



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2014

MUSIC P1

NAME: _____

MARKS: 120

TIME: 3 hours



This question paper consists of 30 pages and 1-page manuscript paper.

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INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections, namely SECTIONS A to D.
2. Answer SECTION A in pencil only, in the spaces provided on this question paper.
3. Answer SECTIONS B, C and D in blue or black ink in the spaces provided on this question paper.
4. The last page of this question paper is manuscript paper intended for rough work.
5. Candidates may not have access to any musical instrument for the duration of the examination.
6. Write neatly and legibly.
7. Write your NAME in the space provided on the cover page of this ANSWER BOOK.

MARKING GRID

QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	20		
2.1 / 2.2	15		
3	10		
4.1 / 4.2	15		
SUBTOTAL	60		
SECTION B			
5	10		
6	10		
SUBTOTAL	20		
SECTION C			
7 – 9	30		
OR			
10 – 12	30		
OR			
13 – 15	30		
SUBTOTAL	30		
SECTION D			
16 – 18	10		
SUBTOTAL	10		
GRAND TOTAL	120		

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2.1 OR 2.2, 3, AND 4.1 OR 4.2.

QUESTION 1

the excerpt from *Rêverie*, op. 24 by A. Glazounow below and answer the questions that follow.

Rêverie

A. Glazounow, Op. 24

Andantino

Horn in F

Piano

Hn.

Pno.

Hn.

Pno.

mp dolce

f *dim.* *mp* *p*

meno f poco rit.

(a) (b) (c) (d)

1.6

1.1 Name the key and relative key of the piece.

Key: _____

Relative key: _____ (2)

1.2 Identify the type of time signature, for example, compound duple time.

Answer: _____ (1)

1.3 Name the intervals marked (a) and (b), for example (e) Perfect octave.

(a) _____

(b) _____ (2)

1.4 Write ONE note equal to the value of the irregular note group that frequently appear in this musical extract.

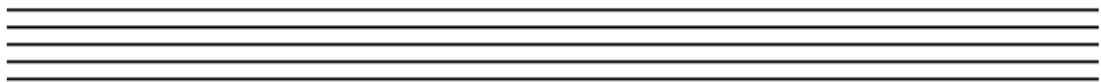
Answer: _____ (1)

1.5 Name the type of triad at (c) and (d), for example (f) Augmented triad.

(c) _____

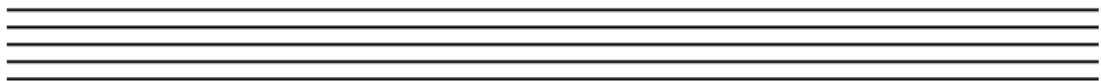
(d) _____ (2)

1.6 Transpose bars 12 and 13 of the French Horn part at concert pitch. Use the treble clef and remember to add the new key signature.



(5)

1.7 Write the G pentatonic scale ascending, without a key signature. Use the alto clef and semibreves.



(4)

1.8 Provide, in English, the meaning to the following music terms:

1.8.1 *Andantino* _____

1.8.2 *Dolce* _____

1.8.3 *poco rit.* _____ (3)

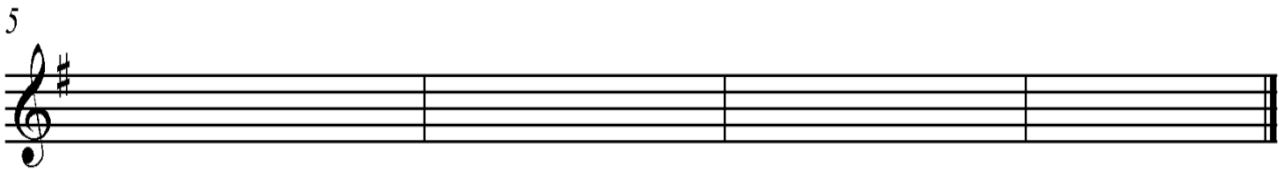
[20]

QUESTION 2**ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.**

- 2.1 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing, and add dynamic and articulation marks.

Instrument: _____

Allegretto



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
TOTAL	30 ÷ 2 = 15	

[15]

OR

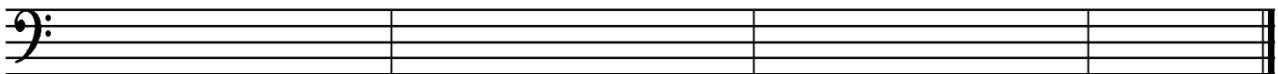
2.2 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: _____

Moderato



5



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
TOTAL	30 ÷ 2 = 15	

[15]

QUESTION 3

Study the *Taizé* song below by J. Berthier and answer the questions that follow.

Taizé Song

J. Berthier

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The score is in 3/4 time with a key signature of two sharps (F# and C#). Labels (a), 3.4, and (b) are positioned above the staves. A box labeled (e) is around the final note of the Bass staff.

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The score is in 3/4 time with a key signature of two sharps (F# and C#). Labels (c), (d), (f), and (g) are positioned above the staves. A box labeled (f) is around the final note of the Tenor staff, and a bracket labeled (g) is under the last two notes of the Bass staff.

3.1 Figure the chords marked (a) to (d), for example C: I_b or I⁶ or G/B.

(a) _____

(b) _____

(c) _____

(d) _____ (4)

3.2 Name the non-harmonic notes at (e) and (f).

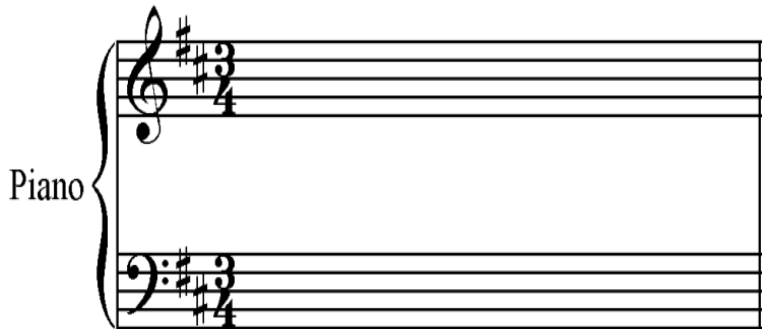
(e) _____

(f) _____ (2)

3.3 Name the cadence at (g). Write down the key, chord progression and name of the cadence, for example C: I – V, imperfect cadence.

(g) _____ (2)

3.4 Rewrite bar 2 into closed score/piano reduction score. Make sure that you use the correct transposition(s) where necessary.



(2)
[10]

QUESTION 4**ANSWER EITHER QUESTION 4.1 OR 4.2.**

- 4.1 Complete the four-part harmonisation below by adding suitable chords in the given style. Add at least ONE non-harmonic note in any of the three lower voices.

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords (8 chords)	8 (Minus 1/2 mark per mistake)	
Non-harmonic note	1	
Correctness: notation, voice leading, doubling and spacing	6 (Minus 1/2 mark per mistake)	
TOTAL	15	

[15]

OR

4.2 Complete *Boogie Woogie* by filling in the empty bars. Ensure that you continue in the style of the given material.

BOOGIE WOOGIE

Swing



Your answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progression: choice of chords (8 chords)	8 (Minus 1/2 mark per mistake)	
Correct notation, voice leading and spacing (8 chords)	12 (Minus 1/2 mark per mistake)	
General impression	10	
TOTAL	30 ÷ 2 = 15	

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

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

QUESTION 5 (COMPULSORY)

Various options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–E) next to the question number (5.1–5.10) in the block provided.

5.1 Which ONE of the following textures would best be described as a melody with accompaniment?

- A Polyphonic texture
- B Monophonic texture
- C Heterophonic texture
- D Homophonic texture
- E Biphonic texture

(1)

5.2 Which instrument from the following list is part of the idiophone family?

- A Mbira
- B Sitar
- C Piano
- D Trumpet
- E Djembe

(1)

5.3 Which ONE of the following elements does not form part of a musical?

- A Overture
- B Costumes
- C Recitative
- D Dance
- E Lighting

(1)

5.4 Which ONE of the following instruments is not used in a symphony orchestra?

- A Bassoon
- B Accordion
- C Cello
- D Snare drum
- E Harp

(1)

5.5 Which ONE of the following elements refers to the tone quality of an instrument?

- A Dynamics
- B Form
- C Mood
- D Pitch
- E Timbre

(1)

5.6 Choose the musical definition of *con moto*:

- A With spirit
- B With motion
- C With skill
- D With fire
- E With expression

(1)

5.7 Which ONE of the following groups of instruments are most commonly used in a rock band?

- A Drum kit, bass guitar, electric guitar and electric keyboard
- B Drum kit, double bass, lead guitar and synthesizer
- C Drum kit, bass guitar, mandolin and electric piano
- D Drum kit, double bass, sitar and electric keyboard
- E Drum kit, bass guitar, electric guitar and pipe organ

(1)

5.8 Which style period in music made use of figured bass?

- A Romantic
- B Baroque
- C Impressionism
- D Classical
- E Neo-Classicism

(1)

5.9 Which ONE of the following compositional techniques would be used to play a motif in halve the note values?

- A Augmentation
- B Sequence
- C Repetition
- D Diminution
- E Imitation

(1)

5.10 Which item in the following list is typical to traditional African music?

- A Basso continuo
- B Sonata form
- C Chamber music
- D Dissonance
- E Antiphonal singing

(1)

[10]

ANSWER EITHER QUESTION 6.1 OR QUESTION 6.2 AND THEN QUESTION 6.3.

QUESTION 6: MUSICAL THEATRE, ROCK AND POP, AND MODERN CONSTRUCTS

WESTERN ART MUSIC AND JAZZ

6.1 MUSICAL THEATRE

Write a paragraph on the characteristics of each of the indicated songs.

- *My Fair Lady* – The Rain in Spain
- *West Side Story* – Maria

My Fair Lady:

(2)

West Side Story:

(2)

OR

INDIGENOUS AFRICAN MUSIC

6.2 MUSICAL THEATRE

Choose ONE musical from Indigenous and ONE musical from Modern construct and write a paragraph on the important features of each.

Indigenous:

- *Kiba/Mmapadi*
- *Indlamu*
- *Famo*
- *Mxongolo*
- *Tshikona*
- *Tshikombela*

Modern construct:

- *Umabatha – welcome Msomi*
- *Ipintombi*
- *Sarafina*
- *Umoja*
- *African Footprints*

Indigenous choice: _____

(2)

Modern construct choice: _____

(2)

AND

6.3 ROCK AND POP (COMPULSORY)

You have been selected by the music teacher at your school to interview ONE of the following artists or groups in preparation for the evening concert where they will perform:

- David Bowie
- Seal
- Spice Girls
- Westlife
- Boys II Men
- Salt and Pepper
- Metallica
- Michael Jackson
- Prince
- U2
- Salif Keita
- Hugh Masekela
- Mano Debango
- FelaKuti
- Mirriam Makeba
- Philip Tabane
- Jonas Gwangu
- Letta Mbulu
- Angelique Khijo
- Baba Maahl
- Oliver Mtukudzi
- Thomas Mapfumo
- Khaja Nin
- Caiphus Semanya

Write a report for the music teacher where you mention the difference between *rock* and *pop* and give relevant biographic information on the artist or group of your choice.

Choice of artist or group: _____

(6)
[10]

TOTAL SECTION B: 20

SECTION C

ANSWER ONE OF THE FOLLOWING IN SECTION C:

- **WESTERN ART MUSIC (QUESTIONS 7, 8 AND 9)**
- **JAZZ (QUESTIONS 10, 11 AND 12)**
- **INDIGENOUS AFRICAN MUSIC (QUESTIONS 13, 14 AND 15)**

WESTERN ART MUSIC

QUESTION 7

Choose ONE of the following Romantic period works and define the genre, name the instrumentation, composer and form.

- *Art Song* – Der Erlkönig
- *Character pieces* – Polonaise in A flat major, Op. 53
- *Concerto* – Violin Concerto in E minor, first movement
- *Concert overture* – Romeo and Juliet ballet suite

Romantic work: _____

[5]

AND

QUESTION 8

8.1 Claude Debussy: *Voiles*

Describe the Impressionistic features used in *Voiles*.

(5)

8.2 Stravinsky: *The Rite of Spring*

8.2.1 This work is divided into two parts. Name these parts.

(2)

8.2.2 Describe the *dynamics* and *texture* of *The Rite of Spring*.

Dynamics:

(2)

Texture:

(2)

8.3 **George Gershwin: *Rhapsody in Blue***

Why is this work regarded as a jazz piece? Refer to the jazz elements used in this work.

(4)
[15]

AND

QUESTION 9

Write an essay on ONE of the following South African composers:

- 9.1 *Mzilikazi Khumalo*
- 9.2 *Peter Louis van Dijk*
- 9.3 *SJ Khosa*
- 9.4 *BB Myataza*
- 9.5 *Arnold van Wyk*
- 9.6 *Peter Klatzow*
- 9.7 *MM Moerane*
- 9.8 *Hubert du Plessis*
- 9.9 *LP Mohapeloa*

In your essay, refer to the following:

- Style characteristics (4)
- Biographical detail of the composer (4)
- Representative works (2)

Composer: _____

[10]

OR

QUESTION 10: JAZZ

Choose TWO of the following styles and define the style. Also name an artist with a relevant work for each style of your choice.

- Bebop
- Hard-Bop
- Cool Jazz
- Modal Jazz

Style choice 1: _____

(4)

Style choice 2: _____

(4)

[8]

AND

QUESTION 11: JAZZ**11.1 Free Jazz**

11.1.1 Name ONE artist of free jazz.

_____ (1)

11.1.2 Name the features of Free Jazz.

_____ (4)

11.2 Fusion

11.2.1 Define the term *fusion*.

_____ (2)

11.2.2 Name TWO fusion artists.

_____ (2)

11.3 Pat Metheny

11.3.1 Which jazz style does Pat Metheny represent as an artist?

_____ (1)

11.3.2 Define this style mentioned in QUESTION 11.3.1.

_____ (2)
[12]

AND

INDIGENOUS AFRICAN MUSIC

QUESTION 13

Dances play an important role in the African culture and music-making.
Give a definition for TWO of the following dances:

- Famo
- Kiba
- Indlamu
- Tshikona
- Tshikombela
- Mxongolo

Traditional dance 1: _____

(3)

Traditional dance 2: _____

(3)
[6]

AND

QUESTION 14

14.1 Describe the use of the following vocal techniques in African music:

14.1.1 Crepitation

(2)

14.1.2 Phonaesthetics

(2)

14.1.3 Onomatopoeic singing

(2)

14.1.4 Ululation

(2)

14.2 Describe the use of melodies in African music.

(6)
[14]

AND

SECTION D

Learners specialising in **WESTERN ART MUSIC** must answer **QUESTIONS 17 AND 18**.

Learners specialising in **JAZZ** must answer **QUESTIONS 16 AND 18**.

Learners specialising in **INDIGENOUS AFRICAN MUSIC** must answer **QUESTIONS 16 AND 17**.

QUESTION 16: OVERVIEW OF WESTERN ART MUSIC

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) in the space provided on this question paper, for example 16.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)	COLUMN B (DESCRIPTION)
16.1 Basso continuo	A Instrumental music that relates a story
16.2 Symphony	B The absence of a tonal centre
16.3 Classical Period	C Consists of a harpsichord and cello or bassoon
16.4 Programme music	D The period between approximately 1750 – 1820
16.5 Atonality	E A large-scale work for orchestra, usually in four movements

ANSWERS:

16.1 _____ (1)

16.2 _____ (1)

16.3 _____ (1)

16.4 _____ (1)

16.5 _____ (1)

[5]

QUESTION 17: OVERVIEW OF JAZZ

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) in the space provided on this question paper, for example 17.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)	COLUMN B (DESCRIPTION)
17.1 Improvisation	A Flattened 3 rd , 5 th and 7 th note of a scale
17.2 Blue notes	B Performed by a small group of musicians
17.3 Swing rhythm	C Creating music spontaneously
17.4 Bebop	D The accentuation of the weak beats in a bar
17.5 Syncopation	E When two quavers are played with a triplet feel

ANSWERS:

- 17.1 _____ (1)
- 17.2 _____ (1)
- 17.3 _____ (1)
- 17.4 _____ (1)
- 17.5 _____ (1)
- [5]**

QUESTION 18: OVERVIEW OF INDIGENOUS AFRICAN MUSIC

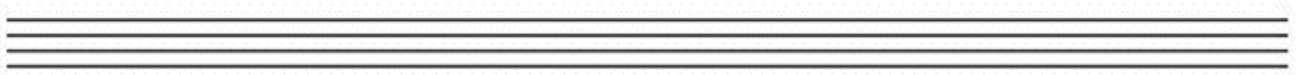
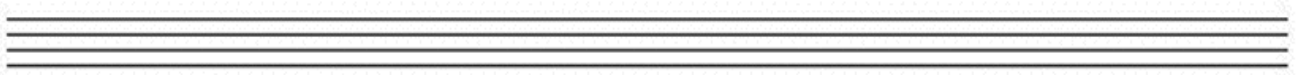
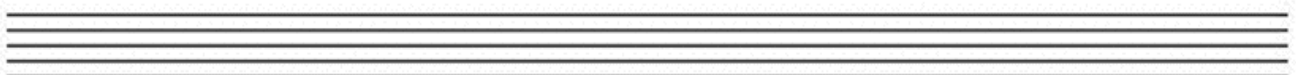
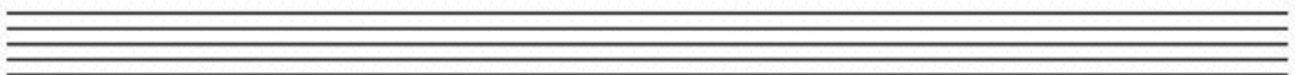
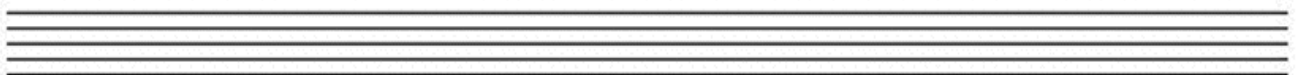
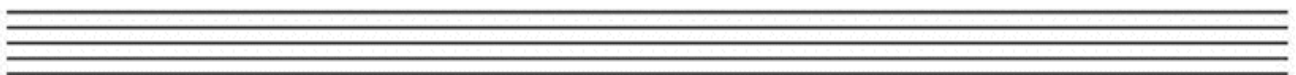
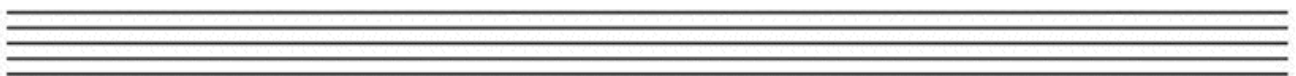
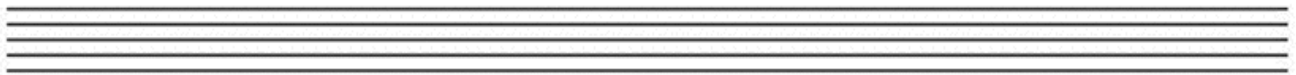
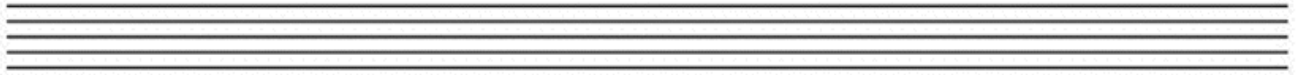
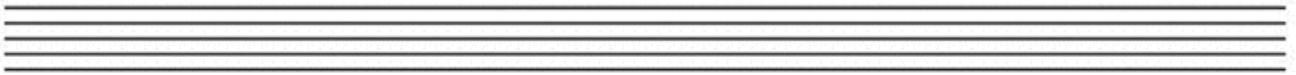
Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) in the space provided on this question paper, for example 18.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)	COLUMN B (DESCRIPTION)
18.1 Call and response	A Used on instruments to amplify the sound produced by a plucked string
18.2 Resonator	B Dance music with a mixture of Dixieland and Ragtime with repetitive harmonies
18.3 Marabi	C A singing style in which a soloist sings a phrase to which the chorus responds with an answering phrase
18.4 Ululation	D A traditional instrument of the Shona people of Zimbabwe and consists of a wooden board with metal keys
18.5 Mbira	E A long wavering high-pitched vocal sound with a trilling quality made with the rapid movement of the tongue

ANSWERS:

- 18.1 _____ (1)
- 18.2 _____ (1)
- 18.3 _____ (1)
- 18.4 _____ (1)
- 18.5 _____ (1)
- [5]**

TOTAL SECTION D: 10
GRAND TOTAL: 120



The image contains ten sets of empty musical staves, arranged vertically. Each set consists of five horizontal lines, providing a template for musical notation.

ANTWOORDE:

18.1	_____	(1)
18.2	_____	(1)
18.3	_____	(1)
18.4	_____	(1)
18.5	_____	(1)
TOTAAL AFDELING D:		10
GROOTTOTAAL:		120

[5]

(1)

(1)

(1)

(1)

(1)

KOLOM A (MUSIEK-TERM/GENRE/STYL)	KOLOM B (BESKRYWING)
18.1 Roep en antwoord	A Word gebruik op instrumente om die klank te versterk wat geproduseer word deur 'n vibrerende snaar
18.2 Resonator	B Dansmusiek met 'n mengsel van Dixieland en Ragtime met herhalende harmonieë
18.3 Marabi	C 'n Sangstyl waarin 'n solis 'n frase sing waarna die koor met 'n antwoordfrase reageer
18.4 Ululase	D 'n Tradisionele instrument van die Shona stam in Zimbabwe wat bestaan uit 'n houtbord met metaalklawers
18.5 Mbira	E 'n Lang golfagtige hoë vokale klank met 'n trillende kwaliteit gemaak met die vinnige beweging van die tong

Kies 'n beskrywing/definisie uit KOLOM B en pas dit met die relevante musiekterm/genre/styl in KOLOM A. Skryf slegs die letter (A–E) in die gegewe ruimte op die vraestel, byvoorbeeld 18.6 F.

VRAAG 18: OORSIG VAN INHEEMSE AFRIKA-MUSIEK

VRAAG 17: OORSIG VAN JAZZ

Kies 'n beskrywing/definisie uit KOLOM B en pas dit met die relevante musiekterm/genre/styl in KOLOM A. Skryf slegs die letter (A–E) in die gegewe ruimte op die vraestel, byvoorbeeld 17.6 F.

KOLOM A (MUSIEK-TERM/GENRE/STYL)	KOLOM B (BESKRYWING)
17.1 Improvisasie	A Verlaagde 3 ^{de} , 5 ^{de} en 7 ^{de} trappe van 'n toonleer
17.2 Blues note	B Word gespeel deur 'n klein groepie musikante
17.3 Swing ritme	C Musiek wat spontaan geskep word
17.4 Bebop	D Die beklemtoning van die swak polsslae in 'n maat
17.5 Sinkopasie	E Wanneer twee agstenote as 'n triool gespeel word

ANTWOORDE:

17.1 _____

17.2 _____

17.3 _____

17.4 _____

17.5 _____

[5]

(1)

(1)

(1)

(1)

(1)

AFDELING D

Kandidate wat in WESTERSE KUNSMUSIEK spesialiseer, moet VRAAG 17 EN

VRAAG 18 beantwoord.

Kandidate wat in JAZZ spesialiseer moet VRAAG 16 EN VRAAG 18

beantwoord.

Kandidate wat in INHEEMSE AFRIKA-MUSIEK spesialiseer moet VRAAG 16 EN

VRAAG 17 beantwoord.

VRAAG 16: OORSIG VAN WESTERSE KUNSMUSIEK

Kies 'n beskrywing/definisie uit KOLOM B en pas dit met die relevante

musiekterm/genre/styl in KOLOM A. Skryf slegs die letter (A–E) in die gegewe ruimte op die vraestel, byvoorbeeld 16.6 F.

KOLOM A (MUSIEK-TERM/GENRE/STYL)	KOLOM B (BESKRYWING)
16.1 Basso continuo	A Instrumentale musiek wat verband hou met 'n storie
16.2 Simfonie	B Die afwesigheid van 'n tonale sentrum
16.3 Klassieke periode	C Bestaan uit 'n klavesimbel en tjello of fagot
16.4 Programmusiek	D Die periode tussen ongeveer 1750 – 1820
16.5 Atonaliteit	E 'n Grootse werk vir orkes, gewoonlik in vier bewegings

ANTWOORDE:

16.1

16.2

16.3

16.4

16.5

(1)

(1)

(1)

(1)

[5]

VRAAG 15

Skrif 'n opstel oor die volgende TWEE Inheemse Afrika-Musiekkundiges:

15.1 Princess Magogo

15.2 Mama Madosini

Jou opstel moet verwys na die stylkenmerke van elke gekose Inheemse Afrika-Musiekkundige.

Inheemse Musiekkundige 1:

(5)

Inheemse Musiekkundige 2:

[10]
(5)

TOTAAL AFDELING C: 30

EN

[14]
(6)

14.2 Beskryf die gebruik van melodieë in Afrika-musiek.

(2)

14.1.4 Uilasië

(2)

14.1.3 Onomatopoeia sang

(2)

14.1.2 Fonestetika

(2)

14.1.1 Krepitasië

14.1 Beskryf hoe die volgende vokale tegnieke in Afrika-musiek gebruik word:

VRAAG 14

INHEEMSE AFRIKA-MUSIEK

VRAAG 13

Danse speel 'n belangrike rol in die Afrika-kultuur en musiek maak proses. Gee gepaste definisies vir TWEE van die volgende danse:

- Famo
- Kiba
- Indlamu
- Tshikona
- Tshikombela
- Mixongolo

Tradisionele dans 1 :

(3)

Tradisionele dans 2:

(3)
[6]

EN

OF

[10]

Gekose styl:

- Kenmerke van die genre/styl
- Verteenwoordigende werke
- Beskrywing van die genre/styl

(2)
(2)
(6)

Jou opstel moet die volgende insluit:

- 12.1 Maskanda
- 12.2 Malombo music
- 12.3 Disko
- 12.4 Bubble gum
- 12.5 Kwaito

Skryf 'n opstel oor EEN van die volgende Suid-Afrikaanse Moderne Jazz-style:

VRAAG 12: JAZZ

VRAAG 11: JAZZ

11.1

Vrye Jazz

11.1.1

Noem EEN kunstenaar van Vrye Jazz.

(1)

11.1.2

Noem die eienskappe van Vrye Jazz.

(4)

11.2

Fusie

11.2.1

Definieer die term *fusie*.

(2)

11.2.2

Noem TWEE fusie-kunstenaars.

(2)

11.3

Pat Metheny

11.3.1

Van watter jazz-styl is Pat Metheny 'n verteenwoordigende kunstenaar?

(1)

11.3.2

Definieer die styl genoem in VRAAG 11.3.1.

(2)
[12]

EN

VRAAG 10: JAZZ

Kies TWEE van die volgende style en definieer elke styl. Noem ook 'n komponis met 'n verteenwoordigende werk vir elk van die style wat jy gekies het.

- Bebop
- Hard-Bop
- Cool Jazz
- Modal Jazz

Stylkuse 1:

Stylkuse 2:

EN

[8]
(4)

(4)

EN

[15]
(4)

Hoekom word hierdie werk as jazz beskou? Verwys na die jazz-elemente wat in die werk gebruik word.

8.3 George Gershwin: *Rhapsody in Blue*

VRAAG 8

8.1 **Claude Debussy: Voiles**

Beskryf die Impressionistiese kenmerke wat in *Voiles* voorkom.

(5)

8.2 **Stravinsky: *The Rite of Spring***

8.2.1 Hierdie werk bestaan uit twee dele. Noem die dele.

(2)

8.2.2 Beskryf die dinamika en tekstuur van *The Rite of Spring*.

Dinamika:

(2)

Tekstuur:

(2)

6.3

ROCK AND POP (VERPLIGTEND)

Jou musikonderwyser by jou skool het jou gevra om 'n onderhoud te voer met EEN van die volgende kunstenaars of groepe ter voorbereiding vir 'n konsert waar hulle gaan optree:

- David Bowie
- Seal
- Spice Girls
- Westlife
- Boys II Men
- Salt and Pepper
- Metallica
- Michael Jackson
- Prince
- U2
- Salfi Keita
- Hugh Masekela
- Mano Debango
- Felakuti
- Mirriam Makeba
- Phillip Tabane
- Jonas Gwanga
- Letta Mbulu
- Angelique Khijo
- Baba Maahl
- Oliver Mtshkudzzi
- Thomas Mapumo
- Khaja Nin
- Caiphas Semanya

Skryf 'n verslag aan jou musikonderwyser waarin jy die verskil noem tussen *rock* en *pop* en noem enige relevante biografiese informasie oor die kunstenaar of groep van jou keuse.

Gekose kunstenaar of groep:

[10]

TOTAAL AFDELING B: 20

BEANTWOORD OF VRAAG 6.1 OF VRAAG 6.2 EN DAN VRAAG 6.3.

VRAAG 6: MUSIEKTEATER, ROCK AND POP, EN MODERNE KONSTRUKTE

WESTERSE KUNSMUSIEK EN JAZZ

6.1 MUSIEKTEATER

Skryf 'n paragraaf oor die eienskappe vir elk van die volgende liedere.

- *My Fair Lady* – The Rain in Spain
- *West Side Story* – Maria

My Fair Lady:

(2)

West Side Story:

(2)

OF

5.6 Kies die musiekbeskrywing vir *con moto*:

- | | |
|---|-----------------|
| A | Met gesdrit |
| B | Met beweging |
| C | Met vaardighede |
| D | Met vuur |
| E | Met gevoel |

5.7 Watter EEN van die volgende instrumentgroepe word meesal in 'n rock-orkester gebruik?

- | | |
|---|---|
| A | Tromstel, baskitaar, elektriese kitaar en elektriese klawerbord |
| B | Tromstel, kontrabas, 'lead'-kitaar en sintetiseerder (<i>synthesizer</i>) |
| C | Tromstel, baskitaar, mandolin en elektriese klavier |
| D | Tromstel, baskitaar, sitar en elektriese klawerbord |
| E | Tromstel, baskitaar, elektriese kitaar en pypporel |

5.8 Watter stylperiode in musiek het gebruik gemaak van besyferde bas?

- | | |
|---|-----------------|
| A | Romantiek |
| B | Barok |
| C | Impressionisme |
| D | Klassiek |
| E | Neo-klassisisme |

5.9 Watter EEN van die volgende komposisie tegnieke moet gebruik word om 'n motief die helfte van die nootwaardes te speel?

- | | |
|---|-------------|
| A | Vergroting |
| B | Sekwens |
| C | Herhaling |
| D | Verkleining |
| E | Nabootsing |

5.10 Watter item in die volgende lys hou met tradisionele Afrika-musiek verwant?

- | | |
|---|-----------------|
| A | Basso continuo |
| B | Sonate-vorm |
| C | Kamerstuk |
| D | Dissonansie |
| E | Antifonale sang |

[10]
(1)

(1)

(1)

(1)

(1)

AFDELING B: ALGEMENE MUSIEKKENNIS

Beantwoord die vrae in hierdie afdeling in die spasies wat op die vraestel voorsien is.

VRAAG 5 (VERPLIGTEND)

Verskeie opsies word as moontlike antwoorde vir die volgende vrae gegee. Kies die antwoord en skryf siegs die letter (A–E) langs die vraagnommer (5.1–5.10) in die blokkie voorsien.

5.1 Watter EEN van die volgende teksture word die beste as 'n melodie met begeleiding beskryf?

- A Polifoniese tekstuur
- B Monofoniese tekstuur
- C Heterofoniese tekstuur
- D Homofoniese tekstuur
- E Bifoniese tekstuur

5.2 Watter instrument uit die volgende lys is deel van die ideofoonfamilie?

- A Mbira
- B Sitar
- C Klavier
- D Trompet
- E Djembe

5.3 Watter EEN van die volgende elemente vorm nie deel van 'n musiekblyspel nie?

- A Overture
- B Kostuums
- C Resitatief
- D Danse
- E Beiging

5.4 Watter EEN van die volgende instrumente word nie in 'n simfonieorkester gebruik nie?

- A Fagot
- B Trekklavier
- C Tjello
- D Snaartrom
- E Harp

5.5 Watter EEN van die volgende elemente verwys na die toonkleur van 'n instrument?

- A Dinamiek
- B Vorm
- C Atmosfeer
- D Toonhoogte
- E Timbre

(1)

(1)

(1)

(1)

(1)

BOOGIE WOOGIE

Swing

4.2 Voltooi *Boogie Woogie* deur die lee mate te voltooi. Maak seker dat jy die styl van die gegewe materiaal voortsit.

Jou antwoord sal volgens die kriteria hieronder nagesien word.

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Koord progressie: keuse van akkoorde (8 akkoorde)	8	8
Korrekte notasie, stemvoering en spasiering (8 akkoorde)	12 (Minus 1/2 punt per fout)	12 (Minus 1/2 punt per fout)
Algehele indruk	10	10
TOTAAL	30 ÷ 2 = 15	

[15]

60 TOTAAL AFDELING A:

VRAAG 4

BEANTWOORD VRAAG 4.1 OF 4.2.

4.1 Voltooi die onderstaande vierstemmige harmonisering deur gepaste akkoorde in die gegewe styl te gebruik. Gebruik ten minste EEN nie-harmonienoot in enige van die drie partje wat jy byvoeg.

Die harmonisasie sal volgens die kriteria hieronder nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Keuse van akkoorde (8 akkoorde)	8 (Minus ½ punt per fout)	
Nie-harmonienoot	1	
Korrektheid: notasie, stemvoering, verdubbeling en spasiering	6 (Minus ½ punt per fout)	
TOTAAL	15	

[15]

OF

3.1 Besyter die akkoorde gemerk (a) tot (d), byvoorbeeld C: Ib of I^o of G/B.

(a) _____

(b) _____

(c) _____

(d) _____

3.2 Noem die nie-harmoniese note gemerk (e) en (f).

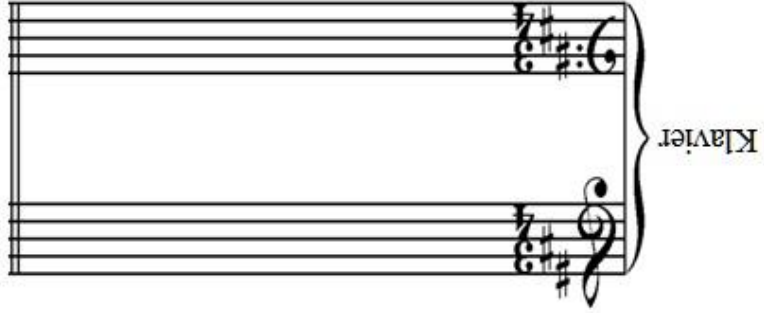
(e) _____

(f) _____

3.3 Noem die kadens by (g). Skryf die toonsoort, akkoordprogressie en die naam van die kadens neer, byvoorbeeld C: I – V, onvolmaakte kadens.

(g) _____

3.4 Herskryf maat 2 in klavierpartituur (reduksie). Maak seker dat jy die korrekte transponering(s) gebruik waar van toepassing.



[10]
(2)

VRAAG 3

Bestudeer die *Taizé- lied* hieronder deur J. Berthier en beantwoord die vrae wat volg.

Taizé Song

J. Berthier

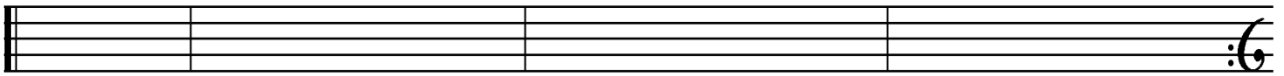
Musical score for Taizé Song, featuring Soprano, Alto, Tenor, and Bass staves. The score is divided into three measures labeled (a), (b), and (c). Measure (a) contains a 3.4 time signature. Measure (b) contains a 3.4 time signature. Measure (c) contains a 3.4 time signature. The Soprano staff has a box around the first note labeled (e). The Alto staff has a box around the first note labeled (f). The Tenor staff has a box around the first note labeled (g). The Bass staff has a box around the first note labeled (h).

Musical score for Taizé Song, featuring Soprano, Alto, Tenor, and Bass staves. The score is divided into three measures labeled (d), (e), and (f). Measure (d) contains a 3.4 time signature. Measure (e) contains a 3.4 time signature. Measure (f) contains a 3.4 time signature. The Soprano staff has a box around the first note labeled (i). The Alto staff has a box around the first note labeled (j). The Tenor staff has a box around the first note labeled (k). The Bass staff has a box around the first note labeled (l).

[15]

BESKRYPING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte	4 (2 + 2)	
Musikaliiteit	10	
Dinamiek en artikulasie	5	
Korrekte notasie	7 (1 per maat)	
Instrument en toepaslike omvang	4	
TOTAAL	30 ÷ 2 = 15	

Die melodie sal volgens die kriteria hieronder nagesien word:



5



Moderato

Instrument: _____

2.2 Gebruik die onderstaande openingsmotief om 'n agt-maat melodie in AB-vorm te voltooi vir die instrument van jou keuse. Dui die instrument waarvoor jy skryf aan en voeg dinamika en artikulasietekens by.

VRAAG 2

BEANTWOORD VRAAG 2.1 OF VRAAG 2.2.

2.1 Gebruik die onderstaande openingsmotief om 'n agt-maat melodie in AB-vorm te voltooi vir die instrument van jou keuse. Dui die instrument waarvoor jy skryf aan, en voeg dinamika en artikulasietekens by.

Instrument: _____

Die melodie sal volgens die kriteria hieronder nagesien word:

BESKRYWING	PUNTE-TOEKENNING	SE PUNT KANDIDAAT
Vorm en kadenspunte	4 (2 + 2)	
Musikaliteit	10	
Dinamiek en artikulasie	5	
Korrekte notasie	7 (1 per maat)	
Instrument en toepaslike omvang	4	
TOTAAL	30 ÷ 2 = 15	

[15]

OF

- 1.1 Noem die toonsoort en verwante toonsoort van hierdie stuk.
- Toonsoort:** _____
- Verwante toonsoort:** _____
- 1.2 Identifiseer die tipe tydmaatkeken, byvoorbeeld saamgestelde tweeslagmaat.
- Antwoord:** _____ (1)
- 1.3 Noem die interalle gemerk (a) en (b), byvoorbeeld (e) Rein oktaaf.
- (a) _____
- (b) _____ (2)
- 1.4 Skryf EEN noot gelyksstaande aan die waarde van die onreëlmatige nootgroep wat herhaaldelik in hierdie uittreksel voorkom.
- Antwoord:** _____ (1)
- 1.5 Noem die tipe drieklan by (c) en (d), byvoorbeeld (f) Vergrote drieklan.
- (c) _____
- (d) _____ (2)
- 1.6 Transponeer maat 12 en 13 van die Franse horingparty na konserttoonhoogte. Gebruik die diskantsleutel en onthou om die nuwe toonsoortkeken by te voeg.
- (5) _____
- 1.7 Skryf die G pentatoniese tooneer opgaande, sonder toonsoortkeken. Gebruik die altsleutel en heelnote.
- _____
- _____
- _____
- _____
- _____ (4)
- 1.8 Gee die Afrikaanse betekenis vir elk van die volgende musiekterme:
- 1.8.1 Andantino
- 1.8.2 *Dolce*
- 1.8.3 *poco rit.*
- _____ (3)

[20]

AFDELING A: MUSIEKTEORIE

Beantwoord VRAAG 1, 2.1 OF 2.2, 3, EN 4.1 OF 4.2.

VRAAG 1

Bestudeer die uittreksel hieronder uit *Réverie*, op. 24 deur A. Glazounow en beantwoord die vrae wat volg.

Réverie

A. Glazounow, Op. 24

Andantino

Piano

Horn in F

Andantino

Piano

Horn

Piano

Horn

meno *f* poco rit.

(d)

VRAAG	TOTALE PUNT	NASIENER	MODERATOR
AFDELING A	20		
1	15		
2.1 / 2.2	10		
3	15		
4.1 / 4.2	60		
SUBTOTAAL			
AFDELING B			
5	10		
6	10		
SUBTOTAAL	20		
AFDELING C			
7 - 9	30		
OF			
10 - 12	30		
OF			
13 - 15	30		
SUBTOTAAL	30		
AFDELING D			
16 - 18	10		
SUBTOTAAL	10		
GROOTTOTAAL	120		

NASIENROOSTER

1. Hierdie vraestel bestaan uit VIER afdelings, naamlik AFDELINGS A tot D.
2. Beantwoord AFDELING A slegs in potlood, in die spasies wat op hierdie vraestel voorsien word.
3. Beantwoord AFDELING B, C en D in blou of swart ink in die spasies wat op hierdie vraestel voorsien word.
4. Die laaste bladsy van hierdie vraestel bestaan uit manuskrippapier wat vir rofwerk bedoel is.
5. Kandidate mag vir die duur van die eksamen nie toegang tot enige musiekinstrument hê nie.
6. Skryf netjies en leesbaar.
7. Skryf jou NAAM in die spatie op die voorblad van hierdie ANTWOORDEBOEK.

INSTRUKSIES EN INLICHTING

HOU HIERDIE BLADSY BLANKO

Hierdie vraestel bestaan uit 30 bladsye insluitend 'n 1-bladsy manuskrippapier.



TYD: 3 uur

PUNTE: 120

NAAM:

MUSIEK V1

NOVEMBER 2014

GRAAD 11

NASIONALE
SENIOR SERTIFIKAAT

Province of the
EASTERN CAPE
EDUCATION

