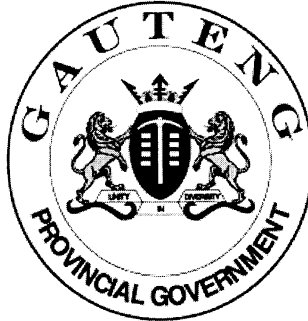


CANDIDATE'S NUMBER / KANDIDAAT SE NOMMER

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



**FEBRUARY / FEBRUARIE**  
**MARCH / MAART**

**2005**

**MUSIC**

**MUSIEK**

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

MUSIC HG: Paper 1



606 1 1

HG



**606-1/1**

**10 pages**  
**10 bladsye**

QUESTION VRAAG	MARKS PUNTE	INITIAL PARAFEER
1		
2		
3		
4		
5		
6		
TOTAAL / TOTAL		

**X05**

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GAUTENGSE DEPARTEMENT VAN ONDERWYS  
SENIORSERTIFIKAAT-EKSAMEN

MUSIEK HG  
(Eerste Vraestel: Musiekteorie  
(Harmonie en Toonsetting))

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 tydstop '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.
- 
-

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.

**WE REAL COOL**

We real cool. We  
left school. We  
  
Lurk late. We  
Strike straight. We  
  
Sing sin. We  
Thin gin. We  
  
Jazz June. We  
Die soon.

**G Brooks**

OF

**die bottel sonder boom**

die bottel sonder boom  
o die bottel sonder boom  
Mina is so soet so soet  
soos botter en soos room  
  
die hand vol kruisemint  
o die hand vol kruisemint  
as jy onder die tjalie kyk  
dan sien jy self die kind

**N P van Wyk Louw**

OF

**PULA**

Pula ya maru  
a go oka  
Mmelegi wa batho  
le dilo tsohle  
tsa na ga  
Mophedishi  
wa mehlare  
le diphoofole  
Pula ya maru

**J Mahlango**

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.

**WE REAL COOL**

We real cool. We  
left school. We  
  
Lurk late. We  
Strike straight. We  
  
Sing sin. We  
Thin gin. We  
  
Jazz June. We  
Die soon.

**G Brooks**

**die bottel sonder boom**

die bottel sonder boom  
o die bottel sonder boom  
Mina is so soet so soet  
soos botter en soos room

die hand vol kruisemint  
o die hand vol kruisemint  
as jy onder die tjalie kyk  
dan sien jy self die kind

**N P van Wyk Louw**

**OR**

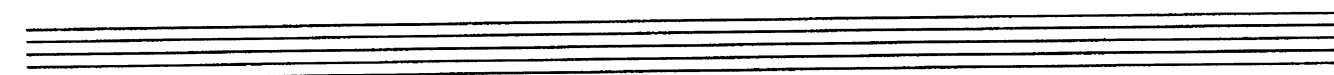
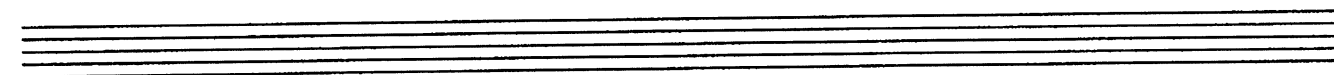
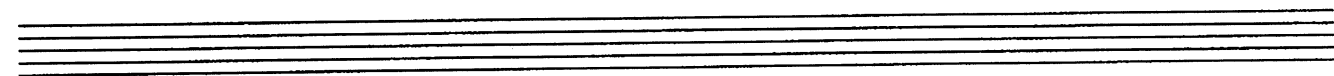
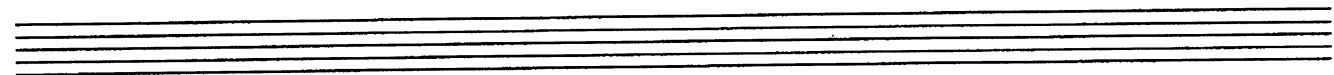
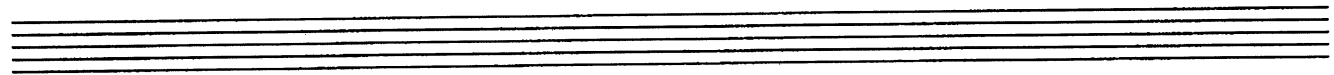
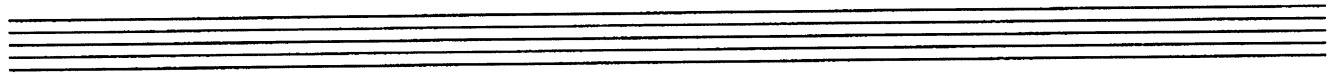
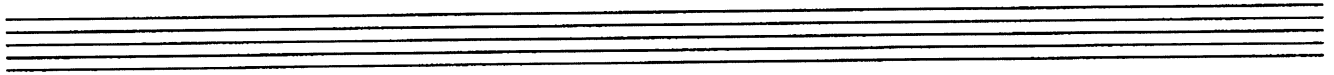
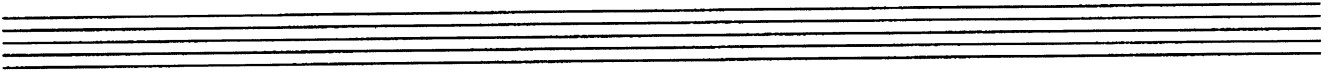
**OR**

**PULA**

Pula ya maru  
a go oka  
Mmelegi wa batho  
le dilo tsohle  
tsa na ga  
Mophedishi  
wa mehlare  
le diphoofole  
Pula ya maru

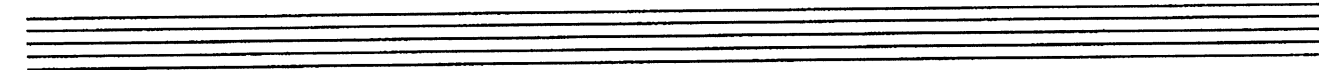
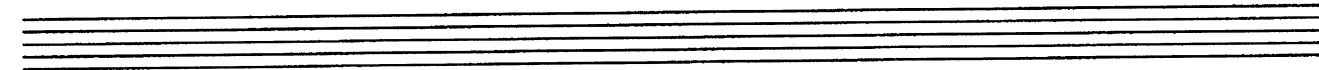
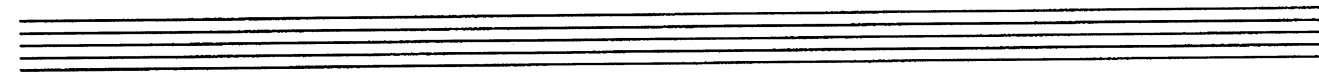
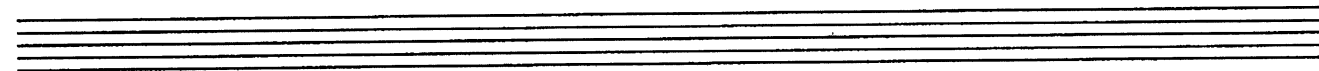
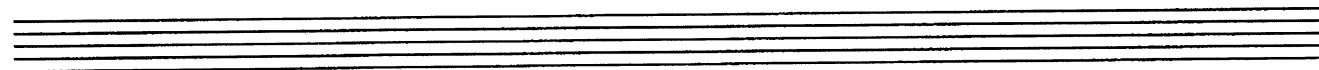
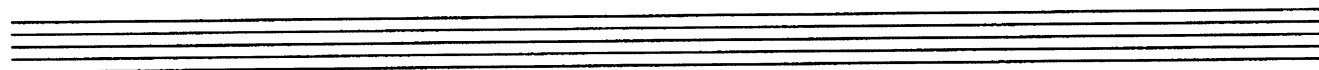
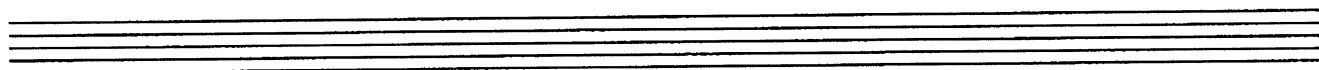
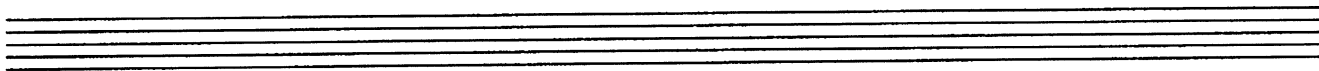
**J Mahlango**

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



OF

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

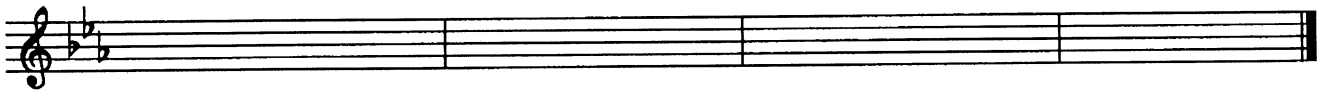


OR

VRAAG 2

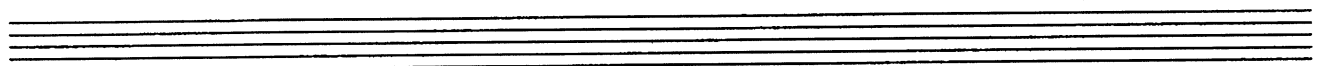
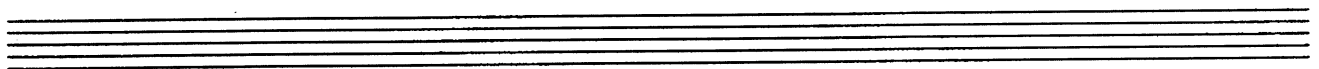
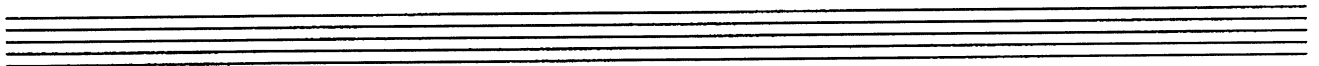
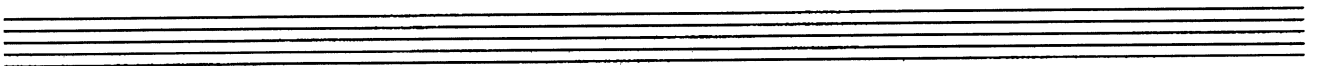
[20]

- 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 driedelige vorm. Moduleer na 'n verwante toonsoort en eindig in die oorspronklike toonsoort. Dui aan vir watter stemtipe of instrument die melodie bedoel is. Voorsien tempo-, dinamiek- en artikulasieaanduidings. (15)

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

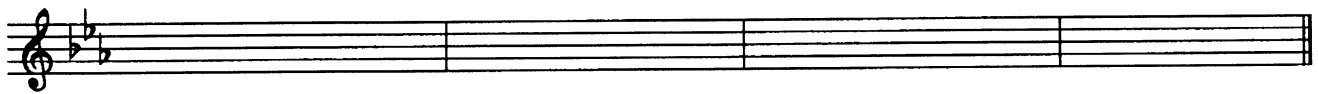
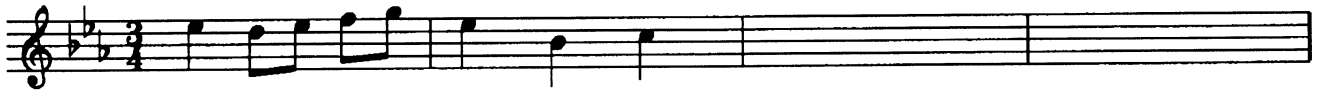




QUESTION 2

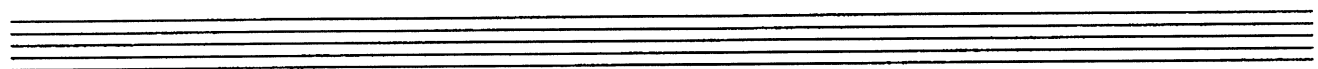
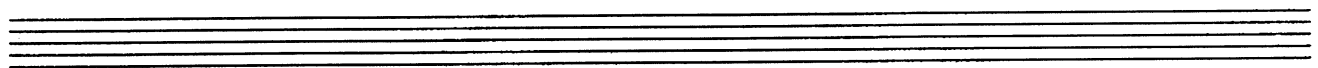
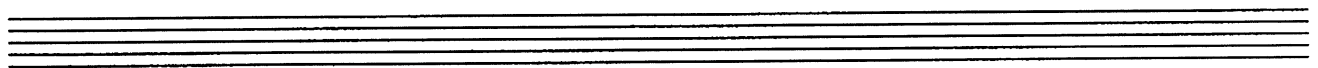
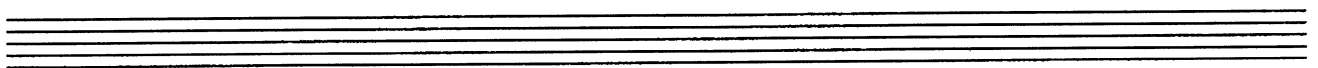
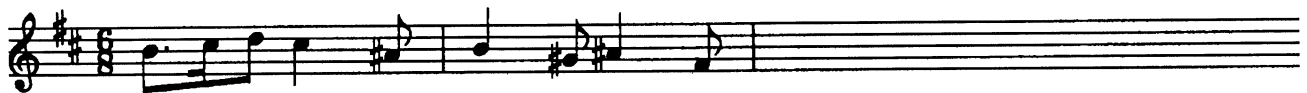
[20]

- 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 articulations. (15)

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



Beantwoord AL die volgende vrae.

VRAAG 3

[25]

3.1 Bestudeer die uittreksel in tweestemmige kontrapunt 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 Skryf die nabootsing van motief (c) in die sopraanparty. (2)

3.1.3 Omkring en benoem 'n patroon as (d) en sy sekvens as (e) in die basparty. (2)

3.1.4 Noem die nonakkoord of akkoordnote by (f) tot (i).

(f) \_\_\_\_\_ (g) \_\_\_\_\_  
(h) \_\_\_\_\_ (i) \_\_\_\_\_ (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 Write the imitation of motif **(c)** in the soprano part. (2)

3.1.3 Circle and label a pattern as **(d)** and its sequence as **(e)** in the bass part. (2)

3.1.4 Name the non-harmonic or harmonic notes at **(f)** to **(i)**.

(f) \_\_\_\_\_ (g) \_\_\_\_\_  
 (h) \_\_\_\_\_ (i) \_\_\_\_\_ (4)

The musical score consists of two systems of two staves each. The top system shows the first two measures of the extract. The soprano part begins with a treble clef and a key signature of one flat (B-flat). The bass part begins with a bass clef and the same key signature. Measure 1 contains a half note G4 in the soprano and a half note B3 in the bass. Measure 2 contains a half note A4 in the soprano and a half note C4 in the bass. Measure 3 contains a half note B4 in the soprano and a half note D4 in the bass. Measure 4 contains a half note C5 in the soprano and a half note E4 in the bass. Annotations (a) and (b) are placed below the bass notes in measures 3 and 4 respectively. The bottom system shows the next two measures. Measure 5 contains a half note D5 in the soprano and a half note F4 in the bass. Measure 6 contains a half note E5 in the soprano and a half note G4 in the bass. Measure 7 contains a half note F5 in the soprano and a half note A4 in the bass. Measure 8 contains a half note G5 in the soprano and a half note B4 in the bass. Annotations (c) and (i) are placed above the soprano notes in measures 5 and 7 respectively. Annotations (d) and (e) are placed below the bass notes in measures 5 and 6 respectively. Annotations (f) and (g) are placed above the soprano notes in measures 3 and 4 respectively.

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 shows a musical exercise in two systems. Each system consists of two staves. The first system has a bass staff with a melodic line and an empty treble staff. The second system has a treble staff with a melodic line and an empty bass staff. The music is in 4/8 time and B-flat major. The melodic lines are composed of eighth and sixteenth notes with various rests and phrasing marks.



VRAAG 4

[20]

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

Staff 1: Treble clef, bass clef, 2/4 time signature, key signature of two flats. The treble staff contains a soprano melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half). The bass staff is empty.

Staff 2: Treble clef, bass clef, 2/4 time signature, key signature of two flats. The treble staff contains a soprano melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half). The bass staff is empty.

Staff 3: Treble clef, bass clef, 2/4 time signature, key signature of two flats. The treble staff contains a soprano melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), D5 (quarter), E5 (quarter), F5 (quarter), G5 (half). 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.

VRAAG 5

[10]

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

- |     |  |     |
|-----|--|-----|
| (a) | 'n Deurgangsnoot                         | (1) |
| (b) | 'n Vooruitneming                         | (1) |
| (c) | 'n Bo-hulpnoot (wisselnoot)              | (1) |
| (d) | 'n Ontsnappingsnoot (Echappee)           | (1) |
| (e) | 'n Dominantakkoord in eerste omkering    | (2) |
| (f) | 'n Sekondêre dominant in tweede omkering | (2) |
| (g) | 'n Onderbroke kadens aan die einde       | (2) |

Passasie

Antwoord



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 note (1)
- (b) An anticipation (1)
- (c) An upper auxiliary note (1)
- (d) An escape tone (Echappee) (1)
- (e) A dominant chord in first inversion (2)
- (f) A secondary dominant in second inversion (2)
- (g) An interrupted cadence at the end (2)

Passage

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 omringde note as nonakkoordnote en/of harmonienote by (j) tot (m). (4)

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

Kadens (i) \_\_\_\_\_

Kadens (h) \_\_\_\_\_

Nonakkoordnote /  
Harmonienote:

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

TOTAAL: 100

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) \_\_\_\_\_ (g)

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

Non-harmonic notes /  
Harmonic notes:

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

TOTAL: 100

END