1)
- 5.1.7 Which ONE of the following is NOT a responsibility of SAMRO?
- A Protect the rights of composers whose works are performed
 - B Take legal action against copyright offenders
 - C Pay royalties to its members
 - D Protect the use of excerpts of members' music
 - E Administrate a pension fund on behalf of its members (1)
- 5.1.8 Which ONE of the following statements is NOT a condition to become a member of SAMRO?
- A Your music must be recorded.
 - B Your music must have been broadcast.
 - C You must have made a contribution to South African music.
 - D Your music must have had international exposure.
 - E You must be a South African citizen. (1)
- 5.1.9 Which ONE of the following form structures is NOT related to traditional African music?
- A Strophic form
 - B Minuet and trio form
 - C Call and response
 - D Call and refrain
 - E Mixed structural form (1)
- 5.1.10 Which type of tonality best describes the sound of traditional African music?
- A Extended tonality
 - B Atonality
 - C Diatonicism
 - D Bitonality
 - E Chromaticism (1)

- 5.2 Choose a description from COLUMN B that matches a word 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	Harpsichord	A	Played by the entire orchestral ensemble
5.2.2	Diatonic	B	Accentuating weak beats in a bar
5.2.3	Movement	C	A short melody repeated over and over
5.2.4	Backbeat	D	Traditional instrument of the Shona people
5.2.5	Ostinato	E	One choir answered by another choir
5.2.6	Mbira	F	Emphasises the first and third beats of a 4/4 bar
5.2.7	Syncopation	G	Fast jazz with advanced harmony
5.2.8	Tutti	H	Baroque
5.2.9	Antiphonal	I	Independent sections of a large work
5.2.10	Bebop	J	Natural tones of the scale

(10 x 1) (10)

TOTAL SECTION B: 20

ANSWER SECTION C OR D OR E.**SECTION C: WESTERN ART MUSIC (WAM)****QUESTION 6**

- 6.1 In *Die Zauberflöte*, which character represents 'good' and which 'evil'? Answer in a full sentence. (2)
- 6.2 Write down the TWO Italian terms (and their meanings) that indicate the tempo of the overture to *Die Zauberflöte*. (2)
- 6.3 Write down the other title of Mendelssohn's *Fingal's Cave Overture*. (1)
- 6.4 Give TWO reasons why Beethoven's *Symphony No. 6* can be seen as a novelty in the standard symphonic literature of the time. (2)
- 6.5 Give TWO reasons why Beethoven's *Symphony No. 6* is referred to as a 'pastoral' work. (2)
- 6.6 What is the title of Beethoven's other symphony, other than the *Pastoral*, to which he gave a title himself? (1)
- [10]**

QUESTION 7

Write a paragraph in which you discuss the instrumentation of the Mannheim orchestra and some of the performance techniques developed by the Mannheim School.

[5]

QUESTION 8

Write a paragraph in which you explain the role of the character Papageno in Mozart's opera, *Die Zauberflöte*.

[5]

QUESTION 9

Describe in your own words the finale of Act II of *Die Zauberflöte*. Focus on the musical genres and not on the story.

[5]

QUESTION 10

Write an essay on the importance of Beethoven as a symphonic composer. Focus on the following aspects:

- Contribution to the genre
- Style characteristics
- Special reference to *Symphony No. 6*

Marks will be awarded for presentation in essay format and well-motivated content.

[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ**QUESTION 11**

- 11.1 Give a short description of *marabi*. (2)
- 11.2 Give a short description of *kwela*. (2)
- 11.3 Name TWO kwela artists who were known for their pennywhistle skills. (2)
- 11.4 Why was the pennywhistle used so extensively in kwela? (3)
- 11.5 What is *mbaqanga*? (1)
- 11.6 How and where did mbaqanga develop? (2)
- [12]**

QUESTION 12

Why do we regard The Jazz Epistles as an important part of South Africa's jazz history? **[5]**

QUESTION 13

Write a paragraph in which you discuss the origins of Cape Jazz. **[8]**

QUESTION 14

Write an essay on the importance of Chris McGregor for South African jazz. Focus on the following:

- His work with The Blue Notes
- His work with The Brotherhood of Breath
- His influence on the development of jazz
- Name TWO of Chris McGregor's works.

Marks will be awarded for presentation in essay format and well-motivated content. **[15]**

TOTAL SECTION D: 40

OR

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)**QUESTION 15**

- 15.1 How did Sello Galane detribalise Kiba? (2)
- 15.2 What is this type of Kiba called? (1)
- 15.3 Which of the following artists is NOT an original member of Malombo band?
- Phillip Tabane
 - Abbey Cindi
 - Joseph Shabalala (1)
- 15.4 Which instrument is characteristic of Malombo music? (1)
- 15.5 Name the artist who collaborated with Ladysmith Black Mambazo to popularise isicathamiya. Also name the album they recorded. (2)
- 15.6 Name the TWO main style characteristics of maskanda. (2)
- 15.7 Which ONE of the following styles is the least traditional in sound?
- Isicathamiya
 - Mbaqanga
 - Maskanda (1)
- [10]**

QUESTION 16

Write a short paragraph in which you outline the history of Ladysmith Black Mambazo. **[5]**

QUESTION 17

Discuss the role of the leader in an isicathamiya group. **[5]**

QUESTION 18

Briefly describe the maskanda guitar technique **[5]**

QUESTION 19

Write an essay on early mbaqanga (1960s). Focus on the following aspects:

- General information
- Style characteristics
- Special reference to *Tsotsi* by the Boyoyo Boys

Marks will be awarded for presentation in essay format and well-motivated content. **[15]**

TOTAL SECTION E: 40
GRAND TOTAL: 120

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