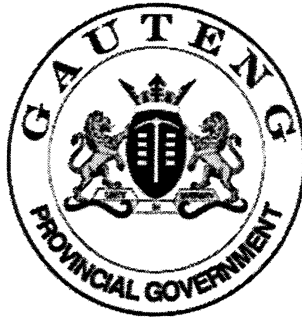


CANDIDATE'S NUMBER / KANDIDAAT SE NOMMER

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**SENIOR CERTIFICATE EXAMINATION**  
**SENIORSERTIFIKAAT-EKSAMEN**



**OCTOBER / NOVEMBER**  
**OKTOBER / NOVEMBER**

**2004**

**MUSIC**

**MUSIEK**

(First Paper:  
Harmony and Composition)  
(Eerste Vraestel:  
Harmonie en Komposisie)



**606-1/1**

**10 pages / bladsye**

| QUESTION<br>VRAAG     | MARKS<br>PUNTE | INITIAL<br>PARAFEER |
|-----------------------|----------------|---------------------|
| 1                     |                |                     |
| 2                     |                |                     |
| 3                     |                |                     |
| 4                     |                |                     |
| 5                     |                |                     |
| 6                     |                |                     |
| <b>TOTAL / TOTAAL</b> |                |                     |

MUSIC HG: Paper 1

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606 1 1

HG



GAUTENGSE DEPARTEMENT VAN ONDERWYS  
SENIORSERTIFIKAAT-EKSAMEN

MUSIEK HG  
(Eerste Vraestel: Musiekteorie  
[Harmonie en Komposisie])

TYD: 3 uur

PUNTE: 100

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**BENODIGHEDE:**

- Elke kandidaat moet van DRIE velle musiekmanuskrippapier voorsien word.
- **Elke kandidaat moet vir die volle duur van die vraestel toegang tot 'n klavier hê.** Geen kandidaat mag egter 'n ander kandidaat steur nie, en ook nie op enige gegewe tydstep 'n klavier deel nie.

**INSTRUKSIES:**

- Hierdie vraestel dien ook as ANTWOORDBOEK.
  - Vul jou eksamennommer duidelik op hierdie antwoordboek in.
  - Maak seker dat jou notasie duidelik en ondubbelsinnig is.
  - Beantwoord Vraag 1 OF Vraag 2 EN AL die ander vrae.
- 
-

|                           |           |   |
|---------------------------|-----------|---|
| MUSIC HG<br>(First Paper) | 606-1/ 1V | 2 |
|---------------------------|-----------|---|

GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION

MUSIC HG  
(First Paper: Theory of Music [Harmony  
and Composition])

TIME: 3 hours

MARKS: 100

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**REQUIREMENTS:**

- Each candidate must be supplied with THREE sheets of music manuscript paper.
- **Each candidate must have access to a piano for the full duration of the examination.** No candidate may, however, disturb another candidate nor share the use of a piano at any particular time.

**INSTRUCTIONS:**

- This question paper also serves as ANSWER BOOK.
  - Enter your examination number in the space provided on this answer book.
  - Ensure that your notation is neat and unambiguous.
  - Answer Question 1 OR Question 2 AND ALL other questions.
- 
-

Beantwoord Vraag 1 of Vraag 2.

**VRAAG 1**

[20]

Toonset EEN van die onderstaande gedigte. Kies 'n geskikte stemtipe, toonsoort en metrum. Skryf die woorde netjies onder die melodie neer.

**USHAKA KA SENZANGAKHONA**

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

**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**

OF

OF

**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**

Answer Question 1 or Question 2.

**QUESTION 1**

**[20]**

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 izingcezu.

**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

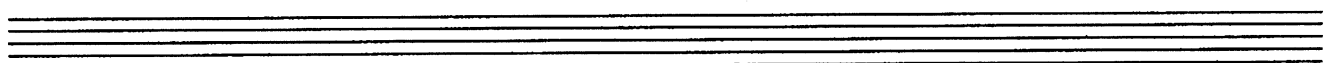
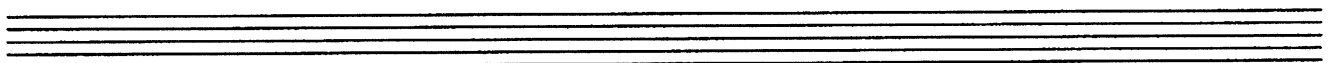
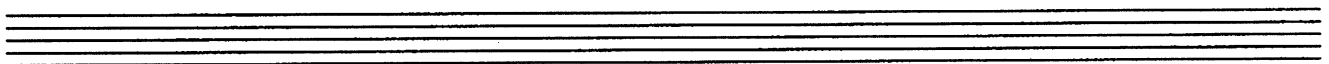
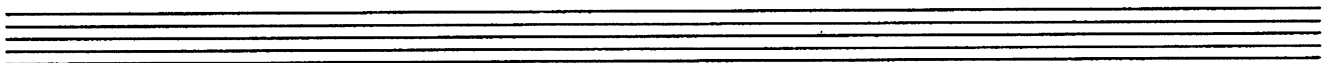
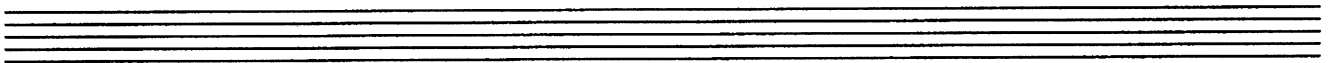
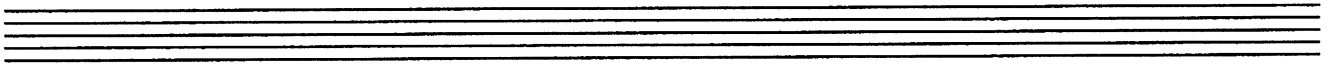
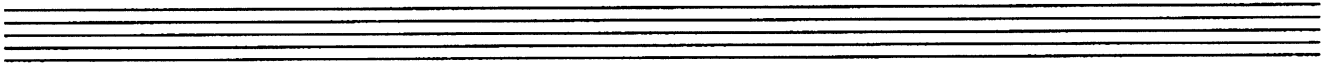
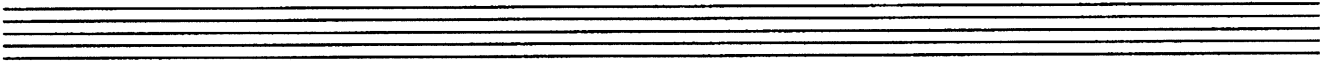
**A SQUARE DANCE**

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

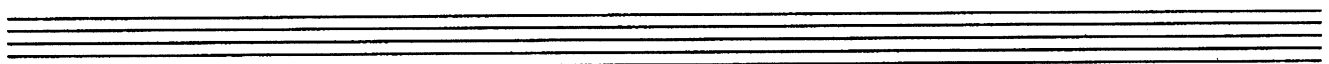
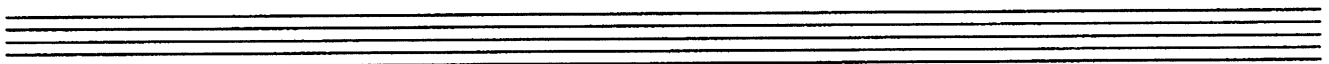
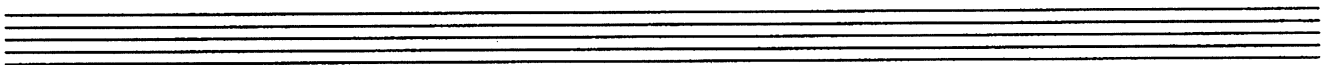
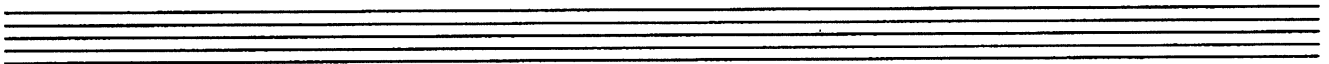
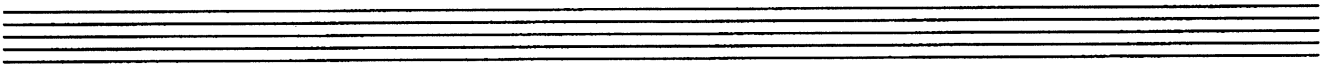
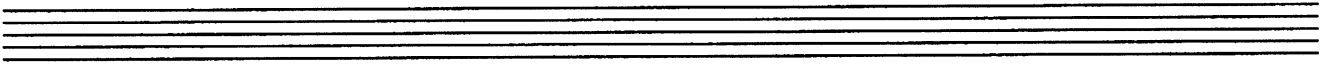
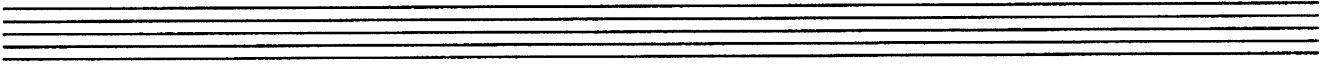
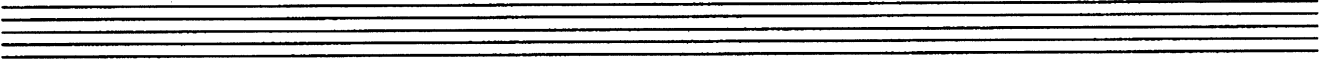
In Flanders fields where mortars blaze  
They're all doing the latest craze  
Khaki dancers out of breath  
Doing the glorious Dance of Death

**R McGough**

Stem: \_\_\_\_\_



Voice: \_\_\_\_\_

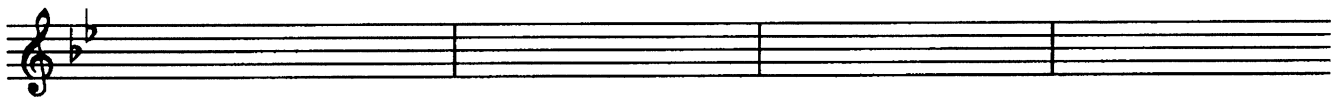


OR

VRAAG 2

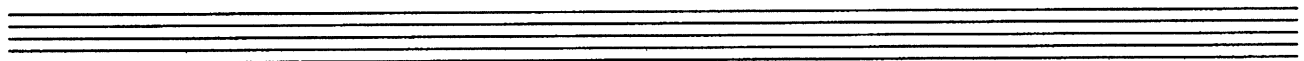
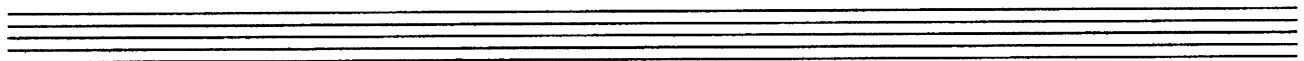
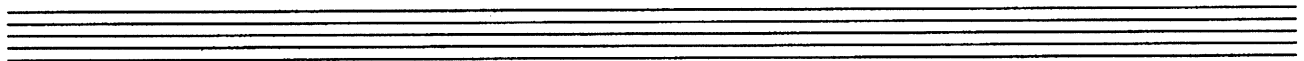
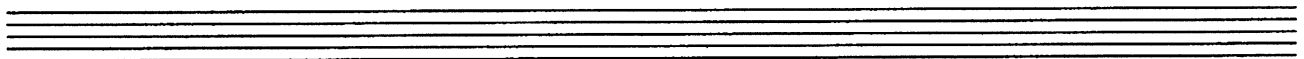
[20]

- 2.1 Skryf TWEE sekwense wat volg op die volgende twee-maat melodiese fragment. Skep 'n sinvolle musikale frase bestaande uit 8 mate deur op 'n geskikte kadens te eindig. (5)



- 2.2 Brei die gegewe aanvangsmate uit tot 'n simmetriese melodie van 12 mate in drieledige vorm. Moduleer na 'n verwante toonsoort en eindig in die oorspronklike toonsoort. Dui aan vir watter stemtipe of instrument die melodie bedoel is. Voorsien tempø-, dinamiek- en artikulasieaanduidings. (15)

Stem / Instrument: \_\_\_\_\_

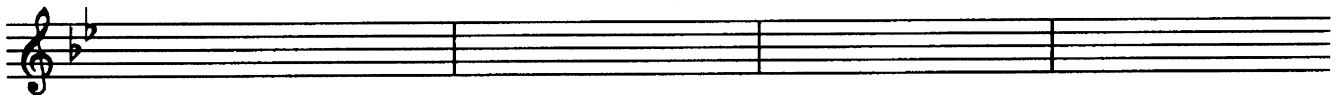




QUESTION 2

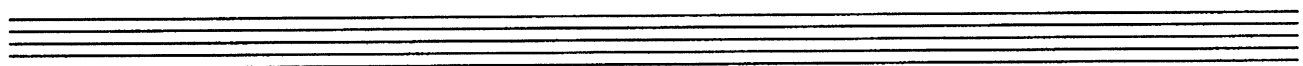
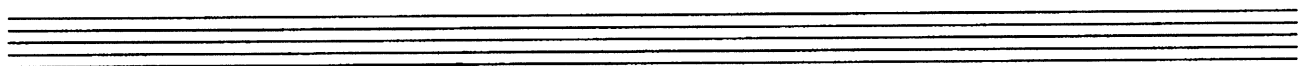
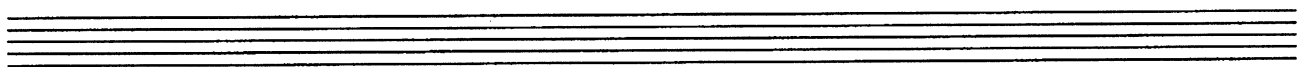
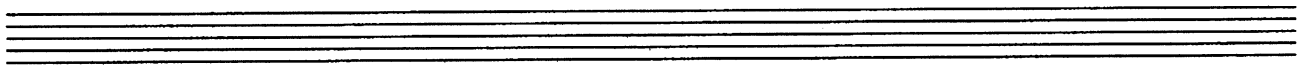
[20]

- 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. (5)



- 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 articulation. (15)

Voice / Instrument: \_\_\_\_\_



Beantwoord AL die volgende vrae.

VRAAG 3

[25]

3.1 Bestudeer die uittreksel in tweestemmige kontrapuntale styl en beantwoord die vrae wat volg.

3.1.1 Verskaf harmoniese analise by (a) en (b). Dui die toonsoort, akkoord en omkering in elke geval aan. (2)

3.1.2 Omkring die nabootsing van motief (c) in die basparty. (2)

3.1.3 Skryf 'n sekvens van motief (d) in die basparty. (2)

3.1.4 Benoem die nonakkoord of akkoordnote by (e) tot (h).

(e) \_\_\_\_\_ (f) \_\_\_\_\_

(g) \_\_\_\_\_ (h) \_\_\_\_\_ (4)

Answer ALL the following questions.

**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 the 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 notes at **(e)** to **(h)**

(e) \_\_\_\_\_ (f) \_\_\_\_\_  
 (g) \_\_\_\_\_ (h) \_\_\_\_\_ (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 the first two measures. In the first measure, the treble part has a motif labeled (c) and the bass part has a motif labeled (d). The second system shows the next two measures. In the first measure of the second system, the treble part has a note labeled (f) and the bass part has a note labeled (g). In the second measure of the second system, the treble part has a note labeled (h) and the bass part has a note labeled (b). There are also labels (a) and (e) pointing to notes in the bass part of the first measure of the second system.

3.2 Voltooi die volgende passasie in tweestemmige kontrapuntale styl deur die ontbrekende stemparty by te voeg. Gebruik die styleienskappe van die gegewe materiaal.

(15)

The image displays a musical exercise in two systems. Each system consists of a treble clef staff and a bass clef staff. The key signature is G major (one sharp) and the time signature is 6/8. The first system shows a melodic line in the treble staff and a bass line in the bass staff. The second system shows the continuation of the melodic line in the treble staff and the completion of the bass line. The exercise is to complete the missing bass line in the second system using the style of the first system.

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

The image shows two systems of musical notation for a two-part contrapuntal exercise. Both systems are in G major (one sharp) and 6/8 time. The first system consists of two staves: a treble staff and a bass staff. The treble staff begins with a treble clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a whole note chord of G4, B4, and D5. The bass staff begins with a bass clef, a key signature of one sharp (F#), and a 6/8 time signature. It contains a whole note chord of G2, B2, and D3. The first system continues with a treble staff containing a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass staff contains a half note G2, a quarter note A2, and a quarter note B2, all beamed together. The second system continues with a treble staff containing a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass staff contains a half note G2, a quarter note A2, and a quarter note B2, all beamed together. The second system ends with a treble staff containing a half note G4, a quarter note A4, and a quarter note B4, all beamed together. The bass staff contains a half note G2, a quarter note A2, and a quarter note B2, all beamed together. The second system ends with a double bar line.

VRAAG 4

[20]

Harmoniseer die gegewe sopraanmelodie vir vierstemmige gemengde koor (SATB).  
Gebruik harmoniese middele waarmee jy bekend is.

Musical staff 1: Treble clef, 2/4 time signature, key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The final note G4 has a fermata. The bass staff is empty.

Musical staff 2: Treble clef, 2/4 time signature, key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The final note G4 has a fermata. The bass staff is empty.

Musical staff 3: Treble clef, 2/4 time signature, key signature of two flats. The melody consists of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4. The final note G4 has a fermata. The bass staff is empty.

QUESTION 4

[20]

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

Staff 1: A musical staff system with a soprano line and four empty staves for SATB. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The soprano melody consists of: a quarter note Bb, a quarter note Ab, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a half note Bb with a fermata.

Staff 2: A musical staff system with a soprano line and four empty staves for SATB. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The soprano melody consists of: a quarter note Bb, a quarter note Ab, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a half note Bb with a fermata. The notes from G to C are chromatically altered (G#, Ab, Bb).

Staff 3: A musical staff system with a soprano line and four empty staves for SATB. The key signature has two flats (Bb, Eb) and the time signature is 2/4. The soprano melody consists of: a quarter note Bb, a quarter note Ab, a quarter note G, a quarter note F, a quarter note E, a quarter note D, a quarter note C, and a half note Bb with a fermata.

VRAAG 5

[10]

Herskryf die gegewe harmoniese fragment en voeg die onderstaande harmoniese middele op geskikte plekke in. Dui die antwoorde noukeurig aan bv. (a), (b), ens.

- (a) 'n Deurgangs tweede omkering akkoord (2)
- (b) 'n Onbeklemtoonde deurgangsnoot (1)
- (c) 'n Onder-hulpnoot (wisselnoot) (1)
- (d) 'n Terughouding (1)
- (e) 'n Dominant vierklank (sewende) in eerste omkering (2)
- (f) 'n Sekondêre dominant vierklank (2)
- (g) 'n Tierce de Picardie (1)

Fragment

Antwoord



QUESTION 5

[10]

Rewrite the given harmonic fragment 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

Answer

VRAAG 6

[25]

Bestudeer die gegewe uittreksel uit 'n koraal en voer dan die volgende opdragte uit:

- 6.1 Besyfer die harmonieë (a) tot (f). Dui die toonsoort, akkoord en omkering vir elk aan. (12)
- 6.2 Benoem die kadense (g) tot (i). Dui die toonsoort en akkoordprogressie vir elk aan. (9)
- 6.3 Benoem die omkringde note as nonakkoordnote en/of harmonienote by (j) tot (m). (4)

Kadens: (g) \_\_\_\_\_

Kadens: (h) \_\_\_\_\_ Kadens: (i) \_\_\_\_\_

Nonakkoordnote /  
Harmonienote:

- (j) \_\_\_\_\_
- (k) \_\_\_\_\_
- (l) \_\_\_\_\_
- (m) \_\_\_\_\_

TOTAAL: 100

EINDE

QUESTION 6

[25]

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

- 6.1 Figure the harmonies (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 circled notes as non-harmonic and/or harmonic notes (j) to (m). (4)

Cadence: (g) \_\_\_\_\_

Cadence: (h) \_\_\_\_\_ Cadence: (i) \_\_\_\_\_

Non-harmonic notes /  
Harmonic notes:

- (j) \_\_\_\_\_
- (k) \_\_\_\_\_
- (l) \_\_\_\_\_
- (m) \_\_\_\_\_

TOTAL: 100

END