



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

**GRADE 12**

**MUSIC P1**

**NOVEMBER 2010**

**CENTRE NUMBER:**

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**EXAMINATION NUMBER:**

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**MARKS : 120**

**Time: 3 hours**

**This question paper consists of 15 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 in pencil in the spaces provided on the question paper.
3. SECTION B must be answered 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. It may be removed by the candidate.

**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 *Igbà Kerin – Avon Abàmi Eye* by Akin Euba and answer the questions that follow.

**Igbà Kerin - Avon Abàmi Eye**  
(Supernatural Birds)  
From Four Pictures from Oyo calabashes for piano

Akin Euba (Nigeria)  
(born 1935)

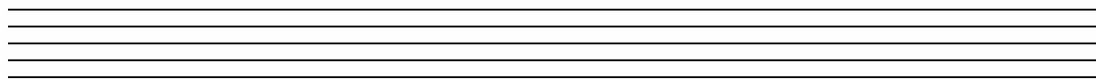
**Rhythmical** ♩ = 132

5 8va (c) (d) (e) (b) *f* *p*

9 (f) (g) *mf*

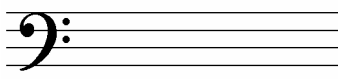
13 (h) (i) (j) *cresc.* *rall.*

- 1.1 Transcribe the first TWO bars of the right-hand part (G clef) in the tenor clef.



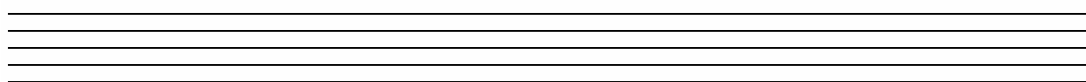
(5)

- 1.2 Write the enharmonic equivalent of the notes marked at (a) in bar 4.



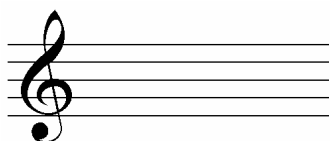
(1)

- 1.3 Rewrite the FIVE notes of the left-hand part (F clef) at (b) in bar 5 as it would sound if played on a double bass.



(2)

- 1.4 Write the chord at (c) in bar 5 one octave lower.



(1)

- 1.5 Name the intervals at (d) in bar 6 and (j) in bar 14.

(d) \_\_\_\_\_

(j) \_\_\_\_\_

(2)

- 1.6 Name the triad and its inversion at (e) in bar 6, for example: major triad in first inversion.

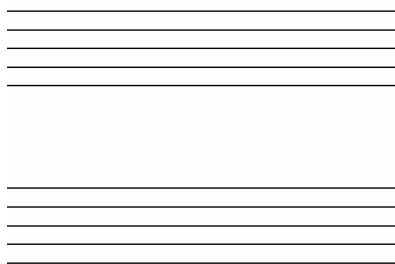
\_\_\_\_\_

(2)

- 1.7 The time signature of the piece changes in bar 12 and again in bar 13. Insert the new time signatures under (g) and (h) in the score.

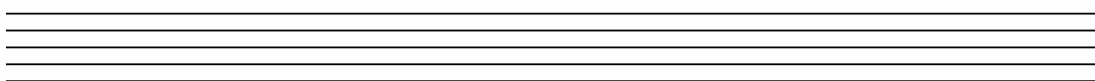
(2)

- 1.8 Rewrite bar 9 at (f) in simple duple time. Add the new time signature.



(3)

- 1.9 Transpose the notes in the block at (i) in bar 13 a minor third lower.

(2)  
[20]

## QUESTION 2

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

- 2.1 Write the solfa notation for the notes at (a) and (b).

(a) \_\_\_\_\_

(b) \_\_\_\_\_

(2)

- 2.2 Change the soprano part by inserting non-harmonic notes at (c), (d) and (e) on the score.

(3)

- 2.3 Name the non-harmonic notes that you used at (c) and (d).

(a) \_\_\_\_\_

(b) \_\_\_\_\_

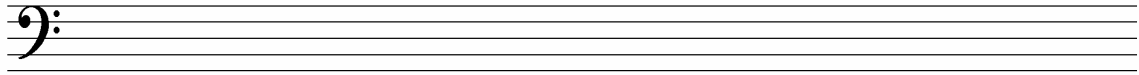
(2)

- 2.4 Figure the THREE chords in the last bar, for example IV, I<sup>6</sup>, G/D, et cetera on the score.

(3)  
[10]

**QUESTION 3**

- 3.1 Write the descending scale of B<sup>b</sup> melodic minor with key signature in an interesting rhythm so that it forms a melody in simple triple time.



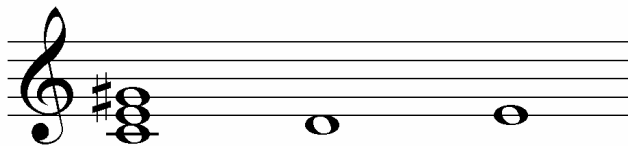
(5)

- 3.2 In which mode is the music example below?



(1)

- 3.3 The triad below consists of notes of the whole-tone scale starting on C. Write TWO consecutive triads in root position on the given notes below using only notes that occur in the whole-tone scale starting on C.

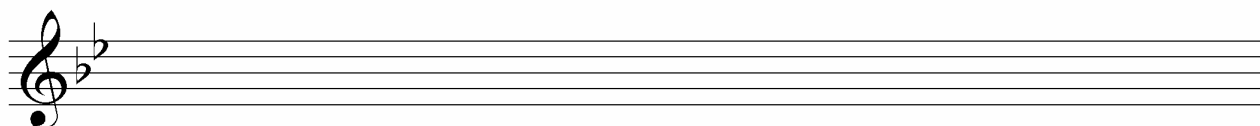
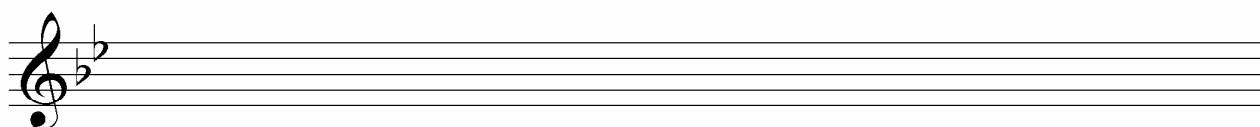
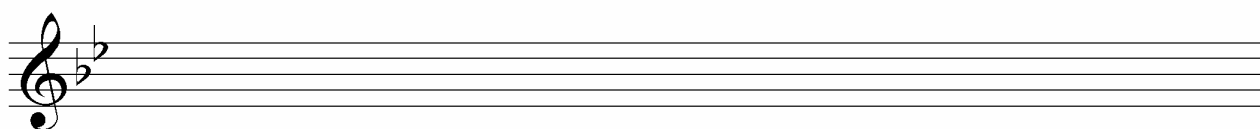
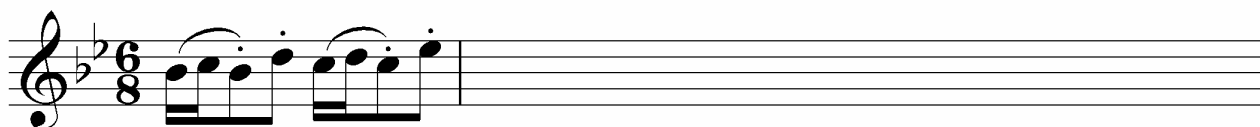
(4)  
[10]

**QUESTION 4**

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

Instrument: Flute

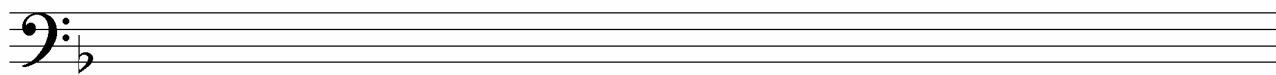
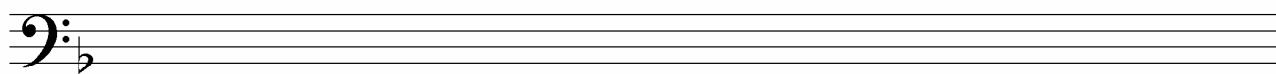
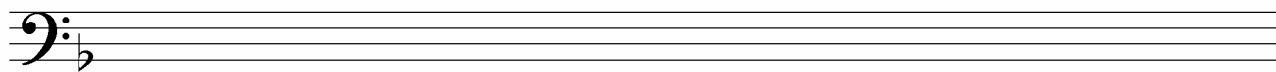
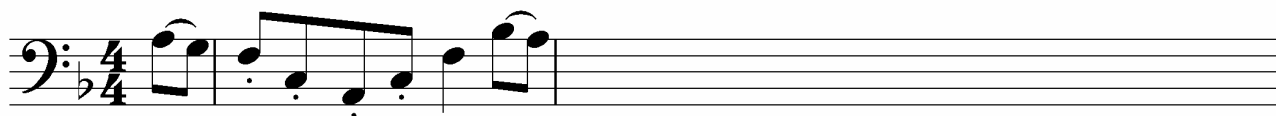
**Allegro**



[8]

OR

Instrument: Cello

**Con moto****[8]**

Your melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
Form and cadential points	6 (3 + 3)
Musicality	6
Dynamics and articulation	2
Correctness of notation	2
<b>Total</b>	<b>16 ÷ 2 = 8</b>



**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.

5

V<sub>2</sub><sup>4</sup>

**[12]**

Your harmonisation will be marked according to the following guidelines:

Correctness (12 chords)	=	4 marks (- ½ mark per mistake)
Choice of chords (12 chords)	=	6 marks (- ½ mark per mistake)
General impression	=	2 marks

**OR**

- 5.2 Study the extract below from *Fawlty Towers* by Dennis Wilson and follow the instructions.

## Fawlty Towers

Dennis Wilson

(a)  
D<sup>7</sup>

(b)  
5 Gmaj7/D

9

13 (c)  
Bdim/D

17 (d)  
E<sup>7</sup>/D

(e)  
D<sup>7</sup>/A

- 5.2.1 Complete the score with chords indicated at (a) to (e). (5)
- 5.2.2 Complete the score by adding SEVEN suitable chords of your choice. (7)
- [12]**

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

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

**QUESTION 6: JAZZ**

Answer EITHER QUESTION 6.1 OR QUESTION 6.2.

6.1 Answer the following questions on South African jazz:

- 6.1.1 Name TWO international styles that influenced South African jazz. (2)
- 6.1.2 Name and explain THREE local styles that had an influence on South African jazz. (6)
- 6.1.3 Name TWO South African jazz musicians who influenced the development of South African jazz. (2)
- [10]**

**OR**

- 6.2 Discuss the historical development of blues as a jazz style. Include an example of a blues work and a blues artist to enhance your discussion. **[10]**

**QUESTION 7: ROMANTIC MUSIC**

7.1 **Brahms: *Symphony No. 4 in E minor Op. 98 (fourth movement)***

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write only 'true' or 'false' next to the question number (7.1.1 – 7.1.7) in the ANSWER BOOK.

- 7.1.1 The theme and variation form displays similarities to the *passacaglia* (variations on a ground bass) of the Romantic period.
- 7.1.2 This movement is in rondo form.
- 7.1.3 The tempo and character of this movement can be described as fast, energetic and with passion.
- 7.1.4 This movement consists of a theme, thirty variations and an extended coda.
- 7.1.5 The A-section is lyrical and slow.
- 7.1.6 The coda begins with a reappearance of the main theme played by the woodwind and brass instruments.
- 7.1.7 This movement is in quadruple time. (7)

7.2 Answer the questions on ONE of the Romantic genres (Questions 7.2.1 – 7.2.5) that you have studied. Number your answer according to the question (genre) that you have chosen.

7.2.1 **The art song: Schubert – *Erlkönig***

- (a) List the characteristics of the art song. (3)
- (b) Explain how the music contributes to the storyline of *Erlkönig*. (3)

OR

7.2.2 **Character pieces: Chopin – *Polonaise in A flat major***

- (a) List the characteristics of a typical character piece. (3)
- (b) Describe the term *polonaise*. (2)
- (c) What is the form of the *Polonaise in A flat major*? (1)

OR

7.2.3 **Opera: Puccini – *La Bohème***

- (a) List the characteristics of an opera. (3)
- (b) Name TWO characters in the above-mentioned opera. (2)
- (c) Name ONE well-known aria from the opera. (1)

OR

7.2.4 **Symphonic tone poem: Smetana – *The Moldau***

- (a) Describe the term *symphonic tone poem*. (3)
- (b) Explain how the music depicts the scenes in the programme of *The Moldau*. (3)

OR

7.2.5 **Concerto: Mendelssohn – *Violin Concerto in E minor* (first movement)**

- (a) List the characteristics of a Romantic concerto. (3)
- (b) Name and briefly describe the form of the first movement of Mendelssohn's *Violin Concerto in E minor*. (3)

**[13]**

**QUESTION 8: TWENTIETH-CENTURY MUSIC**

8.1 Briefly describe ONE of the following styles:

- 8.1.1 Impressionism (4)
- 8.1.2 Musical theatre (4)
- 8.1.3 Neo-classicism (4)

8.2 Write a paragraph on ONE of the following:

- 8.2.1 Debussy – *Voiles*, from *Preludes Book 1* (4)
  - 8.2.2 *My fair Lady* OR  
*West Side Story* OR  
*Phantom of the Opera* (4)
  - 8.2.3 Stravinsky – *The rite of spring* (4)
- [8]**

**QUESTION 9: INTERNATIONAL POPULAR MUSIC**

Write a newspaper article on a pop concert on ONE of the following and refer to the important features of the type of performance that will be presented:

- Heavy metal
- R & B pop
- Glam Rock
- Britpop
- Girl/Boy bands
- Mandoza
- Lucky Dube
- Steve Hofmeyr

**[8]**

**QUESTION 10: SOUTH AFRICAN TRADITIONAL MUSIC**

You are invited to deliver a paper on African traditional music at the World Youth Music Summit in China. Give a brief description of your paper on ONE of the following topics:

- 10.1 Kwaito [10]
- 10.2 Music for social and cultural occasions [10]
- 10.3 Moppies and ghomma songs [10]

**QUESTION 11: SOUTH AFRICAN CHORAL MUSIC**

Discuss ONE of the following choral works in terms of harmony, form and character:

- |      |                                    |     |
|------|------------------------------------|-----|
| 11.1 | <i>Monna e motenyna</i> – B Gcisa  | [6] |
| 11.2 | <i>Plea from Africa</i> – JK Bokwe | [6] |
| 11.3 | <i>Gabi, Gabi</i>                  | [6] |

**QUESTION 12: MUSIC INDUSTRY**

List the functions of SARRAL. [5]

<b>TOTAL SECTION B:</b>	<b>60</b>
<b>GRAND TOTAL:</b>	<b>120</b>

The page contains 12 empty musical staves, each consisting of five horizontal lines, arranged vertically for musical notation.