GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

OCTOBER / NOVEMBER 2005
OKTOBER / NOVEMBER 2005

MUSIC HG
(First Paper: Theory of Music)

TIME: 3 hours

MARKS: 100

REQUIREMENTS:

- Each candidate must be supplied with THREE sheets of music manuscript paper.
- **Pianos must be available to the candidates 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 examination question paper also serves as an ANSWER BOOK.
- Write your examination number clearly on this answer book.
- Ensure that your notation is clear and unambiguous.
- Answer **either** Question 1 **or** Question 2, and ALL the other questions.

Answer QUESTION 1 **or** QUESTION 2. **[20]**

QUESTION 1

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

MUPHE UTHANDO

Bath'akasuke phambi kwado.
Nimgxekelani uma esenjena?
Nimxoshelani phambi kwenu?

Abacwaningi bathi lokhu kufa
Akungeni uma udla naye;
Akungeni uma ukhuluma naye,

Pho manje! Nimxoshelani.

G Gumede

OR

A WATER POEM

When the sky gets dark and grey
With heavy clouds above
And rain starts dropping very fast
I hear the sounds I love.

But sometimes we don't get the rain
To fill the dams to the top
And that is why I do believe
We shouldn't waste a drop.

P Puleng

OR

OORKANT DIE SPRUIT

Oorkant die spruit daar bly ? blom
Hoe sal ek maak om daar te kom?
Ver om te ry, te na om te bly
Hoe sal ek maak om daar te kom?

Haar ma kan praat, haar pa kan slaan
Sy is die nooi wat ek graag wil hê.
Ek wil haar hê, ek sal haar kry
As ek maar net na haar kon vry!

Anonymous

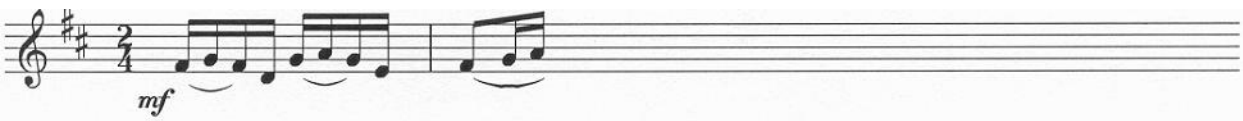
Voice _____

OR

QUESTION 2 [20]

Extend the given opening to a symmetrical melody in ternary form consisting of 12 bars. Modulate to a related key and end in the original key. Indicate for which instrument the melody is intended. Provide indications of tempo, dynamics and articulation.

Instrument _____



QUESTION 3 [25]

3.1 Study the two-part counterpoint and answer the questions below:

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

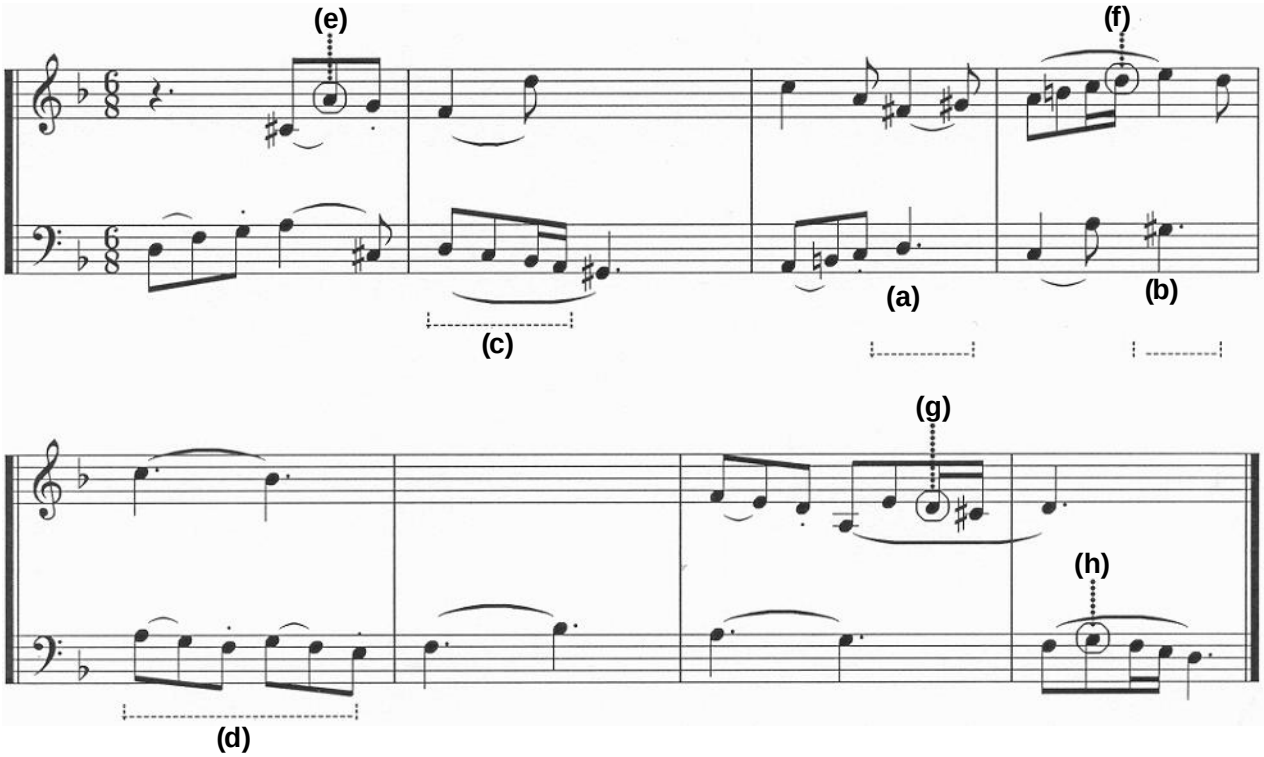
3.1.2 Write an imitation of motif (c) in the soprano part. (2)

3.1.3 Write an imitation of motif (d) in the soprano part. (2)

3.1.4 Name the non-harmonic or harmonic notes at (e) – (h).

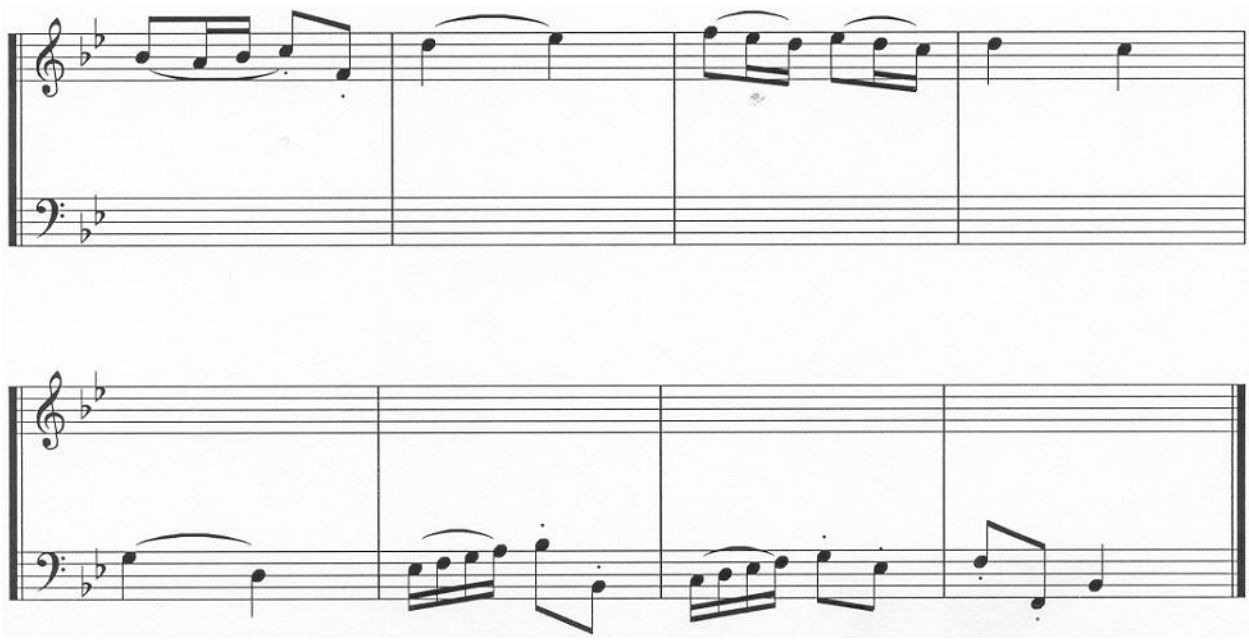
(e) _____ (f)_____

(g) _____ (h)_____ (4)



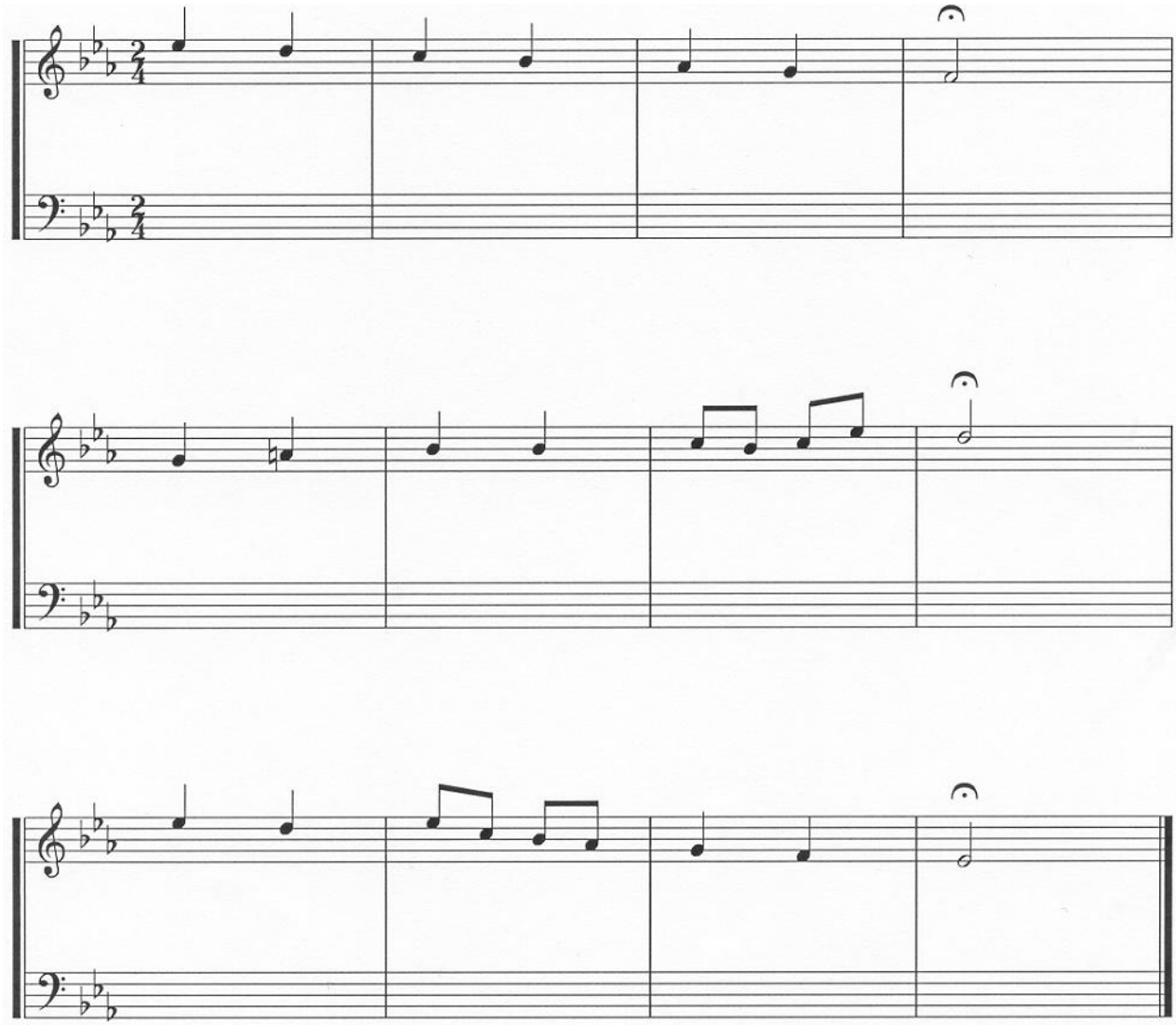
3.2 Complete the following passage in two-part counterpoint by adding the missing part. Continue in the style suggested by the given material.

(15)



QUESTION 4 **[20]**

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

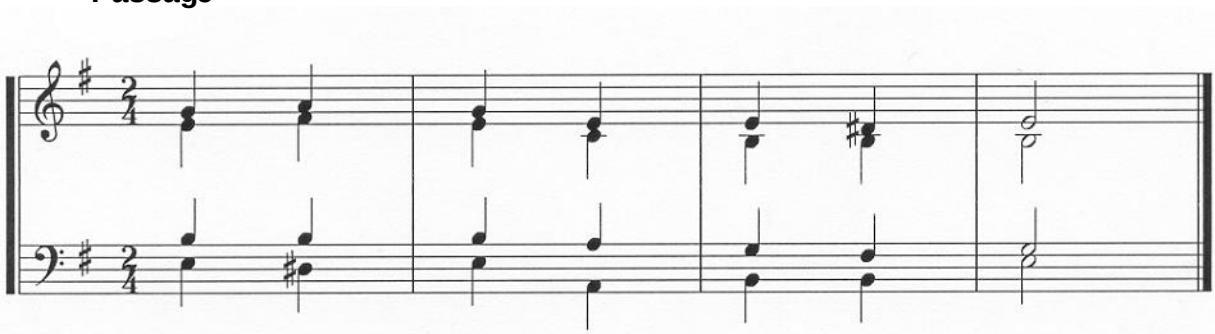


QUESTION 5 [10]

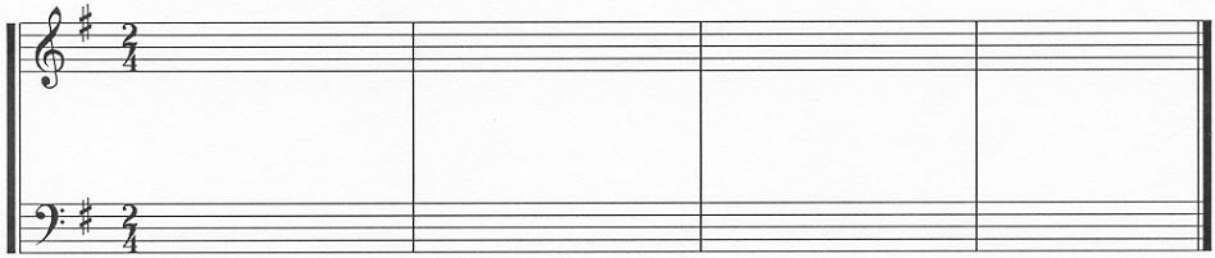
Rewrite the given harmonic passage and insert the following harmonic features at suitable places. Label the answers clearly e.g. (a), (b) etc.

(a) An interrupted cadence at the end (3)
(b) A secondary dominant seventh chord in first inversion (2)
(c) An accented passing note (1)
(d) A passing note (1)
(e) A suspension (1)
(f) An upper auxiliary note (1)
(g) A lower auxiliary note (1)

Passage



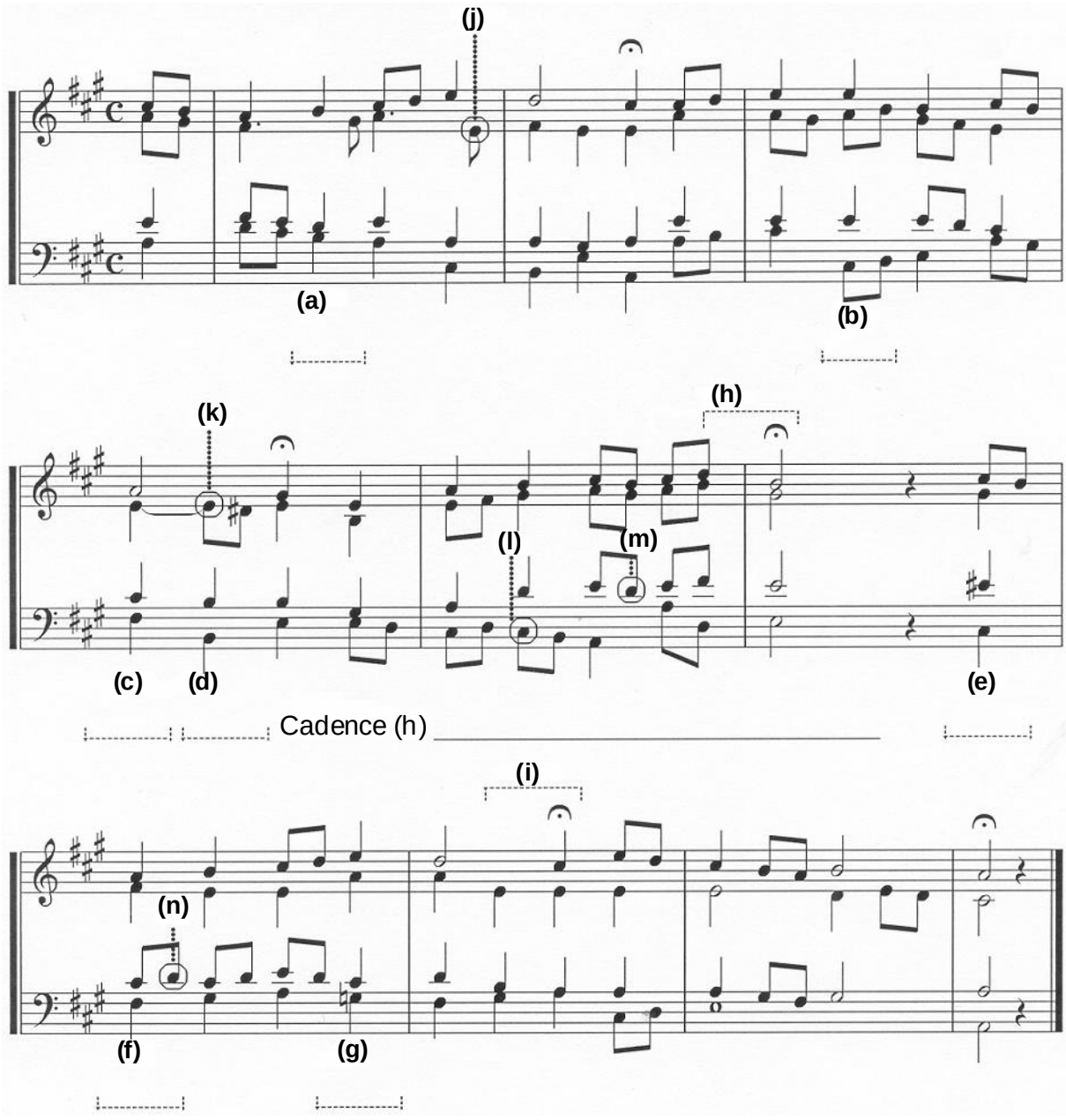
Answer



QUESTION 6 [25]

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

6.1 Figure the harmonies (a) – (g). Indicate the key, chord and inversion for each. (14)
6.2 Name the cadences (h) – (i). Indicate the key and chord progression for each. (6)
6.3 Name the encircled notes as non-harmonic and / or harmonic notes (j) – (n). (5)



Cadence (i) _____

Non-harmonic notes /(j) _____

Harmonic notes

(k) _____

(l) _____

(m) _____

(n) _____

TOTAL: 100

END