



# education

Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P1**

**FEBRUARY/MARCH 2009**

**EXAMINATION NUMBER:**

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**MARKS: 125**

**Time: 3 hours**

**This question paper consists of 23 pages and a rough work sheet.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.

SECTION A: THEORY OF MUSIC (60)

SECTION B: GENERAL MUSICAL KNOWLEDGE (65)

2. Answer ALL the questions on this question paper in the spaces provided.
3. It is recommended that SECTION A should be answered in pencil only.
4. Candidates that are accustomed to playing their harmony on an instrument may request to do so. An invigilator must then accompany him/her to a separate music room for a period of 5 – 10 minutes.
5. The last page of this question paper is manuscript paper for rough work. This page may be removed by the candidate.

**SECTION A: THEORY OF MUSIC**

Answer QUESTION 1 and EITHER QUESTION 2 OR QUESTION 3.

**QUESTION 1**

Study the Chinese folksong below and answer the questions that follow.

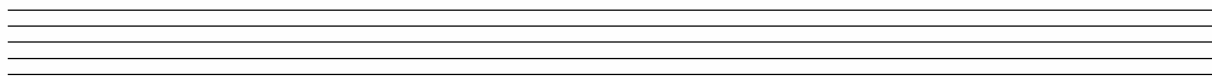


1.1 Identify the scale on which this song is based.

Answer: \_\_\_\_\_ (1)

1.2 Write the ascending scale/mode on which this Chinese folksong is based in the alto clef in simple triple time, without a key signature. (3)

Answer:



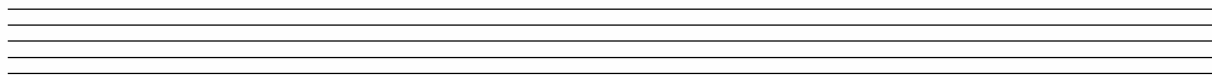
1.3 Name the intervals indicated with brackets.

1.3.1 \_\_\_\_\_

1.3.2 \_\_\_\_\_ (2)

1.4 Write and identify the inversions of the above-mentioned intervals. Use the F-clef for both inversions. (2)

Answer:



1.5 Identify the number of melismas in this song and encircle any ONE example on the score.

Answer: \_\_\_\_\_

(2)  
[10]

Answer either QUESTION 2 or QUESTION 3.

### QUESTION 2

Study the Xhosa folksong (*Umzabalazo*) below and answer the questions that follow.

We are the wo - men

No wo - men no cry

We're in the strug - gle

No wo - men no cry

Um - za - ba - la - zo

Um - za - ba - laz' um - za - ba - la - zo

Um - za - ba - la - zo

Um - za - ba - laz' um - za - ba - la - zo

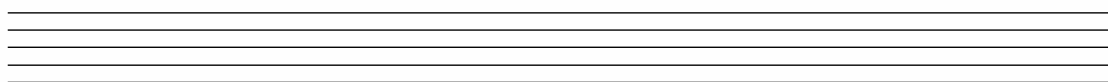
2.1 Identify the scale on which this song is based.

Answer: \_\_\_\_\_

(1)

2.2 Write the descending scale on which the Xhosa folksong is based.

- Write your answer in the bass clef.
- Use any compound time signature, but do not use a key signature.
- Indicate the semitones.



(3)

2.3 Name the cadence at the end of this song.

Answer: \_\_\_\_\_ (1)

2.4 Name the intervals indicated with brackets.

2.4.1 \_\_\_\_\_

2.4.2 \_\_\_\_\_

2.4.3 \_\_\_\_\_ (3)

2.5 Which harmonic interval appears the most?

Answer: \_\_\_\_\_ (1)

2.6 Write the given time signature (indicated with an arrow) in a different way.

Answer: \_\_\_\_\_ (1)  
**[10]**

**OR**

**QUESTION 3**

Study the Indian raga below and answer the questions that follow.

3.1 This raga is not based on a traditional scale, but a traditional key signature is being used.

- Write a melodic minor scale ascending and descending and use the same key signature.
- Write your answer in the G-clef and
- use note values of your choice.
- Indicate the semitones.

Answer:

(4)

3.2 Name the intervals indicated with brackets.

3.2.1 \_\_\_\_\_

3.2.2 \_\_\_\_\_

3.2.3 \_\_\_\_\_

(3)

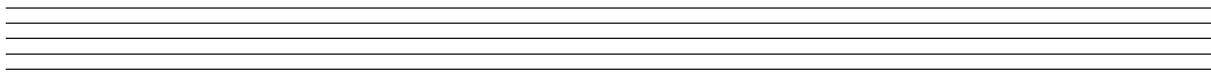
- 3.3 Name the rhythmical compositional technique indicated by the bracket marked 3.3.

Answer: \_\_\_\_\_ (1)

- 3.4 Write the letter name of the note on which this raga ends. (Final note)

Answer: \_\_\_\_\_ (1)

- 3.5 Notate the range/compass of this raga.

The image shows five horizontal lines for musical notation, consisting of four solid lines and one dashed line in the middle, typical of a musical staff.

(1)  
**[10]**

**QUESTION 4**

- 4.1
- Extend the phrase below to form a ternary melody of 12 bars in total.
  - Use at least TWO of the three rhythmical patterns below.

(a)



(b)



(c)



- Use suitable dynamics, articulation and phrasing marks.
- Indicate your choice of voice/instrument (\*).

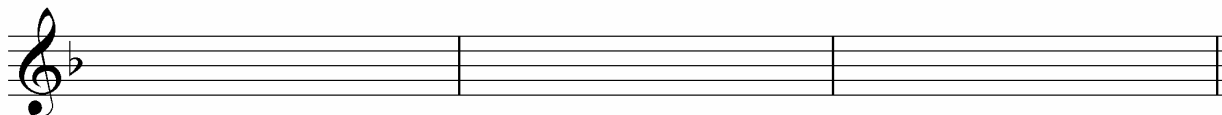
\* \_\_\_\_\_



5



9



(12)



4.2 Study the choral passage below and answer the questions that follow.

Doh is Bb

| S<sub>1</sub> :-. S<sub>1</sub>| S<sub>1</sub> : 1| | S<sub>1</sub> : 1| | S<sub>1</sub> :-

- 4.2.1 Write the alto part of which the solfa notation is given in bars 1 and 2, in staff notation.  
(Clue: The soprano part of bars 3 and 4 imitates the rhythm of the alto part.)



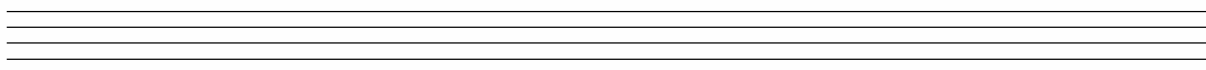
(2)

- 4.2.2 Write the soprano part of bars 3 and 4 in solfa notation. Note that the rhythm should also be notated.

Answer: \_\_\_\_\_

(2)

- 4.2.3 Transcribe the four bars of the tenor part for a viola in the alto clef. Retain the same pitch.

(4)  
[20]

**QUESTION 5**

Answer either QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Harmonise the following melody for SATB.  
Use harmonic devices that you have learned, for example:

- Primary and secondary chords
- A dominant seventh
- Non-harmonic notes

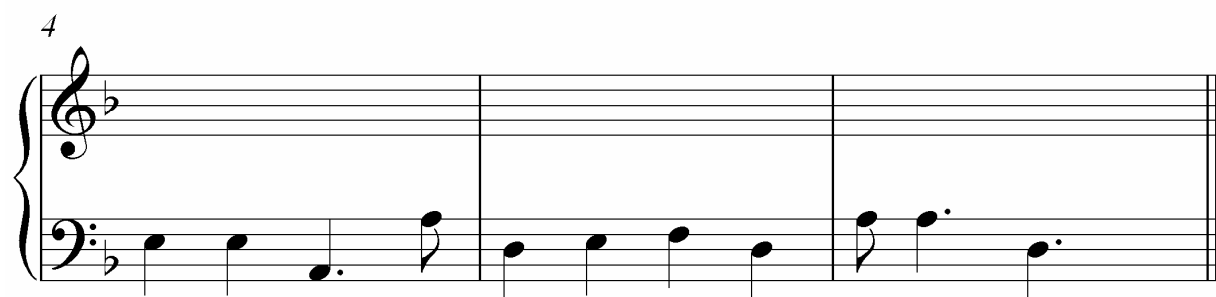
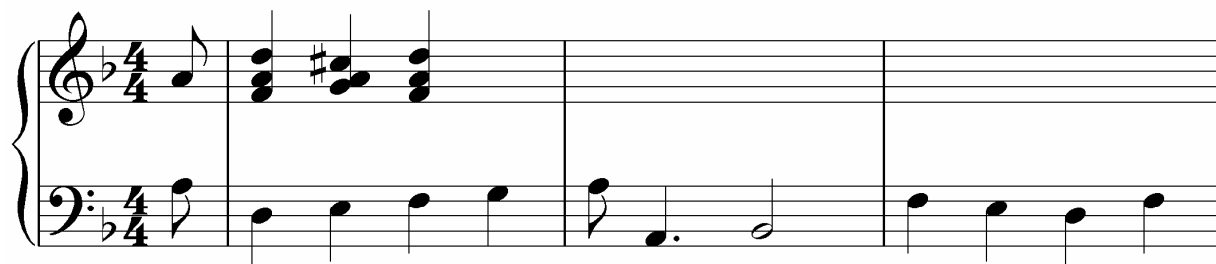


(20)

**OR**

- 5.2
- Complete the harmonisation on the upper stave following the example in bar 1.
  - Use non-harmonic notes such as passing notes.
  - Add the chord symbols/figuring.

Keyboard:



(20)  
[20]

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

Answer ALL the questions.

**QUESTION 6: JAZZ**

Jazz can be seen as a music style which originated from African Americans performing in the streets, bars, brothels and dance halls of New Orleans.

Complete the crossword puzzle below. Use the given letter as a clue to answer the descriptions/stimuli that follow.

6.1	<input type="text"/>	<input type="text"/>	N	<input type="text"/>				
6.2		<input type="text"/>	E	<input type="text"/>	<input type="text"/>	<input type="text"/>		
6.3		<input type="text"/>	W	<input type="text"/>	<input type="text"/>	<input type="text"/>		
6.4		<input type="text"/>	O	<input type="text"/>	<input type="text"/>			
6.5			R	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
6.6		<input type="text"/>	L	<input type="text"/>	<input type="text"/>	<input type="text"/>		
6.7	<input type="text"/>	<input type="text"/>	E	<input type="text"/>	<input type="text"/>			
6.8	<input type="text"/>	<input type="text"/>	A	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>	<input type="text"/>
6.9	<input type="text"/>	<input type="text"/>	N	<input type="text"/>	<input type="text"/>	<input type="text"/>		
6.10	<input type="text"/>	<input type="text"/>	S	<input type="text"/>	<input type="text"/>	<input type="text"/>		

NOTE: QUESTIONS 6.1 and 6.4 have a joint answer. The first part of the answer is indicated as 6.1 on the crossword puzzle and the second part as 6.4.

- |                   |   |             |
|-------------------|---|-------------|
| 6.1<br>and<br>6.4 | The title of a South African jazz musical which originated from Sophiatown in the fifties                                   | (2)         |
| 6.2               | Charlie Parker was a main exponent of this jazz style.  | (1)         |
| 6.3               | Characteristic of this era was the big bands with a singer at times.  | (1)         |
| 6.5               | 'The Entertainer' is perhaps the most popular example of this type of music.  | (1)         |
| 6.6               | A sentimental, melancholic form of jazz.  | (1)         |
| 6.7               | South African music which is centred around the penny whistle and is a building block of South African jazz.                | (1)         |
| 6.8               | The fusion of American jazz with Marabi created this unique South African jazz form which is also known as 'township jive'. | (1)         |
| 6.9               | The most important publishers of jazz music in the early 20th century was ... Alley.  | (1)         |
| 6.10              | When jazz and other music styles mix together, it is known as ... .   | (1)         |
|                   |   | <b>[10]</b> |

**QUESTION 7: ROMANTIC MUSIC****7.1 The Symphony**

Describe the term *symphony* as used in Classical music.

Answer:

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(4)

**7.2 Brahms: *Symphony No. 4 in E minor Op. 98***

Write notes on the fourth movement of Brahms' Symphony no. 4 in E minor. Include the following aspects:

- Compositional techniques
- Form and structure

Answer: Compositional techniques

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(4)

Answer: Form and structure

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(4)

7.3 Describe ONE of the genres below. Give ONE example as well as the composer of your chosen genre and motivate why it is an excellent example according to your description.

7.3.1 Character piece (6)

OR

7.3.2 Art song ('Lied') (6)

OR

7.3.3 Opera (6)

OR

7.3.4 Concerto (6)

OR

7.3.5 Symphonic poem (6)

7.3.1 Answer:

Description:

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(1)

Title:

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Composer:

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(1)

Motivation:

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(4)

**[18]**

**QUESTION 8: ORATORIO – HANDEL'S *MESSIAH***

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' in the blocks next to the question number (8.1 – 8.3). Correct the statement if it is FALSE.

STATEMENT		TRUE	FALSE
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8.1	The oratorio is a major genre in the Romantic period.		
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Answer: \_\_\_\_\_

8.2	The oratorio is a large-scale composition for soloists, chorus and orchestra.		
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Answer: \_\_\_\_\_

8.3	The chorus <i>For unto us a Child is born</i> is among Handel's saddest music.		
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Answer: \_\_\_\_\_

**[5]**



**QUESTION 9: POPULAR MUSIC**

Choose any TWO of the styles below which you have studied and complete the table.

<b>TABLE A</b>	<b>TABLE B</b>	<b>TABLE C</b>
	<b>ARTIST</b>	<b>CHARACTERISTIC</b>
9.1 Heavy Metal		
9.2 R&B Pop		
9.3 Glam Rock		
9.4 Brit Pop		
9.5 Girl/Boy bands		
9.6 Folk		
9.7 Rock and Roll		
9.8 Euro Pop		
9.9 First British invasion		

**[4]**



[illegible]

**[10]**

**OR**

## 11.2 MUSIC FOR SOCIAL AND CULTURAL OCCASIONS

In Africa, music forms part of our daily lives. It is part of religious ceremonies, festivities and social rituals.

Expand on this statement with specific reference to the inextricable link between music and society in Africa.

Answer:

[illegible]

**[10]**

**OR**

### 11.3 MOPPIES AND GHOMMA SONGS

*Moppies* and *ghomma* songs are a 200-year-old tradition unique to the Cape.

Expand on this statement by discussing the features of moppies and ghomma songs. Name typical musicals as well.

Answer:

[illegible]

**[10]**

**QUESTION 12**

Select ONE of the South African composers below and answer the questions that follow:

- 12.1 Mzilikazi Khumalo  
12.2 Niel van der Watt  
12.3 SJ Khosa

**12.1 MZILIKAZI KHUMALO**

12.1.1 Name the title of his first work which he composed in 1959.

Answer: \_\_\_\_\_ (1)

12.1.2 What genre does *uShaka ka Senzangakhona* belong to?

Answer: \_\_\_\_\_ (1)

12.1.3 Which traditions are combined in the above work?

Answer: A. \_\_\_\_\_ (1)

B. \_\_\_\_\_ (1)  
**[4]**

**OR**

**12.2 NIEL VAN DER WATT**

12.2.1 Name the TWO prominent South African poets whose poems he has set to music.

Answer: A. \_\_\_\_\_ (1)

B. \_\_\_\_\_ (1)

12.2.2 Name any TWO outstanding characteristics of his music.

\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_  
\_\_\_\_\_

(2)  
**[4]**

**OR**

**12.3 SJ KHOSA**

12.3.1 Name the title of his heritage songbook which was published in 2004.

Answer: \_\_\_\_\_ (1)

12.3.2 What type of music did Khosa compose?

Answer: A. \_\_\_\_\_ (1)

B. \_\_\_\_\_ (1)

12.3.3 Name the award which was given to him by SARRAL in 2003.

Answer: \_\_\_\_\_ (1)  
**[4]**

**QUESTION 13: SOUTH AFRICAN NATIONAL ANTHEM**

13.1 Name the songs which were combined to form the South African national anthem.

Answer: \_\_\_\_\_  
\_\_\_\_\_ (2)

13.2 Name the writers of the lyrics of the SA national anthem.

Answer: A. \_\_\_\_\_ (1)

B. \_\_\_\_\_ (1)

C. \_\_\_\_\_ (1)  
**[5]**

**QUESTION 14: MUSIC INDUSTRY**

Briefly explain what the acronyms SAMRO and SARRAL stand for and what their respective functions are.

Answer:

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[5]  
[60]

**TOTAL SECTION B: 65**  
**GRAND TOTAL: 125**

## ROUGH WORK PAPER

The page contains ten sets of five horizontal lines each, providing a template for rough work. These lines are distributed evenly across the page, starting from the top and ending near the bottom, leaving space for the footer.