



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

**NASIONALE
SENIOR SERTIFIKAAT**

GRAAD 12

MUSC.1

MUSIEK V1

NOVEMBER 2016

PUNTE: 120

TYD: 3 uur

SENTRUMNOMMER:

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EKSAMENNOMMER:

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Hierdie vraestel bestaan uit 25 bladsye en 1 bladsy manuskrippapier.

MIDDAGSESSIE



INSTRUKSIES EN INLIGTING

1. Hierdie vraestel bestaan uit VYF afdelings, naamlik AFDELING A, B, C, D en E.
2. AFDELING A en B is VERPLIGTEND.
3. AFDELING C: WESTERSE KUNSMUSIEK (WKM), AFDELING D: JAZZ en AFDELING E: INHEEMSE AFRIKA-MUSIEK (IAM) is keusevrae. Beantwoord slegs EEN van hierdie afdelings (AFDELING C of D of E).
4. Skryf al die musieknotasie in AFDELING A met potlood en al die geskrewe teks met blou of swart ink op hierdie vraestel.
5. Beantwoord AFDELING B en AFDELING C of D of E met blou of swart ink in die ANTWOORDEBOEK wat verskaf is.
6. Nommer die antwoorde korrek volgens die nommeringstelsel wat in hierdie vraestel gebruik is.
7. Die laaste bladsy van hierdie vraestel is manuskrippapier wat vir rofwerk bedoel is. Kandidate mag hierdie bladsy verwyder.
8. Kandidate mag vir die duur van hierdie eksamen NIE toegang tot enige musiekinstrument hê NIE.
9. Kandidate moet let op die puntetoekenning van elke vraag om genoeg inligting in hul antwoorde te gee.
10. Skryf netjies en leesbaar.



NASIENROOSTER

AFDELING	VRAAG	PUNTE	NASIENER	MODERATOR
A: MUSIEKTEORIE (VERPLIGTEND)	1	20		
	2	15		
	3	10		
	4	15		
SUBTOTAAL		60		

EN

B: ALGEMENE MUSIEKKENNIS (VERPLIGTEND)	5	20		
SUBTOTAAL		20		

EN

C: WKM	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
SUBTOTAAL		40		

OF

D: JAZZ	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
SUBTOTAAL		40		

OF

E: IAM	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
SUBTOTAAL		40		

GROOTTOTAAL		120		
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AFDELING A: MUSIEKTEORIE (VERPLIGTEND)

(90 minute)

**Beantwoord VRAAG 1
EN VRAAG 2.1 OF 2.2
EN VRAAG 3.1 OF 3.2
EN VRAAG 4.1 OF 4.2.**

Beantwoord die vrae in die spasies wat op hierdie vraestel verskaf is.

VRAAG 1

(25 minute)

Bestudeer die uittreksel hieronder en beantwoord die vrae wat volg.

You Needed Me (Uittreksel)

Randy Goodrum

The musical score is written for Tjello (bass) and Klavier (piano) in 4/4 time with a key signature of one sharp (F#). The score is divided into three systems. The first system contains measures 1-3, with measure 1.2.1 boxed. The second system contains measures 4-6, with measure 1.3.1 boxed in the piano part and measure 1.5 boxed in the tjello part. The third system contains measures 7-9, with measure 1.3.2 boxed in the piano part, measure 1.4 boxed in the tjello part, and measure 1.2.2 boxed in the piano part. Measure 1.6 is indicated at the end of the third system with the word 'ens.' (etc.) below it.



1.1 Benoem die hoofonsoort van hierdie stuk. (1)

1.2 Benoem die intervale by 1.2.1 en 1.2.2 volgens tipe en afstand. (2)

1.2.1 _____

1.2.2 _____

1.3 Benoem die drieklanke by 1.3.1 en 1.3.2 volgens tipe en posisie/omkering. (2)

1.3.1 _____

1.3.2 _____

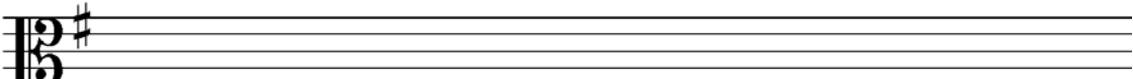
1.4 Herskryf die tjelloparty van maat 7 in 'n saamgestelde tydmaat. Voeg die nuwe tydmaatteken by. (3)



1.5 Transponeer die tjelloparty van maat 4³-6² 'n heeltone (majeur tweede) hoër. Voeg die nuwe toonsoortteken by. (3)



1.6 Herskryf die basparty van die klavier in maat 8 TWEE oktawe hoër in die altsleutel. (1)

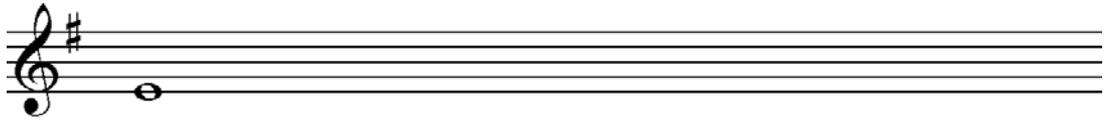


1.7 Voltooi die melodiese fragment hieronder deur TWEE stygende sekwense by te voeg. (2)



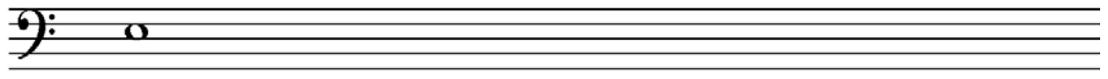

1.8 Skryf die toonlere hieronder soos aangedui.

1.8.1 Voltooi die stygende chromatiese toonleer wat op die gegewe noot begin.



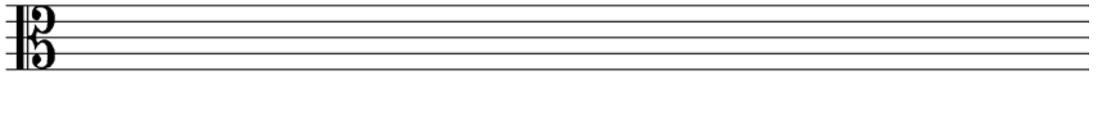
(2)

1.8.2 Voltooi die stygende Doriese modus wat op E begin.



(2)

1.8.3 Skryf B^b melodiese mineur stygend en dalend met toonsoortteken. Dui die halftone aan.



(2)
[20]

VRAAG 2**(25 minute)****Beantwoord VRAAG 2.1 OF VRAAG 2.2.**

- 2.1 Voltooi die aanvangsmotief hieronder om 'n twaalfmaatmelodie in drieledige vorm vir enige enkellyn- melodiese instrument van jou keuse te skep. Noem die instrument waarvoor jy skryf. Dui die tempo aan en voeg dinamiek- en artikulasietekens by.

Instrument: _____

Tempo: _____



Die melodie sal volgens die volgende kriteria nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNTE
Vorm en kadenspunte	3	
Korrektheid Nootstele, polse per maat, toevallige tekens, spasiëring, uitleg	2	
Kwaliteit Toepaslikheid, dinamiek, artikulasie, musikaliteit, tempo	10	
TOTAAL	15	

[15]**OF**

- 2.2 Voltooi die aanvangsmotief hieronder om 'n twaalfmaatmelodie in drieledige vorm vir enige enkellyn- melodiese instrument van jou keuse te skep. Noem die instrument waarvoor jy skryf. Dui die tempo aan en voeg dinamiek- en artikulasietekens by.

Instrument: _____

Tempo: _____



Die melodie sal volgens die volgende kriteria nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAATSE PUNTE
Vorm en kadenspunte	3	
Korrektheid Nootstele, polse per maat, toevallige tekens, spasiëring, uitleg	2	
Kwaliteit Toepaslikheid, dinamiek, artikulasie, musikaliteit, tempo	10	
TOTAAL	15	

[15]

BLANKO BLADSY



VRAAG 3

(10 minute)

Beantwoord VRAAG 3.1 OF VRAAG 3.2.

3.1 Bestudeer die uittreksel uit Mozart se *Sonate K.283* hieronder en beantwoord die vrae wat volg.

(a) (b)

Kadens 3.1.3

(c)

5 (i)

(d) (e)

8 3.1.5



- 3.1.1 Benoem die toonsoort van hierdie uittreksel.
_____ (1)
- 3.1.2 Identifiseer akkoord **(a)** tot **(e)** en besyfer hulle op die partituur. Gebruik standaardbesyfering onder die partituur, byvoorbeeld V⁶, OF akkoordsimbole, byvoorbeeld B/D[#] bo die partituur. (5)
- 3.1.3 Benoem die kadens in maat 3–4.
_____ (1)
- 3.1.4 Benoem die tipe nie-akkoordnoot by **(i)**.
_____ (1)
- 3.1.5 Omkring AL die deurgangsnote op die partituur wat in maat 8 op maatslag 1 en 2 voorkom. (2)
[10]

OF



3.2 Bestudeer die uittreksel uit *Solitaire* van Neil Sedaka en Philip Cody hieronder en beantwoord die vrae wat volg.

The image displays a piano accompaniment score for the song "Solitaire" in G minor, 3/4 time. The score is divided into five sections labeled (a) through (e). Section (a) covers measures 1-4, with a box around measures 2-3 and a circled measure 4 labeled (i). Section (b) covers measures 5-7, with a circled measure 6 labeled (ii) and a circled measure 7 labeled (iii). A bracket under measures 6-7 is labeled "Kadens 3.2.4". Section (c) covers measures 8-10. Section (d) covers measures 11-12, with boxes around measures 11 and 12. Section (e) covers measures 13-14. The score includes treble and bass staves with various musical notations such as chords, eighth notes, and rests.



- 3.2.1 Benoem die toonsoort van hierdie uittreksel.
_____ (1)
- 3.2.2 Identifiseer akkoord **(a)** tot **(e)** en besyfer hulle op die partituur. Gebruik akkoordsimbole bo die partituur, byvoorbeeld B^b/D. (5)
- 3.2.3 Benoem die tipe nie-akkoordnote by **(i)** tot **(iii)**.
(i) _____
(ii) _____
(iii) _____ (3)
- 3.2.4 Benoem die kadens in maat 6–7.
_____ (1)
- [10]**

VRAAG 4**(30 minute)****Beantwoord VRAAG 4.1 OF VRAAG 4.2.**

- 4.1 Voltooi die vierstemmige vokale harmonisering hieronder deur die alt-, tenoor- en baspartye by te voeg.

Die harmonisering sal volgens die volgende kriteria nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNTE
Akkoordprogressie Akkoordkeuse, korrekte gebruik van kadens	14	
Korrektheid Notasie, verdubbeling, spasiëring, stemvoering	16	
Kwaliteit Musikaliteit, nie-akkoordnote, stylbewustheid, kreatiwiteit	10	
	40 (÷ 8 x 3)	
TOTAAL	15	

[15]**OF**

4.2 Voltooi die stuk hieronder deur 'n geskikte baslyn en harmoniese materiaal in die onvoltooide balke in te voeg. Gaan voort in die styl wat deur die gegewe materiaal in maat 1–3 voorgestel word.

Melodie

Akkorde

Bas

C⁷ C⁷/E A⁷ A⁷/C[#] D⁷ G⁷

5

9



Die antwoord sal volgens die volgende kriteria nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNTE
Akkoordprogressie Akkoordkeuse; korrekte gebruik van kadense	15	
Korrektheid Notasie, verdubbeling, spasiëring, stemvoering	15	
Kwaliteit Musikaliteit, nie-akkoordnote, stylbewustheid, kreatiwiteit	10	
	40 (÷ 8 x 3)	
TOTAAL	15	

[15]

TOTAAL AFDELING A:

60



AFDELING B, C, D, E: ALGEMENE MUSIEKKENNIS**(90 minute)**

**Beantwoord AFDELING B
EN AFDELING C (Westerse Kunsmusiek)
OF AFDELING D (Jazz)
OF AFDELING E (Inheemse Afrika-musiek).**

Beantwoord hierdie vrae in die ANTWOORDEBOEK wat verskaf word.

AFDELING B: ALGEMEEN (VERPLIGTEND)**VRAAG 5**

- 5.1 Verskeie opsies word as moontlike antwoorde op die volgende vrae gegee. Skryf die vraagnommer (5.1.1–5.1.10) neer, kies die antwoord en maak 'n kruisie (X) oor die letter (A–D) van jou keuse in die ANTWOORDEBOEK.

VOORBEELD:

5.1.11 A B C D

- 5.1.1 Presto is die ...

- A Duitse woord vir vinnig.
- B Italiaanse woord vir vinnig.
- C Italiaanse woord vir lewendig.
- D Duitse woord vir lewendig.

- 5.1.2 Die term falsetto verwys na 'n ...

- A vroulike stem wat vinnige lopies en melismas sing.
- B houtblaasinstrument wat hoë note speel.
- C manlike stem wat in die vrouestemomvang sing.
- D houtblaasinstrument wat vals speel.

- 5.1.3 'n Chordofoon is enige instrument ...

- A wat klank met behulp van 'n gespanne snaar voortbring.
- B waar die klank met behulp van sy eie materiaal voortgebring word.
- C waarvan die klank deur 'n membraan voortgebring word.
- D waarop akkoorde gespeel kan word.

- 5.1.4 Watter term hieronder beskryf die herhaling van 'n melodie of musikale idee op 'n ander toonhoogte?

- A Vergroting
- B Verkleining
- C Omkering
- D Sekwens



5.1.5 Watter EEN van die volgende terme is NIE 'n tekstuurtipe NIE?

- A Monofonies
- B Polifonies
- C Stereofonies
- D Homofonies

5.1.6 Na watter EEN van die volgende verwys tweeledige vorm?

- A AB
- B ABACA
- C ABA
- D ABCBA

5.1.7 Watter EEN van die stellings hieronder is KORREK ten opsigte van transponerende instrumente?

- A 'n Fluit klink 'n oktaaf hoër as die geskrewe party.
- B 'n Kontrabas klink 'n oktaaf laer as die geskrewe party.
- C 'n Kitaar klink 'n oktaaf hoër as die geskrewe party.
- D 'n Trompet klink 'n majeur derde laer as die geskrewe party.

5.1.8 Watter EEN van die volgende is 'n houtblaasinstrument?

- A Eufonium
- B Cor anglais (Engelse horing)
- C Trompet
- D Franse horing

5.1.9 Tempo giusto beteken ...

- A 'n vry tempo.
- B 'n lewendige tempo.
- C versnel die tempo oombliklik.
- D streng tempo.

5.1.10



Die klein nootjie moet ... gespeel word.

- A met ekstra krag
- B soos die speler dit verkies,
- C so vinnig as moontlik
- D met die helfte van die waarde van die daaropvolgende noot

(10 x 1) (10)



- 5.2 Beskryf die funksies van SAMRO kortliks. (4)
- 5.3 Kopiereg gee aan die kopiereghouer die uitsluitlike reg op die gebruik van sy/haar musiek.
Brei uit op hierdie stelling. (4)
- 5.4 Definieer die volgende terme:
- 5.4.1 Tantième op naaldtydregte ('needletime rights') (1)
- 5.4.2 Tantième op meganiese regte (1)
- TOTAAL AFDELING B: 20**



**Beantwoord AFDELING C (WKM)
OF AFDELING D (JAZZ)
OF AFDELING E (IAM).**

AFDELING C: WESTERSE KUNSMUSIEK (WKM)

VRAAG 6

6.1 Beskryf die volgende terme met verwysing na vorm:

- | | | |
|-------|-----------------------|-----|
| 6.1.1 | Menuet en trio | (2) |
| 6.1.2 | Rondo | (2) |
| 6.1.3 | Ontwikkeling | (2) |
| 6.1.4 | Eerste onderwerp/tema | (2) |

6.2 'n Simfoniese toondig word op programmatiese inhoud gebaseer.

Verduidelik die betekenis van hierdie stelling. (2)
[10]

VRAAG 7

Bespreek die belangrikheid van die Mannheim-orke. **[5]**

VRAAG 8

Skryf 'n paragraaf waarin jy die genre van Mendelssohn se *Hebrides Overture* definieer. Beskryf kortliks die vorm van die werk en bespreek die belangrikheid van die titel. **[5]**



VRAAG 9

Bestudeer die uittreksel hieronder uit die *Pastorale Simfonie* van Beethoven. Skryf 'n paragraaf oor die beweging waarin die uittreksel voorkom.

[5]**VRAAG 10**

Mozart het die aria as genre in sy opera *Die Towerfluit* vervolmaak.

Brei uit op hierdie stelling. Definieer die *aria* as 'n genre en bespreek TWEE arias wat deur verskillende karakters in *Die Towerfluit* gesing word.

Jy sal punte vir die logiese aanbieding van feite en die struktuur van jou opstel ontvang.

Die opstel sal volgens die volgende kriteria nagesien word:

KRITERIA	PUNTETOEKENNING
Definisie van 'n aria	2
Aria 1	5
Aria 2	5
Logiese aanbieding en struktuur van die opstel	3
TOTAAL	15

[15]**TOTAAL AFDELING C: 40****OF**

AFDELING D: JAZZ**VRAAG 11**

- 11.1 Kies die jazz-klassifikasie uit KOLOM B wat by die kunstenaar/groep in KOLOM A pas. Skryf slegs die letter (A–F) langs die vraagnommer (11.1.1–11.1.6) in die ANTWOORDEBOEK neer, byvoorbeeld 11.1.7 G.

KOLOM A		KOLOM B	
11.1.1	The Flying Jazz Queens	A	moderne jazz
11.1.2	Lemmy Mabaso	B	mbaqanga
11.1.3	Makgonatsohle Band	C	kwêla
11.1.4	Voice	D	Cape jazz
11.1.5	Dollar Brand	E	marabi
11.1.6	Union of South Africa	F	jazz in ballingskap ('jazz in exile')

(6 x 1) (6)

- 11.2 Noem EEN belangrike bydrae wat ELK van die volgende kunstenaars tot Suid-Afrikaanse jazz gelewer het:

- 11.2.1 Zim Nqawana (1)
- 11.2.2 The Jazz Epistles (1)
- 11.2.3 Miriam Makeba (1)
- 11.2.4 Chris MacGregor (1)
- [10]**

VRAAG 12

Skryf 'n paragraaf waarin jy kwêla beskryf. Verduidelik ook kortliks die rol wat dit in die ontwikkeling van Suid-Afrikaanse jazz gespeel het.

[5]**VRAAG 13**

Beskryf die mbaqanga-styl wat in die musiek van groepe soos Makgonatsohle Band, The Cool Crooners of Soul Brothers voorkom.

[5]**VRAAG 14**

Bespreek die oorsprong en styleienskappe van marabi-musiek. Verwys na ten minste EEN kunstenaar of groep.

[5]

VRAAG 15

Skryf 'n opstel oor die musiek van EEN van die volgende Cape jazz-kunstenaars:

- Abdullah Ibrahim
- Robbie Jansen
- Winston Mankunku Ngozi

Jy sal punte ontvang vir die logiese aanbieding van feite en die struktuur van jou opstel.

Die opstel sal volgens die volgende kriteria nagesien word:

KRITERIA	PUNTETOEKENNING
Musiekeienskappe	5
Oorsprong en invloede	5
Albums/Liedere	2
Logiese aanbieding en struktuur van die opstel	3
TOTAAL	15

[15]**TOTAAL AFDELING D: 40****OF**

AFDELING E: INHEEMSE AFRIKA-MUSIEK (IAM)**VRAAG 16**

16.1 Gee 'n term om ELK van die volgende te beskryf:

16.1.1 'n Musiekstyl wat danspassies wat liggies op die tone uitgevoer word, insluit (1)

16.1.2 Die vinnige instrumentale inleiding tot 'n maskandi-lied (1)

16.2 Kies die item uit KOLOM B wat by die kunstenaar/groep in KOLOM A pas. Skryf slegs die letter (A–E) van jou keuse langs die vraagnommer (16.2.1–16.2.5) in die ANTWOORDEBOEK neer, byvoorbeeld 16.2.6 F.

KOLOM A		KOLOM B	
16.2.1	Abbey Cindi	A	mbaqanga
16.2.2	Phuzekhemisi	B	fluit
16.2.3	Soul Brothers	C	SATB/TTBB
16.2.4	Sello Galane	D	maskandi
16.2.5	Isicathamiya	E	moropa wa diatla

(5 x 1) (5)

16.3 Beskryf kortliks die rol van musiek in tradisionele Afrika-godsdien. (3)
[10]

VRAAG 17

Bespreek plaaslike en internasionale invloede in malombo-musiek. Verwys na ten minste EEN kunstenaar of groep. [5]

VRAAG 18

Beskryf die mbaqanga-styl wat in die musiek van groepe soos Makgonatsohle Band, The Cool Crooners of Soul Brothers voorkom. [5]

VRAAG 19

Beskryf isicathamiya-musiek met verwysing na die eienskappe daarvan en hoe hierdie styl internasionale status verwerf het. [5]



VRAAG 20

Maskandi is tradisioneel 'n Zoeloe-musiekstyl wat prominent in vandag se populêre musiek voorkom.

Skryf 'n opstel waarin jy op hierdie stelling uitbrei deur die oorsprong en eienskappe van die styl te bespreek.

Jy sal punte ontvang vir die logiese aanbieding van feite en die struktuur van jou opstel.

Die opstel sal volgens die volgende kriteria nagesien word:

KRITERIA	PUNTETOEKENING
Oorsprong	4
Styleienskappe	6
Kunstenaar en lied	2
Logiese aanbeiding en struktuur van die opstel	3
TOTAAL	15

[15]

TOTAAL AFDELING E: 40
GROOTTOTAAL: 120



Blank musical notation paper with 12 sets of five-line staves.





Twelve sets of blank musical staves, each consisting of five horizontal lines, arranged vertically down the page.

QUESTION 20

Maskandi is traditionally a Zulu music style which features prominently in today's popular music.

Write an essay in which you expand on this statement by discussing the origins and characteristics of the style.

You will be credited for the logical presentation of facts and the structure of your essay.

The essay will be marked according to the following criteria:

CRITERIA		MARK ALLOCATION
Origins		4
Style characteristics		6
Artist and song		2
Logical presentation and structure of the essay		3
TOTAL		15

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120



SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)

QUESTION 16

16.1 Give a term to describe EACH of the following:

- 16.1.1 A style of music that includes light dance-like walking on one's toes (1)
- 16.1.2 The rapid instrumental introduction to a maskandi song (1)

16.2 Choose the item in COLUMN B that matches the artist/group in COLUMN A. Write only the letter (A–E) next to the question number (16.2.1–16.2.5) in the ANSWER BOOK, for example 16.2.6 F.

COLUMN A		COLUMN B	
16.2.1	Abbey Cindi	A	mbaqanga
16.2.2	Phuzekhemisi	B	flute
16.2.3	Soul Brothers	C	SATB/TTBB
16.2.4	Sello Galane	D	maskandi
16.2.5	Isicathamiya	E	moropa wa datla

(5) (5 x 1)

16.3 Briefly describe the role of music in traditional African religion. (3)

[10]

QUESTION 17

Discuss local and international influences in malombo music. Refer to at least ONE artist or group.

[5]

QUESTION 18

Describe the mbaqanga style found in the music of bands such as MakgonaTsohle Band, The Cool Crooners or Soul Brothers.

[5]

QUESTION 19

Discuss isicathamiya music with regard to its characteristics and how this style gained international status.

[5]



QUESTION 15

Write an essay on the music of ONE of the following Cape jazz artists:

- Abdullah Ibrahim
- Robbie Jansen
- Winston Mankunku Ngozi

You will be credited for the logical presentation of facts and the structure of your essay.

The essay will be marked according to the following criteria:

CRITERIA		MARK ALLOCATION
Music characteristics		5
Origins and influences		5
Albums/Songs		2
Logical presentation and structure of the essay		3
TOTAL		15

[15]

TOTAL SECTION D: 40

OR



SECTION D: JAZZ

QUESTION 11

11.1 Choose the jazz classification from COLUMN B that matches the artist/group in COLUMN A. Write only the letter (A–F) next to the question number (11.1.1–11.1.6) in the ANSWER BOOK, for example 11.1.7 G.

COLUMN A		COLUMN B	
11.1.1	The Flying Jazz Queens	A	modern jazz
11.1.2	Lemmy Mabaso	B	mbaqanga
11.1.3	Makgonatsohle Band	C	kwela
11.1.4	Voice	D	Cape jazz
11.1.5	Dollar Brand	E	marabi
11.1.6	Union of South Africa	F	jazz in exile

(6) (6 x 1)

11.2 Name ONE important contribution to South African jazz made by EACH of the following artists:

- 11.2.1 Zim Ngwana (1)
- 11.2.2 The Jazz Epistles (1)
- 11.2.3 Miriam Makeba (1)
- 11.2.4 Chris MacGregor (1)

[10]

QUESTION 12

Write a paragraph in which you describe kwela. Also briefly explain its role in the development of South African jazz.

[5]

QUESTION 13

Describe the mbaqanga style found in the music of bands such as Makgonatsohle Band, The Cool Crooners or Soul Brothers.

[5]

QUESTION 14

Discuss the origin and style characteristics of marabi music. Refer to at least ONE artist or group.

[5]





OR

TOTAL SECTION C: 40

MARK ALLOCATION	CRITERIA	TOTAL
2	Definition of an aria	
5	Aria 1	
5	Aria 2	
3	Logical presentation and structure of the essay	
15		TOTAL

[15]

Mozart perfected the aria as a genre in his opera *The Magic Flute*. Elaborate on this statement. Define the *aria* as a genre and discuss TWO arias sung by different characters in *The Magic Flute*. You will be credited for the logical presentation of facts and the structure of your essay. The essay will be marked according to the following criteria:

QUESTION 10

The musical score extract shows a piano and violin duo. The piano part is in the upper staves, and the violin part is in the lower staves. Both parts are in 2/4 time and feature a melodic line with a dynamic marking of *d* (forte). The piano part includes a fermata over a half note, and the violin part includes a fermata over a quarter note. The score is divided into two measures.

[5]

Study the extract below from the *Pastoral Symphony* by Beethoven. Write a paragraph on the movement in which the extract occurs.

QUESTION 9

**Answer SECTION C (WAM)
OR SECTION D (JAZZ)
OR SECTION E (IAM).**

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

6.1 Describe the following terms with regard to form:

6.1.1 Minuet and trio (2)

6.1.2 Rondo (2)

6.1.3 Development (2)

6.1.4 First subject/theme (2)

6.2 A symphonic poem is based on programmatic content.

Explain the meaning of this statement.

[10]
(2)

QUESTION 7

Discuss the importance of the Mannheim orchestra.

[5]

QUESTION 8

Write a paragraph in which you define the genre of Mendelssohn's *Hebrides Overture*. Briefly describe the form of the work and discuss the importance of the title.

[5]



- 5.2 Briefly describe the functions of SAMRO. (4)
 - 5.3 Copyright gives the copyright owner exclusive rights regarding the use of his/her music. (4)
 - 5.4 Elaborate on this statement. (4)
 - 5.4 Define the following terms: (4)
 - 5.4.1 Needletime rights royalties (1)
 - 5.4.2 Mechanical rights royalties (1)
- TOTAL SECTION B: 20**



5.1.5 Which ONE of the following terms is NOT a texture type?

- A Monophonic
- B Polyphonic
- C Stereophonic
- D Homophonic

5.1.6 To which ONE of the following does binary term refer?

- A AB
- B ABACA
- C ABA
- D ABCBA

5.1.7 Which ONE of the statements below is CORRECT about transposing instruments?

- A A flute sounds an octave higher than the written part.
- B A double bass sounds an octave lower than the written part.
- C A guitar sounds an octave higher than the written part.
- D A trumpet sounds a major third lower than the written part.

5.1.8 Which ONE of the following is a woodwind instrument?

- A Euphonium
- B Cor anglais (English horn)
- C Trumpet
- D French horn

5.1.9 Tempo giusto means ...

- A a free tempo.
- B a lively tempo.
- C increasing the tempo instantly.
- D strict tempo.

5.1.10



The little note must be played ...

- A with extra force.
- B according to the player's choice.
- C as quickly as possible.
- D with half the value of the note that follows it.

(10 x 1)

(10)



SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE (90 minutes)

Answer SECTION B

AND SECTION C (Western Art Music)

OR SECTION D (Jazz)

OR SECTION E (Indigenous African Music).

Answer these questions in the ANSWER BOOK provided.

SECTION B: GENERAL (COMPULSORY)

QUESTION 5

5.1 Various options are provided as possible answers to the following questions.

Write down the question number (5.1.1–5.1.10), choose the answer and make a cross (X) over the letter (A–D) of your choice in the ANSWER BOOK.

EXAMPLE:

5.1.1 A B C D

5.1.1 Presto is the ...

A German word for fast.

B Italian word for fast.

C Italian word for lively.

D German word for lively.

5.1.2 The term falsetto refers to a ...

A female voice singing fast runs and melismas.

B woodwind instrument playing high-pitched notes.

C male voice singing in the female voice range.

D woodwind instrument playing out of tune.

5.1.3 A chordophone is any instrument ...

A that produces sound generated by a stretched string.

B where the sound is generated by its own material.

C of which the sound is generated by a membrane.

D on which chords can be played.

5.1.4 Which term below describes the repetition of a melody or idea at a different pitch?

A Augmentation

B Diminution

C Inversion

D Sequence



The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Chord progression Choice of chords; correct use of cadences	15	
Correctness Notation, doubling, spacing, voice leading	15	
Quality Musicality, non-chordal notes, awareness of style, creativity	10	
	40 (÷ 8 x 3)	
TOTAL	15	

[15]

60 TOTAL SECTION A:



4.2

Complete the piece by adding a suitable bass line and harmonic material in the open staves. Continue in the style suggested by the given material in bars 1–3.

Melody

Chords

Bass

G7 A7 A7/C# D7 G7

5

9





OR

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Chord progression Choice of chords, correct use of cadence	14	
Correctness Notation, doubling, spacing, voice leading	16	
Quality Musicality, non-chordal notes, awareness of style, creativity	10	
	40 (÷ 8 x 3)	
TOTAL	15	

[15]

The harmonisation will be marked according to the following criteria:



4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts.

Answer EITHER QUESTION 4.1 OR QUESTION 4.2.

QUESTION 4 (30 minutes)

3.2.1 Name the key of this extract.

(1)

3.2.2 Identify chords (a) to (e) and figure them on the score. Use chord symbols above the score, for example B^b/D.

(5)

3.2.3 Name the type of non-chordal notes at (i) to (iii).

(i)

(ii)

(iii)

(3)

3.2.4 Name the cadence in bars 6–7.

(1)

[10]



3.2 Study the extract from *Solitaire* by Neil Sedaka and Phillip Cody below and answer the questions that follow.

(a) Musical score for measures 5 and 8. Measure 5 is marked with a 'Cadence 3.2.4' bracket. Measure 8 is marked with a '3' below the staff. The score is in 3/4 time and features a piano accompaniment with chords and a melodic line in the right hand.

(c) Musical score for measures 9 and 11. Measure 9 is marked with a '3' below the staff. Measure 11 is marked with an '11' below the staff. The score continues the piano accompaniment and melodic line.

(d) Musical score for measures 12 and 13. Measure 12 is marked with a '3' below the staff. Measure 13 is marked with an '11' below the staff. The score continues the piano accompaniment and melodic line.

(e) Musical score for measures 14 and 15. Measure 14 is marked with a '3' below the staff. Measure 15 is marked with an '11' below the staff. The score continues the piano accompaniment and melodic line.



3.1.1 Name the key of this extract.

_____ (1)

3.1.2 Identify chords (a) to (e) and figure them on the score. Use EITHER figuring below the score, for example V_6^6 , OR chord symbols, for example B/D# above the score. (5)

3.1.3 Name the cadence in bars 3–4.

_____ (1)

3.1.4 Name the type of non-chordal note at (i).

_____ (1)

3.1.5 Circle ALL the passing notes on the score that occur in bar 8 on beats 1 and 2. (2)

[10]

OR



QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract from Mozart's *Sonata K.283* below and answer the questions that follow.

(a)

(b)

(c)

(d)

(e)





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2.2

Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

Instrument: _____

Tempo: _____

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3	
Correctness Note stems, beats per bar, accidentals, spacing, layout	2	
Quality Suitability, dynamics, articulation, musicality, tempo	10	
TOTAL	15	

[15]



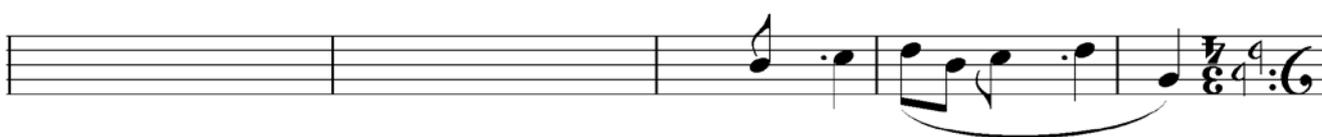
(25 minutes)

QUESTION 2

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Complete the opening motif below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

Instrument: _____
Tempo: _____



The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3	
Correctness Note stems, beats per bar, accidentals, spacing, layout	2	
Quality Suitability, dynamics, articulation, musicality, tempo	10	
TOTAL	15	

[15]

OR

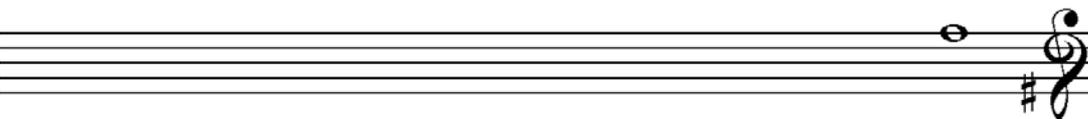


WESTERN CAPE

1.8 Write the scales below as indicated.

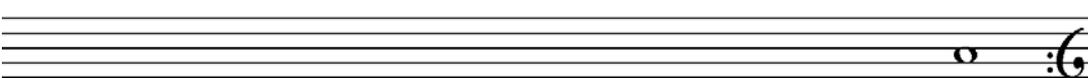
1.8.1 Complete the ascending chromatic scale starting on the given note.

(2)



1.8.2 Complete the ascending Dorian mode starting on E.

(2)



1.8.3 Write B^b melodic minor ascending and descending with key signature. Mark the semitones.

(2) [20]



1.1

Name the main key of this piece.

(1)

1.2

Name the intervals at 1.2.1 and 1.2.2 according to type and distance.

(2)

1.2.1 _____
1.2.2 _____

1.3

Name the triads at 1.3.1 and 1.3.2 according to type and position/inversion.

(2)

1.3.1 _____
1.3.2 _____

1.4

Rewrite the violoncello part of bar 7 in compound time. Add the new time signature.

(3)

1.5

Transpose the violoncello part of bars 4³-6² a tone (major second) higher. Insert the new key signature.

(3)

1.6

Rewrite the bass part of the piano in bar 8 TWO octaves higher in the alto clef.

(1)

1.7

Complete the melodic fragment below by adding TWO ascending sequences.

(2)



SECTION A: THEORY OF MUSIC (COMPULSORY)

(90 minutes)

**Answer QUESTION 1
AND QUESTION 2.1 OR 2.2
AND QUESTION 3.1 OR 3.2
AND QUESTION 4.1 OR 4.2.**

Answer the questions in the spaces provided on this question paper.

(25 minutes)

QUESTION 1

Study the extract below and answer the questions that follow.

You Needed Me (Extract)

Randy Goodrum

The musical score is for the piece 'You Needed Me' by Randy Goodrum. It is written for Violoncello and Piano. The score is in 4/4 time and consists of several measures, some of which are boxed to indicate specific points of interest for the exam questions. The measures are labeled as follows:

- Measure 1.2.1: The first measure of the piano part, featuring a rhythmic pattern of eighth notes.
- Measure 1.3.1: A measure in the piano part with a dynamic marking of *piano*.
- Measure 1.5: A measure in the cello part with a dynamic marking of *piano*.
- Measure 1.3.2: A measure in the piano part with a dynamic marking of *piano*.
- Measure 1.4: A measure in the cello part with a dynamic marking of *piano*.
- Measure 1.2.2: A measure in the piano part with a dynamic marking of *piano*.
- Measure 1.6: A measure in the piano part with a dynamic marking of *piano*.

The score also includes various musical notations such as slurs, ties, and articulation marks. The piano part is marked with a *piano* dynamic throughout.



MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: THEORY OF MUSIC (COMPULSORY)	1	20		
	2	15		
	3	10		
	4	15		
	SUBTOTAL		60	

AND

B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	20		
	SUBTOTAL		20	

AND

C: WAM	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
SUBTOTAL		40		

OR

D: JAZZ	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
SUBTOTAL		40		

OR

E: IAM	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
SUBTOTAL		40		

GRAND TOTAL		120		
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INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. SECTIONS A and B are COMPULSORY.
3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTION C or D or E).
4. Write all music notation in SECTION A in pencil and all written text in blue or black ink on this question paper.
5. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.
6. Number the answers correctly according to the numbering system used in this question paper.
7. The last page of this question paper is manuscript paper intended for rough work. Candidates may remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Candidates must take note of the mark allocation for each question to provide enough information in their answers.
10. Write neatly and legibly.



