



Province of the
EASTERN CAPE
EDUCATION

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REPUBLIC OF SOUTH AFRICA

CHIEF DIRECTORATE – CURRICULUM MANAGEMENT

**GRADE 12 LEARNER SUPPORT
PROGRAMME**

**REVISION AND REMEDIAL TEACHING
INSTRUMENT:
QUESTIONS AND ANSWERS**

**SUBJECT: MUSIC – FIRST PAPER
(COMPREHENSION TEST)**

June 2009

This document consists of 27 pages.

Strictly not for test/examination purposes

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SECTION A and SECTION B.
2. Answer ALL the questions on this paper in the spaces provided.
3. It is recommended that Section A be answered in pencil only.
4. 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

QUESTION 1

Study the Trio from the last part of J.S. Bach's *Brandenburg Concerto no. 1*, and answer the questions that follow.

Musical score for Oboe and Bassoon, measures 1-8. The key signature is one flat (B-flat) and the time signature is 3/4. The Oboe part features trills (tr) and slurs. The Bassoon part features a triplet (1.1.3) in measure 8. Fingerings 1.1.1 and 1.1.2 are indicated above the Oboe staff.

Musical score for Oboe and Bassoon, measures 9-16. The key signature is one flat (B-flat) and the time signature is 3/4. The Oboe part features trills (tr) and slurs. The Bassoon part features a long note in measure 10.

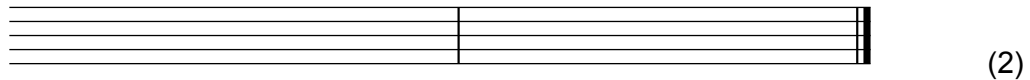
Musical score for Oboe and Bassoon, measures 17-22. The key signature is one flat (B-flat) and the time signature is 3/4. The Oboe part features slurs and trills. The Bassoon part features a long note in measure 17.

Musical score for Oboe and Bassoon, measures 23-28. The key signature is one flat (B-flat) and the time signature is 3/4. The Oboe part features trills (tr) and slurs. The Bassoon part features a long note in measure 23.

- 1.1 Identify the intervals marked 1.1.1 to 1.1.3. (1)
- 1.1.1 _____ (1)
- 1.1.2 _____ (1)
- 1.1.3 _____ (1)

- 1.2 Rewrite bars 4 and 5 of the bassoon part at the same pitch in the tenor clef.

Rubric - ½ for each error (e.g. clef, key signature, notes, stems)



- 1.3 Write the solfa notation equivalent of bar 20 of the oboe 1 and oboe 2 parts.

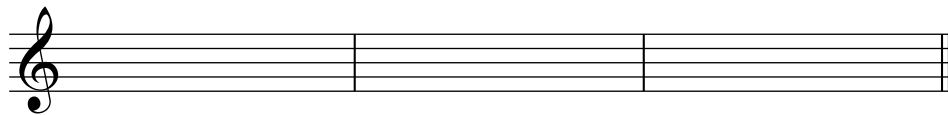
Rubric - ½ for each error (pitch or rhythm)

Oboe 1 _____ (1)

Oboe 2 _____ (1)

- 1.4 Your ensemble group has to perform this piece at a prestigious fundraising event, but a day before the event your 1st oboe player breaks her hand. Luckily you find a clarinetist who is willing to stand in for her, on condition that the music is transposed into the correct key for a B-flat clarinet. Transpose bars 5 – 7 of the 1st oboe part so that it will sound at concert pitch when played by the clarinetist.

Rubric	Description	Learner's marks	Maximum marks
	Correct key signature		1 mark
	Errors (notes, rhythm, stems)		- ½ (maximum of 4 errors)



(3)
[10]

QUESTION 2

2.1 Study the excerpt from Haydn's *Piano Sonata in D, Hob XVI:37*, and identify the compositional techniques marked at A and B.

Answer:

A _____ (1)

B1 and B2 _____ (1)

2.2.1 Study the excerpt from J. S. Bach's *Chorale, BWV 40/8* and identify the compositional technique used at C.

Answer:

C _____ (1)

- 2.2.2 Study the excerpt from J. S. Bach's *Chorale, BWV 184/5* and identify the compositional technique used at D.

Answer:

D _____

(1)
[4]

QUESTION 3

Study the excerpt from J. S. Bach's *Chorale, BWV 269*, and follow the instructions.

- Figure the chords marked A and B.
- Identify the cadences marked C and D.

Answer:

A _____

(1)

B _____

(1)

C _____

(1)

D _____

(1)

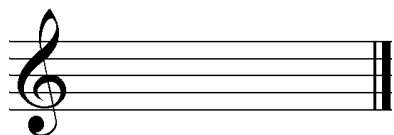
[4]

QUESTION 4

4.1 Write the following triads without key signatures.

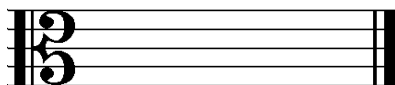
4.1.1 D Major: IV 6/4

Rubric	Description	Learner's marks	Maximum marks
	Correct note		1 mark
	Errors (accidentals omitted)		- 1/2 (maximum of errors)



(3)

4.1.2 C minor: III+



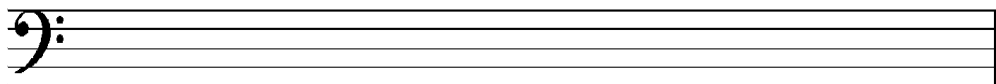
(3)

4.2 Write the following scale.

Whole tone scale starting on A, descending, in simple triple time. Add the necessary accidentals.

Rubric	Description	Learner's marks	Maximum marks
	Correct note		1 mark
	Errors (accidentals omitted)		- 1/2 (maximum of errors)

Answer:



(4)

4.3 Identify the following scales.



4.3.1 _____ (1)



4.3.2 _____ (1)



4.3.3 _____ (1)



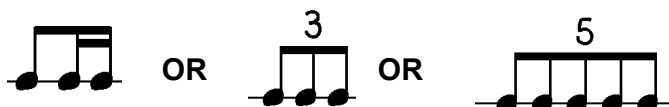
4.3.4 _____ (1)
[14]

QUESTION 5

Answer either QUESTION 5.1 or QUESTION 5.2.

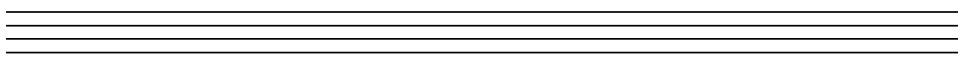
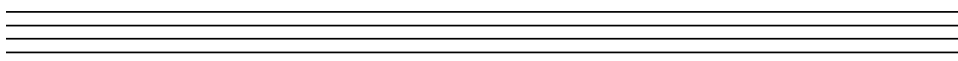
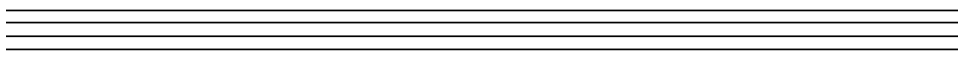
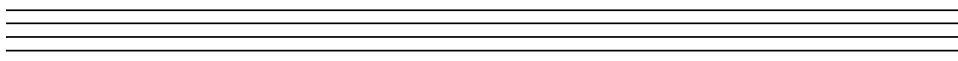
5.1 Write a 12-bar melody including the following:

- Ternary form
- D minor key signature
- Make use of any TWO of the following rhythmic motifs
- Use a simple quadruple time signature



Indicate your choice of instrument and add appropriate dynamics, phrasing and articulation. Follow the rubric below as a guide.

Instrument: _____



(12)

Description	Learner's mark	Mark Allocation
Choice of instrument		1/2
Correct use of time signature		1/2
Correct use of rhythmic motifs		1
Correct use of key signature		1/2
Performance interpretations		1/2
Form (1/2 mark each per A B A')		1 1/2
Cadences (1/2 mark per correct cadence)		1 1/2
Grammar and Melody		6
TOTAL MARK		12

PERCENT AGE %	RAW MARK	DESCRIPTION FOR GRAMMAR AND MELODY MARK ALLOCATION
100	6	Excellent use of given motifs with imaginative use of compositional devices such as sequences, inversions, etc. Shows understanding of form with repetition of opening motif. Melody shows good melodic curve with a clearly defined climax. Suited to the chosen instrument.
83	5	Very good use of given motifs and other compositional devices such as sequences, inversions, etc. Shows understanding of form with repetition of opening motif. Melody has a good melodic curve with an obvious climax. Fairly well-suited to the chosen instrument.
67	4	Fairly good use of given motifs, but not much use of other compositional devices such as sequences, inversions, etc. Shows an understanding of form with a repetition of the opening motif. Melody has a fairly good melodic curve and shows a climax. Suitable for the chosen instrument.
50	3	Makes use of given motifs. Shows some understanding of form with repetition of the opening motif. Melody has some sort of curve, but the climax point is a little uncertain. Not really suitable for the chosen instrument.
33	2	Makes use of given motifs. The melody has some sort of curve, but the climax point is ineffective. There is little sense of form and the melody is not well-suited to the chosen instrument.
17	1	Motifs used, but no logical sense of development of melody taking place. Melody has no climax and tends to ramble along. There is little (if any) sense of form.

OR

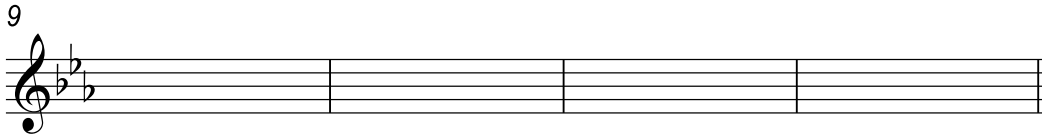
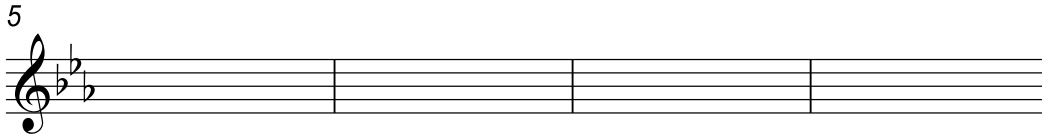
5.2 Complete the given opening motive to form a 12-bar melody, consisting of three 4-bar phrases.

Your melody must include the following:

- Suitable rhythmic and/or melodic composition techniques (e.g. imitation, repetition and sequences).
- Indicate your choice of instrument in the space provided.
- Add phrasing, performance interpretations and a suitable tempo indication.
- Cadences

Follow the rubric accompanying as a guide.

Instrument: _____



(12)

Description	Learner's mark	Mark Allocation
Choice of instrument		1/2
Rhythmic and/or melodic compositional techniques		2
Performance interpretations		1/2
Form		1 1/2
Cadences (1/2 mark per correct cadence)		1 1/2
Grammar and Melody (See rubric on p10)		6
TOTAL MARK		12

[12]

QUESTION 6

Answer either QUESTION 6.1 or QUESTION 6.2.

6.1 Harmonise the following melody for four parts.

Use the following:

- Second inversion (6/4) progressions (minimum of ONE)
- A vii°6 chord at a suitable place
- Passing or auxiliary notes (NOT in the soprano voice)
- Cadential 6/4 progression where the chords have been inserted.

Indicate the chord figuration below the staff.

I^6 V

OR

(16)

Rubric	Description	Learner's mark	Mark allocation
	Correct use of second inversion progressions.		2
	Correct use of vii°6 chord.		1
	Correct use of passing or auxiliary notes.		1
	Correct usage of notes at cadential 6/4 progression.		1
	Correct use of cadence at first phrase ending.		1
	Inclusion of chord figuration.		1
	Grammar: i.e. correct writing of notes, correct spacing between voices, and correct writing of stems. Calculate on percentages: -0 for very little or no mistakes -1 for third of mistakes -2 for two thirds of mistakes -3 many mistakes		3
	General impression: i.e. use and application of chords, inversions, progression, leading voice		6
	TOTAL MARK		16

- 6.2. Study the following bass line and harmonise the following 8 bars as indicated in the first bar:
- Notate ONE or TWO chords per bar on the top staff following the example in bar 1.
 - Indicate the chord symbols above the staff.
 - Use any harmonic device known to you. The use of advanced harmonies will count in your favour.
 - Add TWO passing notes (mark with an 'A' and 'B') in the bass line.

SECTION B

QUESTION 7

You have studied the fourth movement of Brahms’s 4th Symphony. Answer the following questions.

7.1 Provide a definition for the term ‘Symphony’.

(3)

7.2 In which key is the fourth movement?

(1)

7.3 The fourth movement is marked *Allegro energico e passionato*. Give the meaning of these musical terms.

(3)

7.4 The theme and variation form of the fourth movement is similar to a form used in the Baroque period. Give the name of this form.

(1)

7.5 How many variations does the fourth movement consist of?

(1)

7.6 Describe where the theme is heard in the following variations, regarding register.

7.6.1 Variation 1 – 3

(1)

7.6.2 Variation 4 – 11

(1)

7.6.3 Variation 12 – end

(1)

[12]

9.2 Answer the following multiple-choice questions, about African Jazz, by circling the correct answer.

9.2.1 Complete the following sentence.

Jazz in Africa has a similar origin to that of ...

- A Great Britain.
- B Cuba.
- C America.
- D Brazil. (1)

9.2.2 The first jazz recording (*'The Original New Orleans Dixieland Band'*) was also released in South Africa. When was it released?

- A 1915
- B 1917
- C 1921
- D 1971 (1)

9.2.3 Indicate which ONE of the following is one of the first jazz musicians in South Africa.

- A William Mbali's Big Four
- B Count Basie Orchestra
- C Alexandria Jazz Band
- D Duke Ellington (1)

9.2.4 Choose the one that best describes Marabi music.

- A Melody is composed.
- B Mixture of Ragtime and Bebop.
- C Mixture of Dixieland and Ragtime.
- D The chords are played with a guitar. (1)

- 9.2.5 Choose the one that best describes Mbaqanga music.
- A Mixture of Xhosa music with an African-American style.
 - B Very strong bass that pushes the music forward.
 - C Includes elements of Kwela.
 - D Includes the Marabi singing tradition. (1)
- 9.2.6 Choose the one that best describes an African stomp dance.
- A Zulu dance style with repetitive Mbaqanga and Swing elements.
 - B Zulu dance style with repetitive Marabi and Swing elements.
 - C Zulu dance style with repetitive Marabi and Bebop elements.
 - D Zulu dance style with repetitive Marabi and Blues elements. (1)
- 9.2.7 Indicate one of the best-known jazz musicians of South Africa.
- A Mandoza
 - B Mike Oldfield
 - C Nataniël
 - D Abdullah Ibrahim (1)

[13]

QUESTION 11

You have studied ONE of the following popular music styles. Mention the style in the relevant space provided and then answer the questions that follow.

- Heavy Metal
- R & B Pop
- Glam Rock
- Brit Pop
- Girl/Boy Bands

Answer: _____
(Selected popular music style)

11.1 Name ONE artist/group relevant to your selected choice above. _____ (1)

11.2 Name TWO characteristics of this style.

_____ (2)

11.3 Name ONE relevant hit/album. _____ (1)
[4]

QUESTION 13

Select ONE of the choral works listed below.

13.1 *Plea from Africa*

13.2 *Gabi, Gabi*

13.3 *Monna e motenya*

Match the corresponding statement to your choice by writing only the relevant letter in the blocks provided.

- A Call and response
- B Parallel movement of voices
- C Composed by J. K. Bokwe
- D Praise Poem
- E Folk song
- F Text consists of four lines
- G Key is F major
- H Composed by B. Gcisa
- I Words by a Glasgow Lady
- J Arranged by William C. Powell
- K Verse and chorus
- L Key is G major
- M With instrumental accompaniment
- N Repetition

Answer: _____

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(5)
[5]

QUESTION 15

You have studied ONE of the following South African composers.

- A Mzilikazi Khumalo
- B S J Khosa
- C Niel van der Watt

Indicate if the following statements are TRUE or FALSE relating to your chosen composer.

Answer: _____
(Selected composer)

15.1 Composed Kwadedangendlale.

Answer: _____ (1)

15.2 Composes for choirs.

Answer: _____ (1)

15.3 Composed *Missa de Meridiana Terra*.

Answer: _____ (1)

15.4 Use knowledge of African music in his compositions.

Answer: _____ (1)

15.5 Composed *Famban' Kahle*.

Answer: _____ (1)
[5]

