

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

MUSIC (First Paper) HG

QUESTION 1

Set ONE of the following poems to music. Choose a suitable voice, key and metre.
Neatly write the text below the melody.

USHAKA KA SENZANGAKHONA

Wena Shaka obufane
Nezazi zanamhlanjena,
Ulwa noqhekeko lwezwe,
Ovimb' endlelen' akhezwe
Phezu kweklwa namawisa.
Waw' uZwide eziwisa
Ngokuziqhalisa phezu
Kwakho. Wawa izinwezu.

B W Vilakazi

NAG-GALMS

Daar's 'n liedjie in die luggie
Met 'n laggie en 'n suggie
Wat ek net nie uit my hoof en hart kan kry nie
Dis 'n liedjie sonder woorde,
Sonder kwinte of akkoorde,
Maar, sê my, sal jy ook nie wakker bly nie?
Daar begin die eerste versie
met 'n knarsie en 'n knersie
En 'n boemel-doemel-dommel-doem-die-ry.

P W Grobbelaar

OR

OR

A SQUARE DANCE

In Flanders fields in Northern France
They're all doing a brand new dance
It makes you happy and out of breath
And it's called the Dance of Death

In Flanders fields where mortars blaze
They're all doing the latest craze
Khaki dancers out of breath
Doing the glorious Dance of Death

R McGough

Voice Baritone

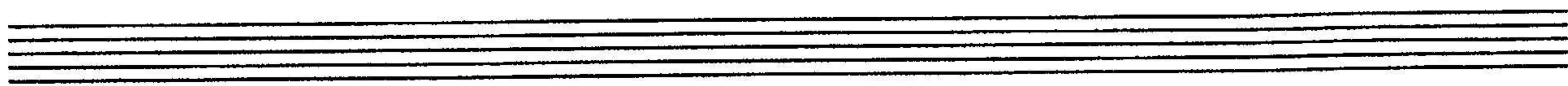
Mesto

mp In Flanders fields in northern France They're doing a brand *p* dance *mf* It

p makes you happy and out of breath And it's called the dance of death *mp* In

mf Flanders fields where mortars blaze *f* They're all doing the latest craze

mp Khaki dancers out of breath *p* doing the glorious dance of death

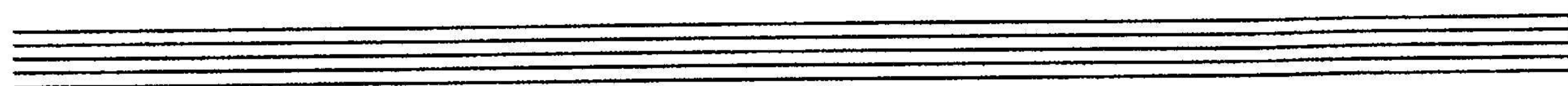


Declamation: 5
 Melodic structure: 5
 General: 10

(Modulation, cadence



dynamics, etc.)



OR

QUESTION 2

[20]

- 2.1 Add TWO sequences to the following two-bar melodic fragment. Ensure that you create a coherent musical phrase of 8 bars by ending on a suitable cadence.

- 2.2 Extend the given opening to a symmetrical melody consisting of 12 bars in ternary form. Modulate to a related key and end in the original key. Indicate for which voice type or instrument the melody is intended. Provide indications of tempo, dynamics and articulations. (15)

Voice / Instrument: Violin

Allegretto

QUESTION 3

[25]

3.1 Study the extract of two-part counterpoint and answer the questions that follow:

3.1.1 Provide harmonic analysis at (a) and (b). Indicate the key, chord and inversion in each case. (2)

3.1.2 Circle an imitation of motif (c) in the bass part. (2)

3.1.3 Write a sequence of motif (d) in the bass part. (2)

3.1.4 Name the non-harmonic or harmonic tones at (e) to (h)

(e) Lower auxiliary note

(f) Chord note

(g) Anticipation

(h) Suspension

(4)

The musical score is in G major (one sharp) and 2/4 time. It consists of two systems of two staves each. The first system shows a treble staff with a melodic line and a bass staff with a supporting line. Motif (c) is a four-note sequence in the treble staff. Motif (d) is a four-note sequence in the bass staff. Chord analysis (a) is G:Vb and (b) is e:VI. Labels (e) through (h) point to specific notes in the bass staff.

3.2 Complete the following passage in two-part counterpoint by adding the missing part. Continue in the style suggested by the given material (15)



QUESTION 4

[20]

Harmonize the given soprano melody for four-part mixed choir (SATB). Use harmonic devices with which you are familiar.

The first system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time and the key signature has two flats (B-flat and E-flat). The soprano melody in the top staff begins with a half note G4, followed by quarter notes A4, B4, and C5. The bass line in the bottom staff starts with a half note G2, followed by quarter notes F2, E2, and D2. The system concludes with a fermata over a whole note chord in the soprano part.

The second system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time and the key signature has two flats. The soprano melody in the top staff begins with a half note D5, followed by quarter notes C5, B4, and A4. The bass line in the bottom staff starts with a half note C2, followed by quarter notes B1, A1, and G1. The system concludes with a fermata over a whole note chord in the soprano part.

The third system of musical notation consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time and the key signature has two flats. The soprano melody in the top staff begins with a half note G4, followed by quarter notes F4, E4, and D4. The bass line in the bottom staff starts with a half note G2, followed by quarter notes F2, E2, and D2. The system concludes with a fermata over a whole note chord in the soprano part.

QUESTION 5

[10]

Rewrite the given harmonic passage and insert the following harmonic features at suitable places. Label the answers clearly, e.g. (a), (b) etc.

- | | | |
|-----|---|-----|
| (a) | A passing second inversion chord | (2) |
| (b) | An unaccented passing note | (1) |
| (c) | A lower auxiliary note | (1) |
| (d) | A suspension | (1) |
| (e) | A dominant seventh chord in first inversion | (2) |
| (f) | A secondary dominant quartad | (2) |
| (g) | A Tierce de Picardie | (1) |

Fragment

The 'Fragment' is a four-measure passage in 3/4 time, written in a key with three flats (B-flat major or D-flat minor). The melody in the treble clef consists of quarter notes: G4, A4, B4, C5, B4, A4, G4. The bass line consists of quarter notes: F3, G3, A3, B3, A3, G3, F3. The final measure contains a whole chord of G4, B4, D5, G4.

Answer

The 'Answer' section shows the same four-measure passage with the following modifications and labels:

- (a)**: A passing second inversion chord (F3, A3, C4) is inserted in the first measure.
- (b)**: An unaccented passing note (A4) is inserted in the second measure.
- (c)**: A lower auxiliary note (F3) is inserted in the second measure.
- (d)**: A suspension (B4) is inserted in the third measure.
- (e)**: A dominant seventh chord in first inversion (F3, A3, C4, E4) is inserted in the third measure.
- (f)**: A secondary dominant quartad (F#3, A3, C4, E4) is inserted in the fourth measure.
- (g)**: A Tierce de Picardie (G4, B4, D5, G4) is inserted in the fourth measure.

QUESTION 6

[25]

Study the given excerpt from a chorale and carry out the following instructions:

- 6.1 Figure the harmonics (a) to (f). Indicate the key, chord and inversion for each. (12)
- 6.2 Name the cadences (g) to (i). Indicate the key and chord progression for each. (9)
- 6.3 Name the non-harmonic and / or harmonic notes (j) to (m). (4)

- Non-harmonic notes / (j) Passing note
- Harmonic notes (k) Lower Auxiliary note
- (l) Suspension
- (m) Anticipation

TOTAL: 100