



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

**MUSIC P1
EXEMPLAR 2008**

EXAMINATION NUMBER/NAME:

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MARKS: 125

TIME: 3 hours

This question paper consists of 14 pages and a rough work sheet.

**PLEASE LEAVE
THIS PAGE OPEN**

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 must 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 S.A.T.B.) 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 vocal part introduces the theme?

Answer: _____ (1)

1.2 Which compositional technique appears in the vocal parts in bar 4?

Answer: _____ (1)

1.3 Give ONE word/term to describe the encircled rhythmical patterns in the alto voice in bars 6 and 7.

Answer: _____ (1)

1.4 Rewrite bars 8 and 9 in open score for ONE of the following:

1.4.1 S.A.T.B. (text omitted)

Answer:

The image shows a musical score for four vocal parts: Soprano (S), Alto (A), Tenor (T), and Bass (B). Each part is represented by a five-line staff. The Soprano, Alto, and Tenor staves use a treble clef, while the Bass staff uses a bass clef. A large curly brace on the left side groups the four staves together. Each staff is divided into two measures by a vertical bar line. The staves are currently empty, intended for the student to rewrite bars 8 and 9 of the piece. The number (4) is written to the right of the Bass staff.

(4)

OR

1.4.2 String quartet (2 violins, viola and cello)

Answer:

(4)

- 1.5 When written as sol-fa notation, the following words would appear at the start of this choral 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.

Answer:

(4)

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

1.6.1 **Answer:** _____1.6.2 **Answer:** _____1.6.3 **Answer:** _____ (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.

Answer:

(3)

1.8 Figure the chords in the following bars:

1.8.1 Bar 3: beats 1 and 2:

Answer: _____

1.8.2 Bar 4:

Answer: _____

1.8.3 Bar 5:

Answer: _____

(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 to your melody.

Answer:

Voice/Instrument: _____

A series of 12 horizontal lines for writing a melody, grouped into four sets of three lines each. The lines are evenly spaced and extend across the width of the page.

(12)

OR

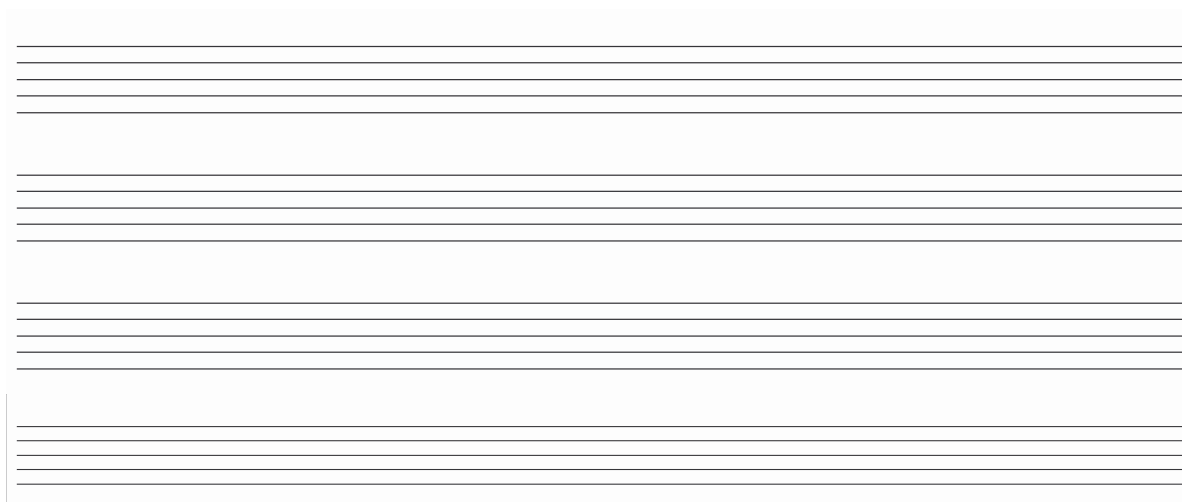
- 2.2 Compose a 12-bar melody based on the blues scale which starts on F.
Use any simple time, as well as ONE of the following as a rhythmic motif:

duplet; triplet; quintuplet; syncopation

Indicate the voice/instrument to perform this melody, in the space provided.
Add phrasing and a suitable tempo indication to your melody.

Answer:

Voice/Instrument: _____



(12)

- 2.3 On which scale/mode are each of 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



Answer:

Scale: _____

(1)

Time signature: _____

(1)

2.3.2

**Answer:**

Scale: _____ (1)

Time signature: _____ (1)

2.3.3

**Answer:**

Scale: _____ (1)

Time signature: _____ (1)

2.3.4

**Answer:**

Scale: _____ (1)

Time signature: _____ (1)

[20]**OR**

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 choir (S.A.T.B.) Use at least ONE progression containing a second inversion of chord.
Add at least ONE of the following to any of the three lower voices that you write:

passing note; auxiliary note; suspension; anticipation

V7

[20]

OR

3.2 NON-TRADITIONAL HARMONIC STYLE

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 passage.

Indicate the chords by either using Roman numerals, for example V7 or chord symbols, for example G7.

Add ONE of the following into the given bass line:

passing note; auxiliary note; suspension; anticipation

5

I_7
G⁷/B

II_3
A⁷/C[#]

[20]**TOTAL SECTION A: 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 the following:

- 4.1 Compositional techniques (form and structure) (8)
- 4.2 Composition of the orchestra (orchestration). Name an instrument in each section of the orchestra. (4)
- [12]**

QUESTION 5

Give a short description of the following TWO jazz styles in terms of the following:

- Compositional techniques, for example structure, melody, rhythm, harmony
- Main instruments used

Also name ONE well-known musician or composer of jazz music.

- 5.1 Ragtime (6)
- 5.2 Bebop (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)

NOTE: Name the musician and style at the beginning of your answer. **[7]**

QUESTION 7

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

NOTE: 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]**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 have studied in terms of THREE of the following: (Name the choral work and number your answers according to your THREE choices.)

- 8.1 Accompaniment (instrumental or body percussion) if it occurs (2)
- 8.2 Mood and character (2)
- 8.3 Form (2)
- 8.4 Harmonic, rhythmic and melodic characteristics (2)
- 8.5 Intent of text (2)

[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]**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: (Name the culture and number your answers according to your THREE choices.)

- 9.2.1 The type of culture or social event (2)
- 9.2.2 The music instruments used (2)
- 9.2.3 The movements performed (2)
- 9.2.4 The costumes of musicians (2)
- 9.2.5 The musical structure (2)
- 9.2.6 The rhythm and melody (2)
- 9.2.7 The harmony (2)

[6]

QUESTION 10

You have been delegated by the student council to interview ONE of the following composers in preparation of 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) et cetera.

[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]

QUESTION 12

Why is it important for a composer to register his/her work at SAMRO or SARRAL?

[5]

TOTAL SECTION B: 65

GRAND TOTAL: 125

ROUGH WORK SHEET

This image shows a full page of blank, lined paper. The paper is white and features horizontal ruling lines spaced evenly down its length. There are no margins, text, or other markings on the page.