

GAUTENG DEPARTMENT OF EDUCATION  
GAUTENGSE DEPARTEMENT VAN ONDERWYS  
SENIOR CERTIFICATE EXAMINATION  
SENIORSERTIFIKAAT-EKSAMEN

MUSIC / MUSIEK SG  
(First Paper: Harmony and Composition) /  
(Eerste Vraestel: Harmonie en Komposisie)

**POSSIBLE ANSWERS OCT / NOV 2006**

Answer EITHER Question 1 OR Question 2. / Beantwoord Vraag 1 of Vraag 2.

**QUESTION / VRAAG 1**

Set ONE of the following poems to music. Choose a suitable voice type, key and metre.  
Clearly write the text below the melodic line. / Toonset EEN van die volgende gedigte.  
Kies ? geskikte stemtipe, toonsoort en tydmaat. Skryf die woorde netjies onder die  
melodiese lyn neer.

[15]

When you're in the city  
Shuffling down the street,  
A bouncy city rhythm  
Starts to boogie in your feet.

Gareth Owen

OR /  
OF

Kom na my tuin waar die donkerrooi rose  
Duist're geheime vertrou aan die nag;  
Sonnestraal-kusse en suidewind-koue,  
Drome en liefde die lang somerdag.

A.G. Visser

Voice type / Stemtipe: Alto

When you're out in the ci-ty shuf-ling down the  
street, A boun-cy ci-ty rhy-thm starts to boo-gie  
in your — feet.

## OR / OF

Kom na my tuin waar die don-ker-rooi ro-se Duis-tre ge-

hei-me ver-trou aan die nag; son-ne-stroal kus-se en

sui-de-wind kou-e, Dro-me en lief-de die

lang so-mer-dag

## QUESTION 1

|                     |                                      |           |
|---------------------|--------------------------------------|-----------|
| Allocation of marks | Rhythm and placing of accented beats | 5         |
|                     | Melodic aspects                      | 5         |
|                     | General impression                   | 5         |
|                     | <b>TOTAL</b>                         | <b>15</b> |

## VRAAG 1

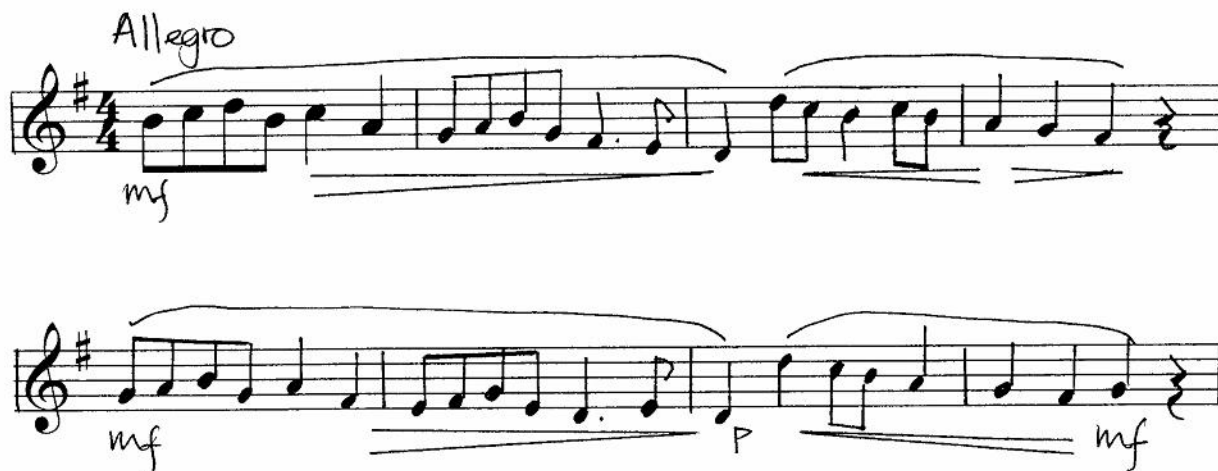
|                      |                       |           |
|----------------------|-----------------------|-----------|
| Toekenning van punte | Ritme en woord aksent | 5         |
|                      | Melodiese eienskappe  | 5         |
|                      | Algemene indruk       | 5         |
|                      | <b>TOTAAL</b>         | <b>15</b> |

## QUESTION / VRAAG 2

Extend the given opening to a **symmetrical eight-bar melody**. Indicate for which voice type or instrument the melody is intended. Provide indications of tempo, articulation and dynamics. / *Brei die gegewe aanvangsmate uit tot ? **simmetriese melodie van agt mate**. Dui aan vir watter stemtype of instrument die melodie bedoel is. Voorsien die melodie van tempo-, artikulasie- en dinamiek-aanduidings.*

[15]

Voice type or instrument / *Stemtype of instrument*: Alto



## QUESTION 2

|                     |                                        |    |
|---------------------|----------------------------------------|----|
| Allocation of marks | Rhythmic aspects and form              | 5  |
|                     | Melodic aspects                        | 5  |
|                     | General impression                     | 5  |
|                     | (dynamic and articulation indications) |    |
|                     | TOTAL                                  | 15 |

## VRAAG 2

|                      |                                       |    |
|----------------------|---------------------------------------|----|
| Toekenning van punte | Ritmiese aspekte en vorm              | 5  |
|                      | Melodiese aspekte                     | 5  |
|                      | Algemene indruk                       | 5  |
|                      | (dinamiek en artikulasie aanduidings) |    |
|                      | TOTAAL                                | 15 |

### QUESTION 3

3.1 Study the two-part exercise and carry out the instructions.

Bar 1 Write a rest in the upper voice. (1)

Bar 2 Which statement correctly describes the characteristics of (a)?  
Indicate your choice by ☒.

☐ sequence

☐ imitation at the same pitch

☐ melodic inversion

☒ imitation at a different pitch

Bar 3 Indicate a motive and its sequence by writing two brackets above the motives and labelling the sequence (b). (1)

Bar 4 What type of cadence is formed in this bar?  
Imperfect cadence (1)

Bar 7 Write an accidental in the upper voice to prevent an augmented interval in the melody line. (1)

The musical score is in G major (one sharp) and 6/8 time. It consists of two systems of four bars each. The first system (bars 1-4) shows the initial two-part exercise. Bar 1 has a whole rest in the upper voice. Bar 2 and 3 show a sequence of eighth notes in the upper voice, labeled (a) and (b) respectively. Bar 4 ends with a half note G4 in the upper voice, forming an imperfect cadence. The second system (bars 5-8) continues the exercise. Bar 7 has a handwritten 'accidental' above the half note G3 in the upper voice, indicating where to add a sharp to prevent an augmented interval. The score concludes with a whole rest in the upper voice in bar 8.

## VRAAG 3

3.1 Bestudeer die tweestemmige oefening en voer die opdragte uit.

Maat 1 Skryf ? rusteken in die boonste stem. (1)

Maat 2 Watter stelling beskryf die eienskappe van (a) korrek?  
Dui jou keuse aan met ☒. (1)

☐ sekwens

☐ nabootsing op dieselfde toonhoogte

☐ melodiese omkering

☒ nabootsing op ? and er toonhoogte

Maat 3 Dui ? motief en sy sekwens aan deur twee hakies bokant die motiewe te skryf en die sekwens met (b) te nommer. (1)

Maat 4 Watter soort kadens word in hierdie maat gevorm?

Onvoltooide kadens (1)

Maat 7 Plaas ? toevallige teken in die boonste stem om te voorkom dat daar ? vergrote interval in die melodielyn sal wees. (1)

3.2 Complete the following passage in **two-part contrapuntal style** by adding the missing part. Retain the style characteristics of the given material. (15)

Allocation of marks

**The learner must write 7 bars.**

|                                               |                     |
|-----------------------------------------------|---------------------|
| • 2 marks per bar (correct pitch and rhythm)  | 14                  |
| • 1 mark per bar for correct polyphonic style | 7                   |
| • general impression (style, musicality)      | 9                   |
| <b>TOTAL</b>                                  | $\frac{30}{2} = 15$ |

3.2 Voltooi die onderstaande passasie in **tweestemmige kontrapuntale styl** deur die ontbrekende stem by te voeg. Behou die styleienskappe van die gegee materiaal. (15)

Toekenning van punte

**Die leerder moet 7 mate skryf.**

|                                                   |                     |
|---------------------------------------------------|---------------------|
| • 2 punte per maat (korrekte toonhoogte en ritme) | 14                  |
| • 1 punt per maat vir korrekte polifoniese styl   | 7                   |
| • geheelindruk (styl, musikaliteit)               | 9                   |
| <b>TOTAAL</b>                                     | $\frac{30}{2} = 15$ |



[20]

#### QUESTION 4

Harmonize the soprano melody for a four-part **mixed choir (SATB)**.

Allocation of marks **Chord progressions** (17 chords possible)

(e.g. from chord 1 to chord 2 = 1 mark)

Chords: **Vertical** (doubling, spacing) and **horizontal**

(1 mark per chord)

Mistakes: minus  $\frac{1}{2}$  for leading note not resolving

minus  $\frac{1}{2}$  for an augmented interval in a melody

minus  $\frac{1}{2}$  for consecutive 5ths, or octaves

minus  $\frac{1}{2}$  for an exposed 5th or octaves, etc.

General impression: harmonic devices used, and musicality

16

18

50

16

$$\text{TOTAL } (50 \times 2) = \frac{100}{5} =$$

[20]

## VRAAG 4

Harmoniseer die sopraanmelodie vir vierstemmige koor (SATB).

Toekenning van punte: **Akkoordprogressies** (daar is 17 akkoorde moontlik) 16  
(bv. van akkoord 1 na akkoord 2 = 1 punt)

**Vertikaal** (verdubbeling, en spasiëring) en horisontaal 18  
(1 punt per akkoord)

Foute: minus ½ vir ? leitoon wat nie oplos nie  
minus ½ vir ? vergrote interval in ? melodie  
minus ½ vir parallelle 5des, of oktawe,  
minus ½ vir ? bedekte 5de of oktaaf, ens.

Algemene indruk: middele gebruik, musikaliteit 16

50

$$\text{TOTAAL } (50 \times 2) = \frac{100}{5} =$$

[20]

Chords:

Chord progressions: I I6 / vii6 ✓ I ✓ V6 ✓ vi ✓ ii ✓ V6 ✓ I ✓ V (no mark between phrases)

I ✓ iii ✓ IV ✓ V — vi ✓ ii6 ✓ I4 ✓ V7 ✓ I

**QUESTION 5**

Write the following chords in four-part harmony at the places indicated. **[5]**

- (a) The leading note chord in first inversion ( $\text{vii}^\circ 6$ ,  $\text{vii}^\circ \text{b}$ ) (1)
- (b) The dominant seventh chord in second inversion ( $\text{v}^4_3$ ,  $\text{V}^7_c$ ) (1)
- (c) The dominant seventh chord in root position ( $\text{V}7$ ) (1)
- (d) A Cadential  $\text{}^6_4$  (Cadential second inversion) (1)
- (e) Add a passing note in any of the voices. (1)

**VRAAG 5**

Skryf die volgende akkoorde in vierstemmige harmonie op die plekke wat aangedui is. **[5]**

- (a) Die leitoonakkoord in eerste omkering ( $\text{vii}^\circ 6$ ,  $\text{vii}^\circ \text{b}$ ) (1)
- (b) Die dominantsewende akkoord in tweede omkering ( $\text{v}^4_3$ ,  $\text{V}^7_c$ ) (1)
- (c) Die dominantsewende akkoord in grondposisie ( $\text{V}7$ ) (1)
- (d) ? Kadensiële  $\text{}^6_4$  (Kadensiële tweede omkering) (1)
- (e) Voeg ? deurgangsnoot by in enige van die stemme. (1)

$B^b$  :      (a)  $\text{vii}^\circ 6$       (b)  $\text{V}^4_3$       (e)  $\text{V}7$       (c)  $\text{IV}^6_4$       (d)

## QUESTION 6

Answer the questions on the given extract taken from a four-part chorale.

[15]

The musical score is a four-part chorale in 4/4 time. It consists of two systems of staves. The first system has a treble and bass staff. The second system also has a treble and bass staff. Various notes are labeled with letters in parentheses: (d), (e), (a), (g), (h), (i), (b), (f), and (c). The notes are circled in the original image.

6.1 Name the keys and types of cadences at **(a)**, **(b)** and **(c)**. (6)

- (a) a minor: Imperfect cadence  
 (b) a minor: Interrupted cadence  
 (c) a minor: Perfect cadence with T.d.P.

6.2 Are the circled notes at **(d)**, **(e)** and **(f)** harmony notes or non-chordal notes? If they are non-chordal notes, name the type of each one. (3)

- (d) harmony note  
 (e) lower auxiliary note  
 (f) accented upper auxiliary note

6.3 Name the keys and figure the chords at **(g)**, **(h)** and **(i)**. (6)

- (g) a minor: V6 (Vb)  
 (h) C major: V6 (Vb)  
 (i) C major: I

TOTAL: 75

**VRAAG 6**

Beantwoord die vrae oor die gegewe uittreksel uit ? vierstemmige koraal. **[15]**

6.1 Noem die toonsoorte en tipes kadense by **(a)**, **(b)** en **(c)**. (6)

(a) a-mineur: Onvoltooide kadens

(b) a-mineur: Onderbroke kadens

(c) a-mineur: Voltooide kadens met T.d.P.

6.2 Is die omkringde note by **(d)**, **(e)** en **(f)** harmonienote of non-akkoordnote? Indien Hul non-akkoordnote is, noem dan die tipe van elkeen. (3)

(d) harmonienoot

(e) onderhulpnoot (onderwisselnoot)

(f) beklemtoonde bohulpnoot (bo-wisselnoot)

6.3 Noem die toonsoorte en besyfer die akkoorde by **(g)**, **(h)** en **(i)**. (6)

(g) a mineur: V6 (Vb)

(h) C majeur: V6 (Vb)

(i) C majeur: I

**TOTAAL: 75**