



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**MUSIC P1
MEMORANDUM
EXEMPLAR 2008**

MARKS: 125

This memorandum consists of 19 pages.

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 pencil.
3. SECTION B must be answered in an answer book in ink (blue or black).
4. Number the answers correctly according to the numbering system used in this question paper.
5. Candidates may have access to a musical instrument to complete Section A of this question paper.
6. The last page of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

SECTION A

QUESTION 1

Study the music (a piano reduction of an excerpt of *Sizongena* for SATB) and answer the questions referring to the given piece:

SIZONGENA LAPH'EMZINI
Mzilikazi Khumalo

Powerfully

1.8.1

1.6.1

4

1.8.2

1.8.3

1.6.2

6

1.6.3

8

- 1.1 Which voice introduces the theme?
Answer: *Bass* (1)
- 1.2 Which compositional technique appears in the voices in bar 4?
Answer: *Imitation* (1)
- 1.3 Write one word/term to describe the encircled rhythmic patterns in the alto voice in bars 6 and 7.
Answer: *Syncopation* (1)
- 1.4 Rewrite bars 8 and 9 in open score for **ONE** of the following:
1.4.1 SATB (text omitted) (4)

Answer:

Memorandum

<i>Check note stems direction</i>	1
<i>Correct clefs and key signatures</i>	1
<i>Correct distribution of voices</i>	1
<i>Neatness e.g. vertical precision</i>	1
	(4)

OR

1.4.2 String quartet (2 violins, viola and cello) (4)

Memorandum:

- Check note stems direction 1
 - Correct clefs and key signatures 1
 - Correct distribution of voices 1
 - Neatness e.g. vertical precision 1
- (4)

1.5 When written as sol-fa notation, the following words would appear at the start of this piece: 'Doh is A-flat.' Write a melodic minor scale ascending and descending without a key signature, in the tenor clef, starting on "lah". Use simple quadruple time and mark the semitones with a slur. (4)

Memorandum:

- Correct scale with appropriate accidentals -1 per mistake 3
 - Clef and key 1
- (4)

1.6 Describe the intervals indicated in the score, according to distance and type:

- 1.6.1 **Answer:** major third
 - 1.6.2 **Answer:** perfect twelfth (12th)
 - 1.6.3 **Answer:** minor seventh
- (3)

- 1.7 Transpose the bass part of bars 6 and 7 a diminished fifth lower. Retain the clef, but write the new key signature. (3)

Memorandum:

Correct key signature 1
Correct pitch - 1/2 per mistake (check direction of note stems) 2
 (3)



- 1.8 Figure the chords in the following bars:

1.8.1 Bar 3: beats no. 1 and 2

Answer: ii

1.8.2 Bar 4:

Answer: V7

1.8.3 Bar 5:

Answer: I

(3)
[20]

QUESTION 2

Answer either Question 2.1 **OR** Question 2.2

- 2.1 Compose a 12 bar melody based on a minor scale which shows a relation to E-flat major. Use any compound time as well as one of the following as a rhythmic motif: **duplet; triplet; quintuplet; syncopation.** Indicate the voice/instrument to perform this melody, in the space provided. Add phrasing and a suitable tempo indication. (12)

OR

- 2.2 Compose a 12 bar melody based on the Blues scale which starts on F. Use any simple time as well as one of the following as a rhythmic motif: **duplet; triplet; quintuplet; syncopation.** Indicate the voice/instrument to perform this melody, in the space provided. Add phrasing and a suitable tempo indication. (12)

Memorandum:

Form 2
Application of scale and key signature 2
Rhythmic motif 2
Melody: suitable for voice/instrument 1
Rounding off: Phrasing/articulation according to voice/instrument 1
General musical impression 4
 (12)

2.3 On which scale/mode are the following melodies based?
 Add a suitable time signature for each melody.
 Indicate the kind of time signature as: simple, compound or irregular.

2.3.1 Memorandum



Answer:

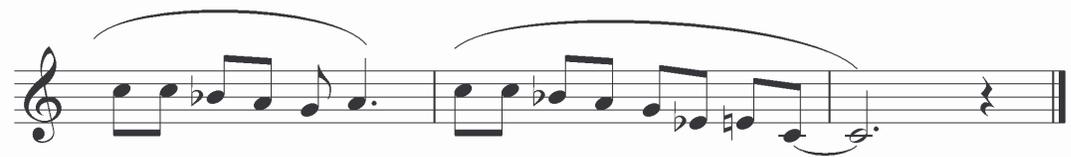
Scale: Dorian mode

(1)

Kind of time signature: 7/8 = irregular

(1)

2.3.2



Answer:

Scale: Blues scale

(1)

Kind of time signature: 4/4 = simple time

(1)

2.3.3



Answer:

Scale: Harmonic minor scale

(1)

Kind of time signature: 3/8 = simple time

(1)

2.3.4



Answer:

Scale: Pentatonic

(1)

Kind of time signature: 5/4 = irregular

(1)

4+4=

QUESTION 3

Complete either Question 3.1 **OR** Question 3.2

3.1 Traditional four-part harmony

Harmonise the given soprano part for a four-part mixed choir (SATB). Use at least one progression containing a second inversion chord.

Add at least one of the following to any of the lower three voices that you write:

passing note, auxiliary note, suspension, anticipation.

[20]

Memorandum:

V7	1
6/4 (second inversion) progression	2
Chord selection	5
Grammar	5
Non-harmonic notes	1
General musical impression	6
	(20)

Any other correct harmonization will be accepted.

[The question on traditional harmonization may in future include a text.]

OR

3.2 Non-traditional harmonic style

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Write chords on the upper staff to complement the bass line.
 Use chromatic triads and quartads (sevenths) to enhance the instrumental light music character of the music.
 Indicate the chords by either using the Roman numerical system (e.g. V7) or chord symbols (e.g. G7).
 Add one of the following into the given bass line:

passing note, auxiliary note, suspension, anticipation.

[20]

Memorandum

<i>Chromatic chords</i>	2
<i>Choice of chords</i>	5
<i>Grammar</i>	4
<i>Non-harmonic notes</i>	1
<i>General musical impression</i>	8
	(20)

I - V⁷ V⁷ I V - V⁷ I I ^bIV IV⁶ V - - V⁷
 5 G - D/F# D⁷ G D/F#- D⁷ G G⁷/B C C/E D - - D⁷/F#

I - V⁶ II⁷₆ IV II^{#3} V V² I⁶ I ii⁷ V⁷ I I
 G - D/A G⁷/B C A⁷/C# D D⁷/C G/B G Am⁷ D⁷ G -

* = Nie-harmoniese note
 Non-harmonic notes

TOTAL : /60/

SECTION B

Answer this section in the ANSWER BOOK.

QUESTION 4

Write the programme notes for a concert of the *Brahms Symphony no. 4 in e minor*. Focus on the interesting characteristics of the fourth movement. Refer especially to aspects such as:

- 4.1 Compositional techniques (form and structure) and (8)
- 4.2 Composition of the orchestra (orchestration). Name an instrument in each section of the orchestra. (4)
[12]
- 4.1 Fourth Movement
Theme and 30 variations√
Based on baroque ground bass form (passacaglia). √
Extended Coda√
Theme introduced by brass and woodwind instruments
8 note theme in triple meter in E minor√
Theme from Bach's Cantata no. 150 that Brahms enhanced harmonically with a new chromatic note in the original melody. √
The variations consist of a variety of moods, some full of passion and some lyrical and playful. √
Brahms focuses on changing melodic and rhythmical ideas√
Theme disguised in different voices e.g. Variation 1-3 top or middle voices, variation 4 – 11 bass voice. √
Three big sections: A B A¹ Coda√
Section A – theme and variations 1- 11, minor key, fast, intense, forceful√
Section B – variations 12 – 15, major key, more relaxed, slower tempo. √
Section A¹ – Recapitulation, minor√
- Coda – impassioned, climatic reappearance of the main theme in brass and woodwind instruments. √
Theme treated more freely. √
Presented in accelerated transformations. √
- NB: Movement should be described as a whole. (8)
- 4.2 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon; √ 4 French Horns, 2 trumpets, 3 trombones; √ timpani; √ 1st violins, 2nd violins, cellos, double basses√
- ONE from each section (4)
[12]

QUESTION 5

Give a short description of the following two *Jazz* styles in terms of:

- Composition techniques e.g. structure, melody, rhythm, harmony
- Main instruments used

Also name one well-known musician or composer.

5.1 *Ragtime*

At least four clear themes or melodies of similar character✓

March 2/4 or 4/4✓

Regular bass structure✓

Syncopated melody line✓

Could also appear as follows: Intro AA BB A CC DD (sections are a fixed length) ✓

At the beginning mainly for piano✓

Arrangements for dance and marching bands✓

Scott Joplin✓

(6)

5.2 *Bebop*

Free structure ✓;

theme stated then followed by improvisation. ✓

Style started by using new melodies built on the basic harmonic structure of known tunes✓

melodic phrases of irregular length e.g. 2 or 3 notes or a few bars✓

Sometimes consisted of original, spontaneous tunes from the beginning to the end✓

Dissonant and chromatic chords✓

Complicated cross rhythms✓

For listening rather than dancing✓

Basic instrumental group – saxophone, trumpet, bass, drums and piano. ✓

Quartets, quintets, sextets✓

Charlie Parker or

Dizzy Gillespie or

Thelonius Monk✓

(6)

[12]

QUESTION 6

- 6.1 Briefly describe THREE of the characteristics of the Pop musician or group that you studied. (6)
- 6.2 Name ONE song or album composed by this musician or group. (1)
[7]

Name the musician and style at the beginning of your answer.

	6.1	6.2
R & B Pop Michael Jackson	High tenor, √ sexual dynamism, √ Original dance movements. √ (robot, moonwalk). Revolutionised transformation of music videos√ (mini-movies); prowling bass figures, whip-crack downbeat, multitrack vocals. √ Paradoxes – mixing melodious and comfortable with the haunting and terrible. √	<i>Bad,</i> <i>Thriller,</i> <i>Off the Wall,</i> <i>Billi Jean,</i> <i>Man in the Mirror</i> √
Glamrock David Bowie	Theatrical style of rock music; √ element of humour; √ visual impact; √ Lyrics on teen revolution, sensuality, decadence√	<i>The Rise and Fall of Ziggy Stardust;</i> <i>The Man who sold the World;</i> <i>Lady Stardust</i> √
Britpop Oasis	Simplicity – barre chords, root position bass chords; basic rhythms√ Without finesse and complexity;√ Amplified distorted sound; √ Take lyrics and riffs from other artists√	<i>Definitely Maybe (Whats the Story)</i> <i>Morning Glory</i> <i>Be Here Now</i> <i>Heathen</i> <i>Chemistry</i> √
Boys/Girl Bands Westlife or Spice Girls	<u>Westlife:</u> rich harmonic sound, √ beautiful arrangements; √ vocal lead shared in different songs; √ four members are song writers. √ <u>Spice Girls:</u> Middle of the road Pop, √ music, clothing focus on teengirl market - girl power√ 'in your face' dance routines√ move away from Britpop to pure international pop music idiom. √	<i>Westlife;</i> <i>Coast to Coast;</i> <i>Together Girl</i> <i>Forever;</i> <i>I have a Dream/</i> <i>Seasons in the Son;</i> <i>Fool Again;</i> <i>You raise me up.</i> √ <i>Wannabe</i> <i>Say you'll be there;</i> <i>Who do you think you are;</i> <i>Spice up your life;</i> <i>Too much;</i> <i>Goodbye</i> √

Heavy Metal Metallica	Sharp and loud approach to music. ✓ Thick, heavy guitar and drum centred sound. ✓ Highly amplified distorted sound. ✓ Fast Guitar solos. ✓ Extremes in volume, machismo and theatricality. ✓ Tendency towards delinquency and anti- authoritarian behaviour. ✓	<i>Ride the Lightning ... And Justice for All Kill 'Em All No Life 'Til Leather</i> ✓
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QUESTION 7

Find TWO characteristics from List A and TWO albums from List B that match the South African musician that you studied. ONLY write the four relevant numbers (two from each list) next to the name of the musician concerned.

Name the musician at the beginning of your answer.

LIST A

- 7.1 He is known for his deep voice and strong vocal style.
- 7.2 His voice has been compared with that of Neil Diamond.
- 7.3 He has had a song on the Belgian hit parade.
- 7.4 He sings mostly in the reggae style.
- 7.5 His music style is coupled to kwaito and he is somewhat of an urban poet.
- 7.6 He has received South African as well as international awards. (2)

LIST B

- 7.7 Rastas never die
 - 7.8 Beautiful noise
 - 7.9 Godoba
 - 7.10 Pampoen
 - 7.11 9115 Zola South
 - 7.12 Think about the children (2)
- [4]**

Memo

1. Lucky Dube – 7.4, 7.6, 7.7 and 7.12 or
2. Steve Hofmeyr – 7.2, 7.3, 7.8 and 7.10 or
3. Mandoza – 7.1, 7.5, 7.9 and 7.11 (4)

QUESTION 8

You are introducing the African choral work that you have studied to a newly established choir consisting of members from a mixed cultural background. Describe the African choral work that you studied in terms of THREE of the following: (Name the choral work and number your answer according to your THREE choices.)

“Plea from Africa” by JK Bokwe

- 8.1 Accompaniment (instrumental or body) if it occurs
Version for piano or organ ✓
fourpart accompaniment ✓ (2)
- 8.2 Mood and character
Hymn, ✓
moderate tempo (no tempo indication though) ✓ (2)
- 8.3 Form
Starts with instrumental introduction. ✓
Solo sings verse. ✓
Followed by tutti chorus. ✓
AB form. ✓
Phrases of regular length starting on upbeat. ✓ (2)
- 8.4 Harmonic, rhythmic and melodic characteristics
Version in F major. ✓
Brief suggestion of modulation to C major (bars 15 – 16) and B flat major, (bars 25 – 26). ✓
Chromatic use of B natural. ✓
Octave vocal range. ✓ (2)
- 8.5 Intent of text
Words from a unknown Glasgow Lady. ✓ (2)
Supplication, prayer to Jesus, not to forget suffering children of Africa. ✓ **[6]**

“Monna e Motenya” by Bonisile Gcisa

- 8.1 Accompaniment (instrumental or body percussion) if it occurs
Movements suitable to the rhythm ✓
and relevant according to the text ✓
Feet move stepping backwards and forwards ✓ (2)
- 8.2 Mood and character
Happiness and satisfaction, ✓
for social events ✓
funny and jovial ✓ (2)
- 8.3 Form
Leading voice ✓
Interaction between characters ✓
Song repeated over and over. ✓

- African form ✓ (2)
- 8.4 Harmonic, rhythmic and melodic characteristics
 Typical African harmonisation – parallel fifths and octaves ✓
 The Alto, tenor and bass parts are melodically constructed in such a way that the resulting harmony was not preplanned. ✓
 The alto, tenor and bass often move in similar motion. ✓
 Western harmonic elements also occur. ✓ (2)
- 8.5 Intent of text
 The language is Sesotho ✓
 A fat man is married to a fat woman. Their children are also fat; ✓
 He has bought bicycles for them. ✓
 They ride their bicycles often (in a fat way) ✓ (2)
 The falling was very painful. ✓ [6]
- “Gabi, Gabi”** arranged by William C Powell
- 8.1 Accompaniment (instrumental or body percussion) if it occurs
 A cappella ✓
 Optional percussion ✓ (Piano accompaniment written for rehearsal purposes) (2)
- 8.2 Mood and character
 Moderate tempo but energetic ✓
 A Praise Song ✓ (2)
- 8.3 Form
 8 bar phrase ✓
 Two motifs ✓.
 Phrase repeated over and over. ✓
 African form ✓ (2)
- 8.4 Harmonic, rhythmic and melodic characteristics
 First phrase has interesting rhythmical characteristics – lengthening of opening rhythm ✓
 Contrapuntal rhythmically en melodically ✓
 Second phrase – uniform rhythms ✓
 Lowered seventh used in alto voice. ✓
 Dissonant seconds and ninths appear ✓ (2)
- 8.5 Intent of text
 The language is Nguni (Zulu or Xhosa) ✓
 Praise song to God, the Father; ✓
 Who frees the captive ✓ (2)
 And feeds the hungry ✓ [6]

Answer either QUESTION 9.1 or QUESTION 9.2

QUESTION 9

9.1 Kwaito is a relatively “new” development in music and dance. Which other music styles contributed to this genre and how did it develop further in South Africa? **[6]**

9.1 Answer:

Music style:

- Disco music. ✓
- Hip-hop. ✓
- R&B. ✓
- International “house” music. ✓
- Reggae ✓ (any two)

Development:

- Vocal lines are chanted. ✓
- African percussion is used for accompaniment ✓
- Lyrics are a mixture of S.A. indigenous languages with English (Isicamtho). ✓
- Sometimes the lyrics are also of a political nature and deal with and are judgemental about the oppression of black people in South Africa and the situation in the townships. ✓
- Dance movements are sometimes very sensual. ✓ (any four) **[6]**

Note: any other possible correct answer is also acceptable.

OR

9.2 Describe the traditional music or the music used for social occasions of a specific culture. Name and describe THREE of the following that are relevant: **(3x2) [6]**

(Name the culture and number your answer according to your THREE choices.)

9.2.1 The type of culture or social event

- e.g. Cape Coons ✓ – New Year ✓
- Sotho ✓ – reaching adulthood, initiation ✓ (girls) (2)

9.2.2 The music instruments used

- e.g. Banjo, guitars, ✓ Marching drums (*gomma*), ✓ tambourines ✓
- Ankle bells ✓, big drum ✓ (2)

9.2.3 The movements performed

- e.g. Marching, ✓ with individual dance improvisations ✓

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- Girls on their knees in 'n circle, ✓ upper body moves from side to side and backwards and forwards ✓ (2)

9.2.4 The costumes of musicians

- e.g. Colourful satin suits, hats, ✓ umbrellas and walking sticks, ✓ face paint ✓
- Bare upper body and feet, ✓ grass or animal skin skirts, ✓ arm and ankle bands made with beads ✓ (2)

9.2.5 The musical structure

- e.g. Introductory solo ✓ followed by choir ✓
- Call ✓ and Response ✓ (2)

9.2.6 The rhythm and melody

- e.g. March ✓ on well known traditional and contemporary songs ✓
- Short phrases repeated, ✓ with improvisation by different individuals ✓ (2)

9.2.7 The harmony

- e.g. Simple two or three voice harmonies ✓ ✓
 - Mainly 4ths, 5ths or octave doubling ✓ ✓ (2)
- [6]**

QUESTION 10

You are delegated by the student council to interview ONE of the following composers in preparation for the celebration of Heritage Day.

10.1 Mzilikazi James Khumalo

10.2 Niel van der Watt

10.3 SJ Khosa

Write a report for the student council where you mention the following:

- Relevant biographic information
- Use of Music elements in compositions: rhythm, melody, harmony, structure, instrumental usage and types of compositions, titles of compositions, music style (African elements) etc. **[8]**

10.1 Mzilikazi James Khumalo

Born in 1932 near Vryheid in KwaZulu- Natal ✓

Both parents were very musical ✓

His father allows him to play in the Salvation Army orchestra ✓

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Plays the euphonium and later studies singing ✓
 Learns staff notation, music theory ✓
 Familiar with tonic solfa ✓
 Member of school choir ✓
 Helps with the training of the junior school choirs ✓
 While his mother teaches him in traditional Zulu music. ✓
 Sings at community occasions e.g. weddings ✓
 Many of his compositions inspired by the poet Vilakazi. ✓
 Wins 'African Bank Tenth Anniversary Songwriter Contest' with *Isibaya Esikulu Se-Afrika* ✓
 Writes *Intonga YoSindiso* for the swearing in of Archbishop Desmond Tutu ✓
 Involved in the nation-building concerts ✓
 His epic narrative Cantata, *Ushaka KaSenzangakhona*, that deals with the life of Shaka, was received well by audiences. ✓ (it combines two big cultural traditions – Zulu poems and songs and the instrumental and orchestral tradition of Europe.)
 Many of the traditional songs that he learnt from his mother have been arranged for choir e.g. *Sangena; Bawo, Thixo Somandla en Sizongena Laph'emzini*. ✓

(8)

10.2 Niel van der Watt

Music education includes piano, clarinet as well as singing ✓
 BA Ed (Mus); B Mus (Hons) Piano method; M Mus (Composition); Doctoral study – Musicology. ✓
 Part time lecturer at the Departement v of Musicology (UNISA) ✓
 Has been involved with choirs for 20 years – singer, conductor, composer and arranger ✓
 Sets poems to music of prominent Afrikaans poets (Antjie Krog, NP van Wyk Louw).
 Influence of late romantics on early works ✓
 Master of harmony and counterpoint – respectful and understanding of JS Bach. ✓
 Fan of the Beatles, Billy Joel and ABBA. ✓
 Not too fond of Beethoven. ✓
 Appreciates jazz, rock and traditional African music. ✓

Composes for orchestra, solo voice and secular, sacred and traditional choir pieces ✓ e.g.

- *African Dawn* for girls choir consisting of:
 - i. *Boroko*
 - ii. *Ka Mehla*
 - iii. *Thobela Morena* ✓
- *A De-commercialised American Christ's Mass* ✓ (uses variations of popular Christmas songs – a lively though respectful version of the Roman Catholic Ordinary Mass)
- *Benediction* ✓
- *Bitterbessie dagbreek* ✓
- *African Reflection* ✓
- Composes a large number of Roman Catholic liturgical music, including two Masses and a Requiem. ✓

(8)

- 10.3 SJ Khosa
 A Tsonga choirmaster and composer ✓
 Works as a music inspector ✓
 Has more than 400 compositions ✓
 Adjudicates on provincial and national level for choir competitions ✓
 Serves on selection panel that prescribes competition songs ✓
 Has also conducted and trained mass choirs ✓
 His songs are sung all over the country and are prescribed for competitions ✓
Mintiro Ya Vulavula is very popular amongst High School choirs ✓
Dzunse Ra Ndabezitha
Afrika Lontshwa (8)

QUESTION 11

Name the songs and describe the contribution made by each relevant person to the creation of the words and music of the present South African National Anthem. [5]

The words and music of 'Nkosi Sikelel' iAfrika' (God bless Africa) ✓
 Was composed as a hymn by Enoch Mankayi Sontonga ✓
 'Die Stem van Suid-Afrika' ✓
 A poem written by Cornelis Jacob Langenhoven ✓.
 In April 1921, Martinus Lourens de Villiers after a few attempts produced an acceptable melody. ✓
 Jeanne Z Rudolph ✓ was responsible for the English words ✓,
 The musical arrangement ✓ and printsetting ✓. [5]

QUESTION 12

Why is it important for a composer to register a work at SAMRO or SARRAL? [5]

The composer creates original music that provides pleasure and enjoyment ✓
 He must ensure that he never loses control over his compositions ✓
 Copyright prevents that people use the works of a composer without recognising the composer ✓
 Registration enables a composer to control the use of compositions ✓
 Sodoing he earns something out of his compositions ✓
 A composer can therefore negotiate fair and reasonable royalties for the use of his compositions ✓ [5]

TOTAL SECTION B: 65

GRAND TOTAL: 125