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**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

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**MUSIC P1
MEMORANDUM**

MARKS: 125

This memorandum consists of 21 pages.

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3, 4 and then EITHER QUESTION 5.1 **OR** QUESTION 5.2

QUESTION 1

Study the fragment below and answer the questions that follow.

KING PIN PETE PETERS

(♩ = 226)

The musical score for "King Pin" by Pete Peters is written for five instruments: Tenor Saxophone, Guitar, Piano, Bass Guitar, and Drum Kit. The time signature is 4/4, and the tempo is marked as $\text{♩} = 226$. The score is divided into two systems. The first system contains measures 1 through 4. The second system, indicated by a double bar line and a repeat sign, contains measures 5 through 8. Chords A, B, C, D, and E are labeled above specific notes or groups of notes in the score.

- 1.1 Name the triad as indicated by the letter A in bar 1 of the piano part, and notate the triad in second inversion using the alto clef.

Triad: **Major triad**

Name of triad = 1 mark

Clef = 1 mark

Notation = 1 mark

(3)

Answer:



- 1.2 Name the intervals at the blocks marked B, C and D.

B: **Perfect 5th** (1)

C: **Major 3rd** (1)

D: **Perfect 4th** (1)

- 1.3 What is the musical term for the sign labelled in block E?

Answer: **Sforzando** (1)

- 1.4 Transcribe bar 1 of the Tenor saxophone part from staff notation to tonic solfa notation.

Answer:

Doh is F

f₁ . ma₁ : m₁ . d₁ | : s₁ |

Marking guide

DESCRIPTION	MARK ALLOCATION	LEARNER'S MARK
Doh is F	1/2	
Solfa names and rhythm	3 1/2	

(4)

- 1.5 The short passage below is played on a French horn. Rewrite it with the necessary accidentals to concert pitch. A French horn sounds a perfect 5th lower than written.



Answer:



Key = $\frac{1}{2}$

Notation = $5 \div 2 = 2\frac{1}{2}$

(3)

- 1.6 Rewrite bar 7 of Tenor saxophone in simple triple time. Prefix the new time signature.

Answer:

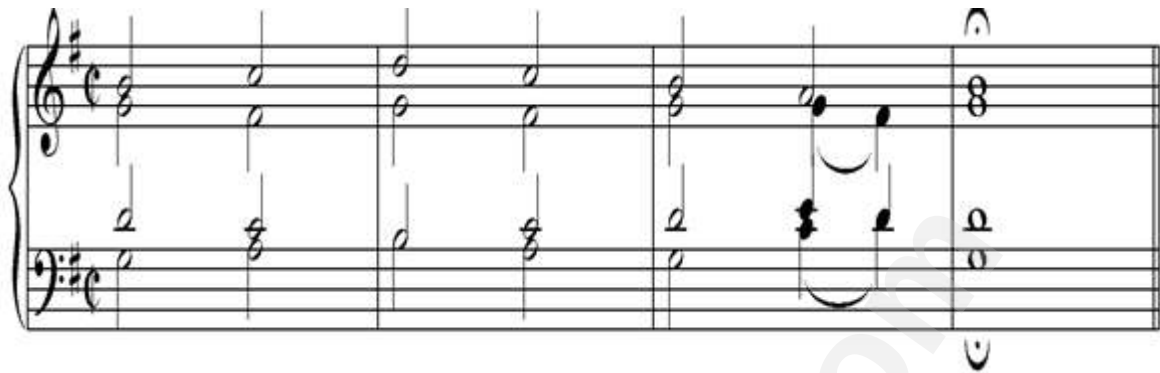


Correct time signature = 1

Notation = 2 marks

(3)

- 1.7 Rewrite the following fragment in open score for Soprano, Alto, Tenor and Bass.



Answer:

SOPRANO

ALTO

TENOR

BASS

$\frac{1}{2}$ mark per beat = 4 marks

(4)
[21]

QUESTION 2

Study the following fragment and answer the questions.

The musical score is in 4/4 time. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#). The music is written in a style typical of a piano accompaniment. Labels A through J are placed below the notes to indicate specific musical features or chords.

Labels and their positions:

- A: Above the first measure, pointing to a note in the treble staff.
- B: Above the second measure, pointing to a note in the treble staff.
- C: Above the third measure, pointing to a note in the treble staff.
- D: Below the fourth measure, pointing to a note in the bass staff.
- E: Below the first measure, pointing to a note in the bass staff.
- F: Below the second measure, pointing to a note in the bass staff.
- G: Below the third measure, pointing to a note in the bass staff.
- H: Below the fourth measure, pointing to a note in the bass staff.
- I: Below the fifth measure, pointing to a note in the bass staff.
- J: Below the sixth measure, pointing to a note in the bass staff.

2.1 Identify the non-chordal notes labelled at A – D:

A Suspension (1)

B Anticipation (1)

C Passing note (accented passing note) (1)

D Lower auxiliary (1)

2.2 Figure the chords numbered at E, F and I, for example F: IV or D/F, etcetera.

E C I⁶ Ib C C/E (1)

F C V⁷ G⁷ (1)

I C V₂⁴ V₁⁷ G⁷ G⁷/F (1)

2.3 Describe the chords at G and H (for example major, etcetera).

G Diminished (1)

H Minor (1)

2.4 Name the cadence that is indicated by the letter J.

Answer: Perfect cadence (1)

[10]

QUESTION 3

- 3.1 Write the descending melodic minor scale where the lowered leading note is E-FLAT, without key signature in the bass clef. Use crotchets.

Answer:



(4)

- 3.2 Identify the following modes/scales:

3.2.1



Answer: **Aeolian**

(1)

3.2.2



Answer: **A Blues Scale**

(1)

3.2.3



Answer: **Lydian**

(1)

3.2.4



Answer: **Pentatonic**

(1)

3.2.5



Answer: **Whole tone**

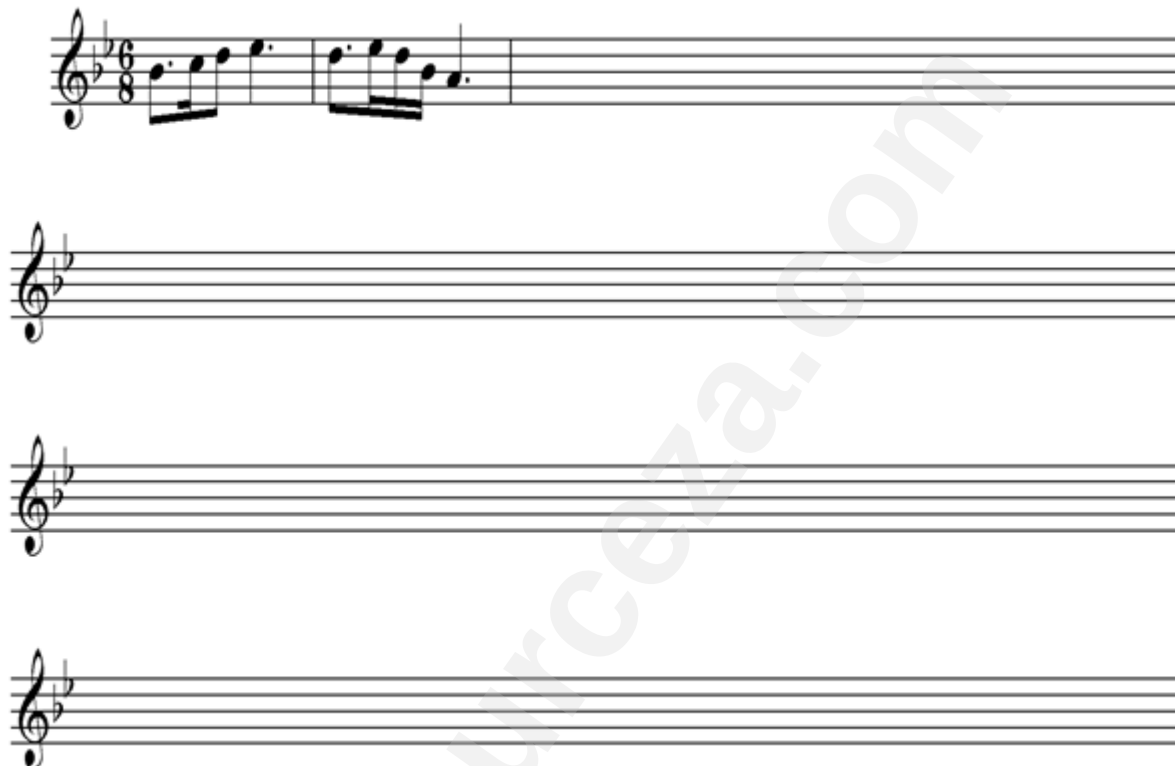
(1)

[9]

QUESTION 4

Select ONE of the given opening motifs to complete a twelve bar-melody for the instrument of your choice. Use ABA-form, add dynamics and articulation marks.

4.1 Instrument _____



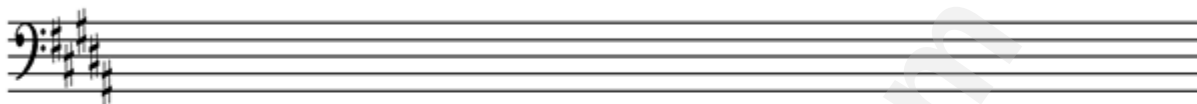
This question will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3+3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
Total	16 ÷ 2 = 8

[8]

OR

4.2 Instrument _____



This question will be marked according to the following guidelines

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3+3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
Total	16 ÷ 2 = 8

[8]

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Complete the four-part harmonisation below by adding suitable chords in the given style.

Possible answer

The musical score is in B-flat major (two flats) and 3/4 time. It consists of two systems of staves. The first system has four measures with chords: i, III, iv, ii, V, i, iv, ii, iv, V, V. The second system has four measures with chords: i, vii, i, iv, V, V, VI, ii, V, i. The chords are written in a four-part style with soprano, alto, tenor, and bass parts.

This question 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

[12]

OR

5.2 Study the piece below and answer the questions that follow:

IRVING KAHAL I'LL BE SEEING YOU SAMMY FAIN

5.2.1 Name the chord symbols at (a) to (d)

- (a) **F** (1)
- (b) **Am7** (1)
- (c) **Bb** (1)
- (d) **A7** (1)

5.2.2 Complete the piece by adding suitable chords of your choice. You may use dotted minim notes.

Any suitable chords (8 chords) = 1 mark per chord (-½ per mistake) (8)
[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Relevant answers not found in the memorandum can be accepted at the discretion of the teacher.

QUESTION 6 JAZZ

In a Cape Town Jazz festival, Swing and Bebop music are being performed. You are asked to compare the two styles so that the audience may know the differences between the two styles.

Compare Swing and Bebop with regard to the following aspects

	SWING	BEBOP	
6.1	Harmony <i>Complex, sophisticated harmonies based on chords consisting of five to seven notes.</i> <i>Unusual chord progressions.</i>	Harmony <i>Three- or four-note chords.</i> <i>More predictable chord changes.</i>	(2)
6.2	Melody <i>Bebop melodies were angular, and had jagged contours. They were based on new chords and progressions. The melodic phrases themselves were often varied and irregular in length.</i> <i>The melody stated at the beginning and end of the piece, was merely the launching pad for instrumental solo improvisations based on the melody or the harmonic structure of the song</i>	Melody <i>In swing the melody was very important. Melodies were often performed by entire sections of the band (saxophones or brass or rhythm section), either in unison or in harmony.</i> <i>The arrangement of the melody and its accompaniment was the main focus of the music.</i>	(2)
6.3	Instrumentation <i>Bebop was usually played by small jazz combos. A typical bebop group would include a saxophone and/or a trumpet supported by a rhythm section of piano, bass and percussion.</i>	Instrumentation <i>The typical swing band had about fourteen or fifteen musicians grouped into three sections: saxophones, brass instruments (trumpets and trombones) and the rhythm section (piano, percussion, guitar and bass).</i>	(2)
6.4	Tempo <i>Far faster tempi than swing.</i>	Tempo <i>Less faster tempi than bebop.</i>	(2)
6.5	Rhythm <i>The beat was marked by the double bass and the ride cymbal.</i>	Rhythm <i>The beat was often kept by the drummer on the bass drum and hi-hat pedal.</i>	(2)

[10]

QUESTION 7 ROMANTIC MUSIC

7.1 Discuss the fourth movement of Brahms' symphony no. 4 in E minor op.98.

Your discussion must be based on the following aspects:

7.1.1 FORM

- *Variation form was used, superimposed by an overarching form in ABA (Coda).*
- *A (var. 1-11) B (var. 12-15) A (var. 16-30) Coda.*
- *Thirty variations and extended coda.*
- *Strong similarities between this movement and Baroque Passacaglia.*

(3)

7.1.2 TEXTURE

- *Mixture homophonic and polyphonic textures*
- *Mainly polyphonic texture*
- *Mostly thick texture*
- *Larger orchestra caused more complex structure*
- *Unusual combinations of instruments are used to vary the texture*

(3)

7.1.3 HARMONY

- *Very rich and chromatic harmonic language*
- *Many keys are used (often remote keys)*
- *Extensive use and colourful modulations occur*
- *Use of root and third without the fifth in chords and themes*

(3)

7.1.4 DYNAMICS

- *Wide dynamic range possible because of the extended orchestra*
- *Dynamics used to demonstrate emotions*
- *Extreme dynamic indications were used, e.g. pp-ff*
- *Abrupt contrasts and extended crescendos*

(3)

7.2 Select ONE of the following Romantic compositions you have studied and mention SIX style characteristics of the piece you have chosen.

7.2.1 Schubert: *Erlkönig*

- *Schubert uses a through-composed form structure to capture the content and character of the poem.*
- *The piano part with its rapid octaves and menacing bass motive conveys the tension of the wild ride.*
- *The piano's continuous triplet rhythm unifies the episodes of the song and suggests the horse's gallop.*
- *By imaginatively varying the music, Schubert makes one singer sing like several characters in a miniature drama.*
- *E.g. the terrified boy sings in a higher register in minor key.*
- *Each time the boy sings a musical outcry it is intensified through dissonant harmonies.*
- *To convey mounting fear, Schubert pitches the boy's outcry higher and higher each time.*

OR

7.2.2 Chopin: *Polonaise in A flat major*

- *Short solo instrumental music piece that portrays an idea or atmosphere and started flourishing in the Romantic period.*
- *The polonaise originated as a stately dance for Polish nobility.*
- *The piece therefore demonstrates musical nationalism depicting the Polish national identity.*
- *The polonaise is majestic and powerful with moments of lyrical contrast.*
- *It evokes the ancient splendour of the Polish people.*
- *Ternary form with an introduction and short coda.*
- *The main theme has a wide-ranging accompaniment.*
- *The contrasting B section consists of a march-like melody accompanied by repeated octaves in the left hand.*
- *It requires a high level of technical proficiency from the pianist.*

OR

7.2.3 Puccini: *La Bohème*

- *Portrays a Bohemian life similar to his own life as an impoverished music student.*
- *There is a smooth transition from one scene or mood to the next.*
- *The melodies are made out of short, easily remembered phrases and are intensely emotional.*
- *He used the orchestra to reinforce the vocal melody and to suggest atmosphere, landscape and mood.*
- *He minimised the difference between aria and recitative, creating a continuous flow of music.*
- *Characters and plot revealed through song – Main characters are Rudolfo, a young poet and Mimi, a poor seamstress.*
- *Large Romantic orchestra.*
- *La Bohème has four acts. Puccini achieves unity and continuity by using the same material in different acts.*
- *Puccini was very much concerned with the literary and dramatic qualities of his librettos.*

OR

7.2.4 Smetana: *The Moldau*

- An orchestral composition that relates a particular story, picture or idea through the use of sound.
- It depicts the flow of the Moldau through Czechoslovakia.
- Two streamlets (one warm, and one cold), which are both represented by their own instruments (flute – cold; clarinet – warm).
- The rivers converge into a large river – becomes the river theme.
- A hunting exhibition is pictured by a dotted rhythm in the music.
- A country dance has typical folk-like character.
- The work is part of the cycle *Má Vlast* (My Country).
- The piece is both a romantic representation of nature and a display of Czech nationalism.
- Contrasting musical sections that represent different scenes and episodes described in the programme.
- A recurring folk-like theme symbolises the river.
- Running notes portray the running river.
- Smetana uses musical effects that call to mind a flowing stream, a hunting scene, a peasant wedding and the crash of waves.
- Hunting along the riverbank is suggested by horn fanfares.
- The peasant wedding is suggested by a rustic polka.

OR

7.2.5 Mendelssohn: *Violin Concerto in E minor, first movement*

- The Concerto offers a unique fusion of lyricism and virtuosity.
- Consists of three movements, played without pause.
- Both first and third movements are in sonata form.
- Good interplay between soloist and orchestra, with themes passing from one to another, producing a beautiful contrast of tone colour and expression.
- The first movement begins with the soloist who presents the first theme above the murmuring strings. Traditionally the orchestra would have an extended opening section.
- The piece uses a wide range of dynamics.
- The concerto features unusual combinations of instruments.
- The cadenza is placed between the development and the recapitulation to become an integral part of the movement.

(6)
[18]

QUESTION 8 20th CENTURY MUSIC

8.1 Define ONE of the musical styles below:

Impressionism

8.1.1 **Definition**

- Musical style which stresses tone colour, atmosphere, typical of Debussy.
- (Flourished during 1890 – 1920) (2)

8.2.1 **Melody**

- Uses the whole-tone scale to suggest the gentle rocking of boat sails in the wind.
- Uses the pentatonic scale for rapid upward passages.
- Melodic lines tend to be brief and fragmentary.
- Motives tend to be short and repetitive.
- Melodies have a small range. (2)

Instrumentation

- Piano work.
- Una Corda is often employed to enhance changes in timbre.
- Pedal markings are indicated by Debussy. (2)

OR

Neoclassicism

8.1.2 **Definition**

- Musical style marked by emotional restraint, balance, and clarity, inspired by the forms and stylistic features of eighteenth-century music (2)

8.2.2 **Melody**

- Melodies are often sequences of short motifs.
- Melodies are folk-like.
- Narrow ranges.
- The melodic and harmonic repetition gives the music a hypnotic effect. (2)

Instrumentation

- The Rite of Spring was written for a huge orchestra.
- Orchestration is percussive – primitivism.
- Instruments play in unusual registers
- Tone colours seem to be dry and clear. (2)

OR

Musical Theatre

8.1.3 **Definition**

- Type of American theatre created to entertain through fusion of a dramatic script, acting, and spoken dialogue with music, singing, dancing, scenery, costumes, and spectacle (2)

8.2.3 **Melody**

- Individual songs with 'Hit' potential.
- The ranges of the songs are not as big as in opera.
- A wider range of styles from vaudeville and Latin Rhythms to bebop and quasi-operatic ensemble.
- West Side Story has more complex and unconventional music. (2)

Instrumentation

- The voices of the soloists are often amplified.
- Singers are accompanied by an orchestra or band. (2)

[6]

QUESTION 9 INTERNATIONAL POPULAR MUSIC

In January 2012 you attended a concert in Bloemfontein. The best of international pop musicians performed at the Loch Logan Rose Garden. One of the following artists'/groups' songs you have studied was performed by a different artist/group. Imagine and describe the details of this performance.

For the teacher:

- The candidates will be required to generate an imaginary performance and substantiate their opinions in relation to the facts below.
- The facts below do not count unless they are referred to substantiate the candidate's opinion.
- The marks allocated must be based on the overall impression of the candidate's insight.

9.1 Girl/Boy bands

Westlife

- Their musical influences stem from boy bands that have gone before them such as Boyzone and Take That.
- In recent albums the group's sound has evolved from youth-oriented pop to mainstream music.
- Their style of music now is a mature blend of ballads and mid-tempo tunes.
- The music has specific stylistic traits such as:
 - danceable beat
 - simple melodies
 - repetitive structure.
- People can catch on and join in easily.
- The Girl/Boy Bands phenomenon often involves mass marketing and consumer-driven efforts by major record companies.
- The influence of R&B on pop can be heard in the work of several Boy/Girl Bands

9.2 Brit pop

Oasis

- *Britpop bands were strongly influenced by the British guitar music of the 1960s and 1970s.*
- *Their music style reflects a sense of reverence for the sounds of the past.*
- *Stylistically, Oasis relied on catchy hooks.*
- *Lyrics that were meant to be relevant to British young people of their own generation.*
- *Strive towards simplicity.*
- *Rock beats*

9.3 Heavy metal

Metallica

- *It is typically characterised by a guitar-and-drum-dominated sound, strong rhythms, and classical, bluesy or symphonic styles.*
- *However, heavy metal sub-genres contain their own stylistic variations that often omit or alter many of these characteristics.*
- *The most commonly used line-up for a metal band is a drummer, a bassist, a rhythm guitarist, a lead guitarist, and a singer – who may or may not be an instrumentalist.*
- *Keyboards (especially the organ) were popular with early metal bands.*
- *A key aspect of much heavy metal is the guitar solo.*
- *Uses a highly amplified distorted sound.*
- *The lead role of the guitar in heavy metal often collides with the traditional "front man" or bandleader role of the vocalist, which creates a musical tension. Both guitar and vocals have equal importance in heavy metal.*
- *James Hatfield's intentionally gruff vocal style contributes to the variety of vocal styles in heavy metal.*
- *Fast tempi and complex arrangement.*

9.4 R&B pop

Michael Jackson

- *Contemporary R&B is a genre of American popular music.*
- *Although the acronym "R&B" originates from its association with traditional rhythm and blues music, the term R&B is today most often used to define a style of African American music originating after the demise of disco in the 1980s.*
- *Often described as contemporary R&B, combines elements of soul, funk, pop, and, from 1986 on, hip hop.*
- *The abbreviation R&B is almost always used instead of the full rhythm and blues term.*
- *Contemporary R&B has an electronic record production style, drum machine backed rhythms, and a smooth, lush style of vocal arrangement.*
- *Uses of hip hop-inspired beats are typical, although the roughness and grit is usually reduced and smoothed out.*
- *Exceptional vocal style.*

9.5 Glam rock

David Bowie

- *Glam Rock is a sub-genre of Rock Music.*
- *Glam Rock uses all the stylistic elements of Rock and heavy metal, but the feel is lighter and faster.*
- *Glam Rock was pioneered by Marc Bolan of T Rex fame.*
- *Artists wear make-up and outlandish outfits and hairstyles.*
- *David Bowie is widely regarded as an influential innovator, particularly for his work through the 1970s.*
- *In 1970 Bowie released The Man Who Sold the World, rejecting the acoustic guitar sound of the previous album and replacing it with heavy rock accompaniment.*

[8]

QUESTION 10 SOUTH AFRICAN ARTISTS IN POP MUSIC

In a youth festival, the music of the following artists is going to be played to provide entertainment.

Write the important features of the music of ONE of the artist of your choice.

10.1 **Mandoza: Kwaito**

- *Lyrics aimed at displaying constructive content.*
- *Lyrics are shouted or chanted rather than sung or rapped.*
- *Lyrics are sung in indigenous South African languages including Afrikaans.*
- *Combines musical styles of Hip Hop, Kwaito, Mbaqanga and traditional African music.*
- *Dark voice timbre.*
- *Deep bass lines*
- *Performances are usually with a backtrack instead of a live band.*

10.2 **Lucky Dube: Reggae**

- *Typical reggae style founded on rhythms.*
- *Characterised by regular emphasis on the offbeat.*
- *Rhythm guitar often plays the chords on the off beats.*
- *Off beats often go with a specific reggae dance.*
- *Lyrics based on real life experiences.*
- *Music portrays the spiritual and political struggles of South African people.*

10.3 **Steve Hofmeyer**

- *He sings mainly in a rock style.*
- *His singing voice is often compared to that of Neil Diamond.*
- *Lyrics contain autobiographical, as well as poetic characteristics.*
- *His music is a combination of various music styles, including Afrikaans Rock, Afrikaans Pop, Folk and Country.*
- *Music includes many remakes of Neil Diamond and Kris Kristofferson songs.*
- *He is experienced in musical theatre.*
- *He is a very versatile vocalist.*

[6]

QUESTION 11 SOUTH AFRICAN TRADITIONAL MUSIC

Describe any ONE of the following styles:

11.1 Kwaito

- *Kwaito is a unique South African style.*
- *The word 'kwaito' was derived from the Afrikaans word "kwaai".*
- *Kwaito originates from house music and developed in the 1990's.*
- *Kwaito music is based on house music but has a slower tempo.*
- *It uses deep bass lines.*
- *Singing is often shouted or chanted rather than sung or rapped.*
- *The lyrics are normally in South African urban languages.*
- *More than one language could be present in the same song.*
- *Isicamtho (South African slang) is the main language used in kwaito.*
- *Uses pre-recorded instrumental accompaniment/backtracks.*
- *Kwaito is an expression of a way of life.*
- *Life is also portrayed in the dance, talk and dress of the township.*

11.2 Music for social and cultural occasions

- *Music for specific occasions.*
- *E.g. weddings, funerals etc.*
- *Music for specific seasonal occasions or agricultural seasons.*
- *E.g. raining and harvesting time.*
- *Music for specific religious periods.*
- *E.g. morning prayer, evening prayer, thanksgiving, etc.*

11.3 Moppies and ghomma songs

- *Typical of the Cape Malays and traditionally in Afrikaans.*
- *Traditionally performed on New Year's Day or at social occasions.*
- *Songs are always accompanied by a ghomma beat which is a two sixteenth and an eight note beat, accompanied by a ghomma drum.*
- *There is a continuous tafa-te rhythm heard throughout the songs.*
- *The orchestra consists of a guitar, mandolin, banjo and cello.*
- *Moppies and ghomma songs are divided into 4 categories namely traditional wedding songs, Dutch (Afrikaans) folk songs, Moppies – Humorous songs, ghomma-picnic songs.*
- *Content of the songs is mostly light-hearted and funny – songs with a political content were sung during apartheid to express opposition to the system.*
- *Moppies and ghomma songs are accompanied by dance movements.*
- *Traces of other cultures-The khoi-khoi, Indonesian, Indian and Madagascan, are evident in the songs.*

[5]

QUESTION 12 SOUTH AFRICAN COMPOSERS

Write a short paragraph on the musical contribution of ONE of the following South African composers:

Musical contribution = 4 marks

Examples of compositions = 1 mark

12.1 SJ Khosa

- *More than 400 compositions*
- *Big contribution towards choral tradition*
- *Tsonga is used as language in the SA choral repertoire*
- *In his position as music inspector, he strongly influenced the younger generation regarding choral music.*
- *Composition: Afrika Lontshwa*

12.2 N van der Watt

- *Involved in choral training*
- *He composed for choirs*
- *Influenced by Afrikaans literature (e.g. poems by Antjie Krog)*
- *He also applied African music in his music*
- *Composition: African Dawn*

12.3 M Khumalo

- *Inspired by African literature, especially the poet Vilakazi*
- *Big contribution towards choral music*
- *Involved with nation-building concerts*
- *Cantata: Ushaka (Zulu and European traditions are combined)*
- *Composition: Sangena*

[5]**QUESTION 13 MUSIC INDUSTRY**

List any FOUR functions of SAMRO.

- *Primary representative of music performing rights.*
- *Collect license fees from television broadcasters, radio stations, pubs, clubs, restaurants, and all other businesses who broadcast music.*
- *Negotiates music-user licenses.*
- *Administers the rights for 50 years after the composer's death.*

[4]**QUESTION 14 SOUTH AFRICAN NATIONAL ANTHEM**

Who are the writers of the lyrics of the National Anthem?

- *Enoch Sontonga*
- *CJ Langenhoven*
- *J Zaidel-Rudolph*

[3]**TOTAL SECTION B: 65****GRAND TOTAL: 125**