



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

**MUSIC P1
EXEMPLAR 2012
MEMORANDUM**

MARKS : 120

This memorandum consists of 19 pages.

SECTION A: RUDIMENTS OF MUSIC (COMPULSORY)

QUESTION 1

Write the time signature for the extracts below at *.



[2]

QUESTION 2

Complete the bars below with rests correctly grouped.



[2]

One mark per bar = 2 marks

QUESTION 3

Write the key signature of E^b major in the bass clef. Write the ascending major scale with this key signature, using semibreves. Remember to indicate the semitones.



*Bass clef = 1 mark
 Key signature = 1 mark
 Semitones = 1 mark
 Minus ½ mark per mistake
 Total = 3 marks*

[3]

QUESTION 4

Identify the keys of the following extracts.

- 4.1 B minor
- 4.2 A major
- 4.3 B^b major

[3]

QUESTION 5

Identify the triads below as major, minor, diminished or augmented.



Minor triad Major triad

[2]

QUESTION 6

Add a note above the given note to form the required interval.



Perfect 5th Minor 6th Perfect 4th

[3]

No ½ marks

QUESTION 7

Transcribe the following melody in the bass clef and retain the same pitch.



[5]

Clef = 1 mark
 Key signature = 1 mark
 Notation = 3 marks (minus ½ mark per mistake)

QUESTION 8

- 8.1 Peacefully/restfully (1)
- 8.2 60 crotchet beats per minute, fairly slowly (1)
- 8.3 *Mezzo forte* – medium loud (2)
- 8.4 F (1)
- 8.5 Perfect fifth (1)
- 8.6 Perfect fourth (1)
- 8.7 Major triad (1)
- 8.8 4/4 (1)
- 8.9 F major (1)

[10]

TOTAL SECTION A: 30

SECTION B: MELODIC CONSTRUCTION (COMPULSORY)

QUESTION 9

9.1 Complete the four-bar phrase below with suitable rhythmic patterns.

Possible answer:



1 mark per pulse = $6 \div 2 = 3$

(3)

9.2 Write a descending sequence for the following motive.



1 mark per note = $8 \div 4 = 2$

(2)
[5]

QUESTION 10

Complete the four-bar melody below. End with a suitable cadence.

Possible answer:



MARKING GUIDELINES	MAXIMUM	MARK
Rhythmic applications	5	
Melodic applications	5	
Cadences and form	5	
General impression	5	
TOTAL	$20 \div 2 = 10$	

[10]

TOTAL SECTION B: 15

SECTION C: HARMONY (COMPULSORY)

QUESTION 11

11.1 Name the key and analyse the chords (I, IV, et cetera.) in bars 1 and 2. Write your answers below the chords in the space provided.

Key = 1 mark
 Chords (bar 1 and 2) = 4 marks
 Total = 5 marks

(5)

11.2 Identify the cadence formed by the last two chords of the extract. Write the key, chord progression and name of the cadence in the space provided above.

Chords = 1 mark (½ mark per chord)
 Name of cadence = 1 mark
 Total = 2 marks

(2)
[7]

QUESTION 12

Complete the cadences below by adding alto, tenor and bass parts. The key for each example changes.

Possible answer:

Chords = 1 mark (½ mark per chord)
 Name of cadence = 1 mark
 Total = 8 marks

[8]

TOTAL SECTION C: 15

SECTION D: GENERAL MUSICAL KNOWLEDGE (COMPULSORY)

Answer the questions in this section in the ANSWER BOOK provided.

QUESTION 13

13.1	B	Panpipe and flute	(1)
13.2	A	Cello and African string bow	(1)
13.3	A	Guitar and harp	(1)
13.4	A	Trumpet and trombone	(1)
13.5	B	A high male voice	(1)
13.6	A	Piccolo	(1)
13.7	B	Cello	(1)
13.8	B	Banjo, guitar and saxophone	(1)
13.9	C	Concertina and accordion	(1)
13.10	C	Timpani	(1)
			[10]

QUESTION 14

- Jimi Hendrix's musical roots were firmly in the rhythm 'n blues tradition
- He introduced many innovations and techniques into the guitar performance repertoire, e.g.:
 - (a) The use of almost every part of the guitar to produce sound – not just the strings, but the body, the neck, the head, and the use of unconventional methods of playing the strings, including with his teeth and tongue and tapping the strings with his hands
 - (b) The use of a whole range of effects individually and in combination, including the fuzz box, the wah-wah pedal and the tremolo arm
 - (c) The combination of rhythm and lead guitar styles, so that melodies and harmonies combine and interweave
 - (d) Developed the previously undesirable technique of guitar amplifier feedback
 - (e) Broke new ground in using the recording studio as an extension of his musical ideas
 - (f) Introduced stereophonic phasing effects for rock recording
- His stage performances were notoriously flamboyant and did much to create his reputation as did his death at the age of 28
- His musical influence has been immense and, together with the techniques developed with Pete Townshend, led the way for the heavy metal and heavy rock bands of the next generation

(Any 5 correct elements)

[5]

QUESTION 15

- 15.1 C, D
15.2 G, H
15.3 B, F
15.4 A, E
15.5 I, J

[10]**QUESTION 16****16.1 Elvis Presley**

- An important style characteristic is rhythm and blues
- The basis of many of his songs, e.g. *Hound Dog* is 12-bar blues (I, I, I, I, IV, IV, I, I, V, IV, I, I) and verse and chorus
- His performances were exciting and he was an enormously successful performer
- He did not compose any of his music, yet the way in which he performed the songs he sang, transformed 20th century popular music worldwide
- He was one of the first originators of rockabilly – an up-tempo, back-beat fusion of country and rhythm and blues
- He combined in his performances elements from different American singing styles, including gospel, rockabilly and standard pop music
- He also employed *bel canto* singing in a few songs (borrowed from Italian music)
- Elvis had a lyrical quality in his voice that suited his ballads and slower love songs
- After his return from military service, his characteristic rock 'n' roll style was substantially toned down

OR**The Beatles**

- They made use of guitars, drums, vocals (both solo and harmony)
- Musical styles include skiffle, rock 'n' roll, pop, folk rock, art rock and psychedelic rock
- The most distinctive feature would be John Lennon's and Paul McCartney's original songs and their voices, taking turns singing the lead vocals
- Lead guitar, backup singing and occasional leading vocals are also a trademark
- They wrote and sang mostly songs about love, romance
- They also sang songs about themselves, other people, social issues or just having a good time
- Some elements of classical music were incorporated in their later recordings
- The influence of Indian classical music evident in songs such as *Love you to* and *Within You and Without You*

[3]

16.2 **Elvis Presley**

- *Hound Dog* (1956)
 - *Loving You* (1956)
 - *Promised Land* (1975)
 - *Something for Everybody* (1961)
- (Any other songs)

OR

The Beatles

- *Please Please Me* (1963)
 - *With a Little Help From my Friends* (1967)
 - *Yellow Submarine* (1969)
 - *Let it Be* (1970)
- (Any other songs)

[2]

TOTAL SECTION D: 30

Answer either SECTION E (WAM) OR SECTION F (JAZZ) OR SECTION G (IAM).

SECTION E: WAM

QUESTION 17

17.1 Oratorio

- A large-scale musical work based on a religious subject for solo voice, chorus and orchestra
- Intended for performance without scenery, costume or action (2)

17.2 Concerto Grosso

- A composition of the late Baroque period for orchestra
- Generally for a group of solo instruments (concertino) to form a contrast with the tutti (ripieno)
- The concertino often consists of two solo violins and a cello
- The ripieno generally consists of a string orchestra with continuo (2)

17.3 Symphony

- A large-scale composition for orchestra
- Usually in four movements: fast, slow, minuet and trio, fast (2)

17.4 Opera

- A dramatic work in which the greater part of the text is sung with instrumental accompaniment or choir
- Acting, costumes and decor are an integral part of the performance (2)

(Any three correct definitions = $2 \times 3 = 6$)

[6]

QUESTION 18

- 18.1 True (1)
- 18.2 True (1)
- 18.3 False. It is an aria from a **Baroque oratorio**. (2)
- 18.4 False. The texture of Baroque music is mostly **polyphonic**. (2)
- 18.5 False. It is composed by **Mozart**. (2)
- 18.6 True (1)
- 18.7 True (1)
- 18.8 False. The sections of the Mass are Kyrie, Gloria, Credo, Sanctus and **Agnus Dei**. (2)

(12 ÷ 2) **[6]**

QUESTION 19

Baroque music	Classical music
Melody (2 marks)	Melody (2 marks)
<ul style="list-style-type: none"> • Complex and continuous melodic lines • Frequently built on motive and sequential repetition 	<ul style="list-style-type: none"> • Melodies tend to be shorter and simpler • Based on triads with relatively clear-cut phrases in regular lengths of eight measures often split into 4+4
Texture (2 marks)	Texture (2 marks)
<ul style="list-style-type: none"> • Texture more complex and subtle • Mostly based on counterpoint, with some homophonic passages 	<ul style="list-style-type: none"> • Clearer and less complicated/homophonic • Clear distinction between melody and accompaniment. Use of Alberti bass
Mood (2 marks)	Mood (2 marks)
<ul style="list-style-type: none"> • One mood throughout an entire section or movement • Contrasting mood will only appear in a different movement 	<ul style="list-style-type: none"> • Mood varies in the course of a movement • A stronger sense of drama, contrasting moods, tension and relaxation
Harmony and tonality (2 marks)	Harmony and tonality (2 marks)
<ul style="list-style-type: none"> • Harmonic foundation provided by figured bass (harpsichord and bass) • Rich harmonies, and great use of the minor keys 	<ul style="list-style-type: none"> • More emphasis on blending and balance • Orchestra becomes more closely divided into melody and harmonic instruments • Fundamental harmonies given to brass and woodwind
Rhythm and metre (2 marks)	Rhythm and metre (2 marks)
<ul style="list-style-type: none"> • There is a strong sense of forward drive/motion in most Baroque music • The tempo remains constant in a single movement 	<ul style="list-style-type: none"> • A lot of rhythmic variation occurs inside a movement in classical music • Pauses and rests are used abundantly and a variety of different note values is employed • The tempo does not stay constant

<p>Dynamics (2 marks)</p> <ul style="list-style-type: none"> Limited use of dynamic contrasts; sudden contrast from <i>f</i> to <i>p</i> (terraced dynamics) There are few dynamic indications in Baroque music 	<p>Dynamics (2 marks)</p> <ul style="list-style-type: none"> Deliberate use of dynamics for contrast and surprise. Haydn frequently tried to surprise his audience with sudden 'surprise tactics' Dynamic indications are much more varied and are indicated by the composer, e.g. more explicit instructions for the performer, e.g: <i>f, p, mf, mp, cresc. and dim.</i> Dynamics now much more an integral part of the music
<p>Structure and form (2 marks)</p> <ul style="list-style-type: none"> Main forms used: binary, ternary (da capo aria), ritornelli, fugue 	<p>Structure and form (2 marks)</p> <ul style="list-style-type: none"> Formal structure used of which sonata form is mostly used in symphonies and sonatas

(Any three = 3 x 4 = 12)

[12]

QUESTION 20

- Composed by the Italian composer, **Vivaldi** (1678–1741) in 1725
 - Primavera* is one of a set of four solo concertos (*The Four Seasons*) full of pictorial effects – bird songs, storms, etc. (Programme music)
 - Primavera* (*Spring*) has three movements: fast, slow, fast
(*First movement: Allegro, E major; Second movement: Largo e pianissimo sempre, C# minor; Third movement: Danza pastorale, E major*)
 - The last movement is in ritornello form (recurring section in especially a Baroque concerto or aria)
- (Any other relevant facts)

- Instrumentation:** solo violin, string orchestra, harpsichord (basso continuo)

Composer = 1 mark
 About the work = 2 marks
 Instrumentation = 3 marks

[6]

TOTAL SECTION E: 30

SECTION F: JAZZ**QUESTION 21****21.1 12-bar blues**

- A style of music that was developed by the rural African-American population in the southern states of America during the late 19th and early 20th centuries
- The first blues musicians were descendants of the slaves that worked on the cotton and sugar plantations, who had been imported from West Africa
- As a result, blues music shares a number of characteristics with African music, such as flattened blue notes and call-and-response phrases
- The songs were often about deprivation and hardship

(2)

21.2 Stride piano

- A jazz piano style influenced by ragtime, which features improvisation, blue note, and swing rhythms
- Stride piano originated in Harlem during World War I, and developed mainly in New York, during the 1920s and 1930s
- Stride piano is highly rhythmic and percussive because of the 'oom-pah' sound of the left hand
- Pianist James P Johnson, known as the 'Father of Stride', created this unique style of jazz along with fellow pianists, e.g. Willie 'The Lion' Smith, and Fats Waller

(2)

21.3 Swing

- Jazz style that was developed in the 1920s and flourished between 1935 and 1945
- Played mainly by 'big bands' containing twelve or more players
- Music is mostly notated except for improvising soloists
- Rhythmic style is relaxed and characterised with the 'swung triplet' known as the swing style
- Another characteristic is the swing bass line (walking bass) where the bass moves at a steady pace

(2)

21.4 New Orleans (Dixieland) jazz

- A jazz style which developed in New Orleans from about 1900 to 1917 by a particular group made up of people of mixed African, French and Spanish descent
- Jazz in New Orleans style was typically played by a small group of five to eight performers in which the front line or melodic instruments improvise several contrasting melodic lines at once
- Supported by a rhythm section that clearly marks the beat
- Usually based on a march or church melody, a ragtime piece, a popular song, or 12-bar blues

(2)
[6]

QUESTION 22

- 22.1 False. Ragtime is predominantly a type of **piano** music. (2)
 - 22.2 True (1)
 - 22.3 True (1)
 - 22.4 True (1)
 - 22.5 False. Ragtime is generally performed at a **moderate** tempo. (2)
 - 22.6 False. A famous ragtime piano piece is ***The Entertainer*** (or ***Maple Leaf Rag***) by **Scott Joplin**. (2)
 - 22.7 True (1)
 - 22.8 False. Ragtime served as the roots for Stride piano. (2)
- (12 ÷ 2) **[6]**

QUESTION 23

Early Blues	Swing (Big Band)
<p>Melody (2 marks)</p> <ul style="list-style-type: none"> • Flexible singing style with pitch-bent notes (flattened third, fifth and seventh degrees of the scale) • Melody frequently based around a limited range of notes and is fairly repetitive • It is common for the lyrics of each verse to consist of three phrases (each lasting four bars) in AAB form 	<p>Melody (2 marks)</p> <ul style="list-style-type: none"> • Usually based on a march or church melody, a ragtime piece, a popular song, or 12-bar blues in a swing style • Makes frequent use of syncopated melodies to give it the rhythmic character of an improvised jazz solo • Improvised melody
<p>Texture (2 marks)</p> <ul style="list-style-type: none"> • The texture is usually homophonic • Used vocal melody accompanied by guitar, piano or harmonica (although instrumentalists also played the blues melody) 	<p>Texture (2 marks)</p> <ul style="list-style-type: none"> • The band is divided into brass section, saxophone section and rhythm section • A thick texture with the instrumental groups (brass, saxophones) playing homophonically as sections

<p>Mood (2 marks)</p> <ul style="list-style-type: none"> Expressed the sufferings of the Black American slaves on the plantations of southern America in the first half of the 19th century 	<p>Mood (2 marks)</p> <ul style="list-style-type: none"> Suitable for dancing so that non-musicians could participate
<p>Harmony and tonality (2 marks)</p> <ul style="list-style-type: none"> Makes use of the standard 12-bar blues chord pattern: I, I, I, I, IV, IV, I, I, V, IV, I, I 7th chords are often used 	<p>Harmony and tonality (2 marks)</p> <ul style="list-style-type: none"> Makes use of standard 12-bar blues Basic 12-bar blues chords enhanced diatonically to include added 7ths and even 13ths Uses harmonic progressions from AABA song forms
<p>Rhythm and metre (2 marks)</p> <ul style="list-style-type: none"> Syncopation and rhythmic flexibility common in the melody The accompaniment often uses swung rhythms and triplets 	<p>Rhythm and metre (2 marks)</p> <ul style="list-style-type: none"> The rhythmic style was relaxed to become the 'swung triplet' feel The bass player was expected to play either on beats 1 and 3 or on all four beats of the measure creating the walking bass sound The syncopations and rhythmic independence of the melodic instruments created a sense of excitement
<p>Dynamics (2 marks)</p> <ul style="list-style-type: none"> Subdued Reflect the mood of the song 	<p>Dynamics (2 marks)</p> <ul style="list-style-type: none"> Loud Suitable for dance halls
<p>Structure and form (2 marks)</p> <ul style="list-style-type: none"> Four-bar phrases in 12-bar chord pattern used as basis Call-and-response patterns are often used in which a soloist sings or plays a phrase and is answered by another soloist or group 	<p>Structure and form (2 marks)</p> <ul style="list-style-type: none"> Continues using the 12-bar blues chord pattern Also uses the 32-bar AABA song form

(Any three = 3 x 4 = 12)

[12]

QUESTION 24

- *Take the A-Train* was composed by Billy Strayhorn (1915–1967) in 1939
- The work was composed after Ellington offered Strayhorn a job and gave him money to travel by train from Pittsburgh to New York City
- *Take the A-Train* was the signature tune of the Duke Ellington orchestra
- The song was first recorded on 15 January 1941
- The work is composed in a swing style
- It is in AABA form
- The first four bars of the work are played by the piano and drums
- The melody is played by the saxophones, in unison from bar 5 onwards
- The brass instruments play homophonic chords with a highly syncopated rhythm
- The drums play a predominantly 'swung' rhythm
- The bassline consists of a walking bass line played by the double bass

Composer = 1 mark

About the work = 2 marks

Instrumentation = 3 marks

[6]

TOTAL SECTION F: 30

SECTION G: IAM**QUESTION 25**

- 25.1 **Kiba**
- A **Pedi** activity that uses song, dance, drama, poetry and design as a whole
 - It is performed by men and boys. Women sometimes provide drumming accompaniment (2)
- 25.2 **Sempepetlwane**
- Music performed by **women** during ceremonies and rituals by the **Pedi** people (2)
- 25.3 **Dikoma tsa meletlo**
- Music used by the **Batswana** people during ceremonies and rituals
 - The music could be accompanied by a dance and can also be gender specific or mixed (2)
- 25.4 **Dikoma tsa bojale**
- Music performed by **Batswana girls** during **initiation** (2)
- 25.5 **Famo**
- Music performed by **Basotho** women
 - Performed during celebrations and accompanied by a male dancing partner or the audience (2)
- 25.6 **Mokorotlo**
- Music performed by **Sotho** men during **celebrations** (2)
- 25.7 **Imbeleko**
- Music performed during a ritual followed by a celebration done for a new-born baby in the **Xhosa** and **Zulu** culture
 - The ritual is performed by the father of the child but the music and dance can be performed by anybody (2)
- 25.8 **Umtyityimbo**
- Music accompanied by a dance
 - Performed by **Xhosa** women during celebrations (2)
- 25.9 **Indlamu**
- A **Zulu** dance accompanied by drums
 - Originally performed by men, although you may find indlamu groups with women these days
 - Women originally provided rhythmic and vocal accompaniment (2)
- 25.10 **Amahubo**
- **War songs** sung by **Zulu men** (2)

- 25.11 **Malende**
• A complex performance by the **Venda** people using **song, dance, drama, poetry and design** (2)
- 25.12 **Tshikona**
• A **dance** accompanied by music
• Performed by the **Venda** girls during initiation (2)
- 25.13 **Muchongolo**
• A dance that is performed by the **Tsonga** men during celebration accompanied by songs that the performers sing themselves
• Women may also give support by singing and they provide rhythmic accompaniment by clapping and also add excitement to the performance by ululating (2)
- 25.14 **Xibelana**
• A popular **Tsonga** dance
• Performed by women during celebrations and accompanied by Xibelana music (2)
- [6]**

QUESTION 26

- 26.1 True (1)
- 26.2 False. They can also be exclusive depending on the nature of the ceremony/ritual. (2)
- 26.3 False. They are performed during royal functions. (2)
- 26.4 True (1)
- 26.5 False. Women participate as an audience. (2)
- 26.6 True (1)
- 26.7 True (1)
- 26.8 False. Girls also have their own initiation songs and activities. (2)
- (12 ÷ 2) **[6]**

QUESTION 27

Children's songs	Communal songs
Types of songs (1 mark)	Types of songs (1 mark)
<ul style="list-style-type: none"> Children's games, songs sung by parents to children and by children amongst themselves 	<ul style="list-style-type: none"> Music practices for men/women or mixed gender music Work songs
Context (3 marks)	Context (3 marks)
<ul style="list-style-type: none"> Children's music used by themselves to play while learning valuable things like rhythm and co-ordination Parents' songs are sung to children to comfort them Parents use the songs to convey messages that instill values and morals Children also learn the language of the community Parents teach children the language of the community and also about places and events through song 	<ul style="list-style-type: none"> Teach values such as manhood/womanhood The songs can be used to deal with topical and contentious social issues During a wedding, songs are used to advise the bride on behaviour and conduct in a marriage Working songs are used to relieve pressure where the work is difficult/hard, e.g. on farms or when building
General characteristics (2 marks)	General characteristics (2 marks)
<ul style="list-style-type: none"> Children's games can be gender specific or mixed gender The songs vary from solo to group The games can be melodic or rhythmic Some of the games are in a story-telling form 	<ul style="list-style-type: none"> Ukulilizela, Ho didietsa (ululation), crepitation Phonaesthetics is often used to add excitement to a song Music always accompanied by dance Rhythms and subjects from day-to-day activities incorporated in the music
Example (1 mark)	Example (1 mark)
<ul style="list-style-type: none"> <i>Nka ikhethela</i> (melodic) <i>Chillies ya baba</i> (rhythmic) <i>Thula-thula</i> (songs by parents to their children) <p>(Or any other)</p>	<ul style="list-style-type: none"> <i>Koma</i> (men) <i>Abentazana</i> (girls) <i>Ilima/letsema</i> (work) <p>(Or any other)</p>

(Any three = 3 x 4 = 12)

[12]

QUESTION 28**Background:**

- The elders give advice to the couple about the marriage
- It is usually emotional but can also be humorous
- The song is sung to comfort the bride when she is about to be left with the in-laws
- Sung when wedding proceedings have been completed

(Any three)

Call and chorused refrain:

- The call is two bars long (bars 1–2)
- The refrain does not respond to or complete the thought of the call as is the case in the usual call and response. Instead it is used as a refrain
- In bars 3–6 the chorused refrain is made up of a number of ongoing catch phrases (*miyela, miyela, Tshiketa kurila, ulotlangela xiluvha xa wena*)
- This continues throughout the song though the text changes
- Phonaesthetics are commonly used in the call and chorused refrain (*a-he*)

(Any three)

[6]

TOTAL SECTION G: 30
GRAND TOTAL: 120