# GAUTENG DEPARTMENT OF EDUCATION SENIOR CERTIFICATE EXAMINATION

# MUSIC (First Paper) HG

### 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

OR

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

## **PULA**

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

J Mahlango

Voice: Alto



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)

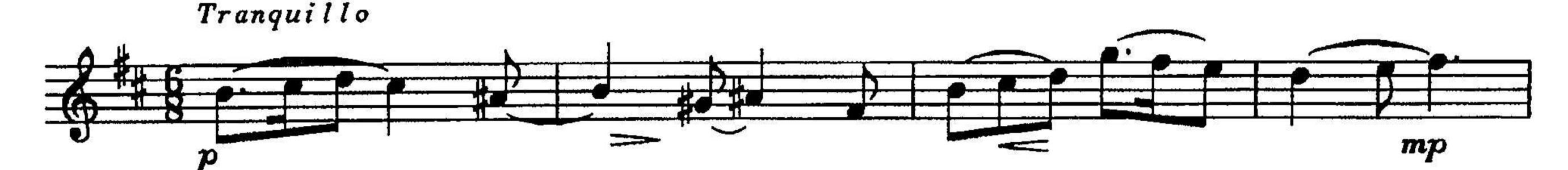
(15)



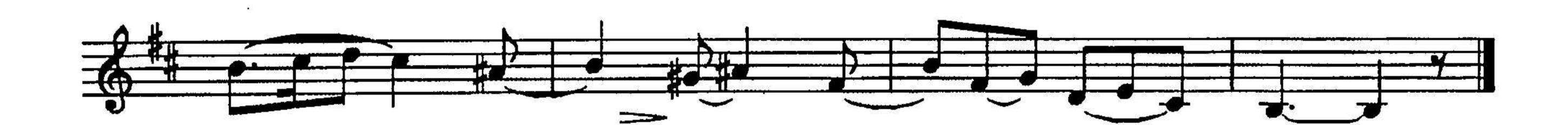


2.2 Extend the given opening to a symmetrical melody consisting of 12 bars in ternary form. Modulate to a related key and end in the original key. Indicate for which voice type or instrument the melody is intended. Provide indications of tempo, dynamics and articulation.

Voice / Instrument: Clarinet







Rhythmic construction: 5 Melodic construction: 5

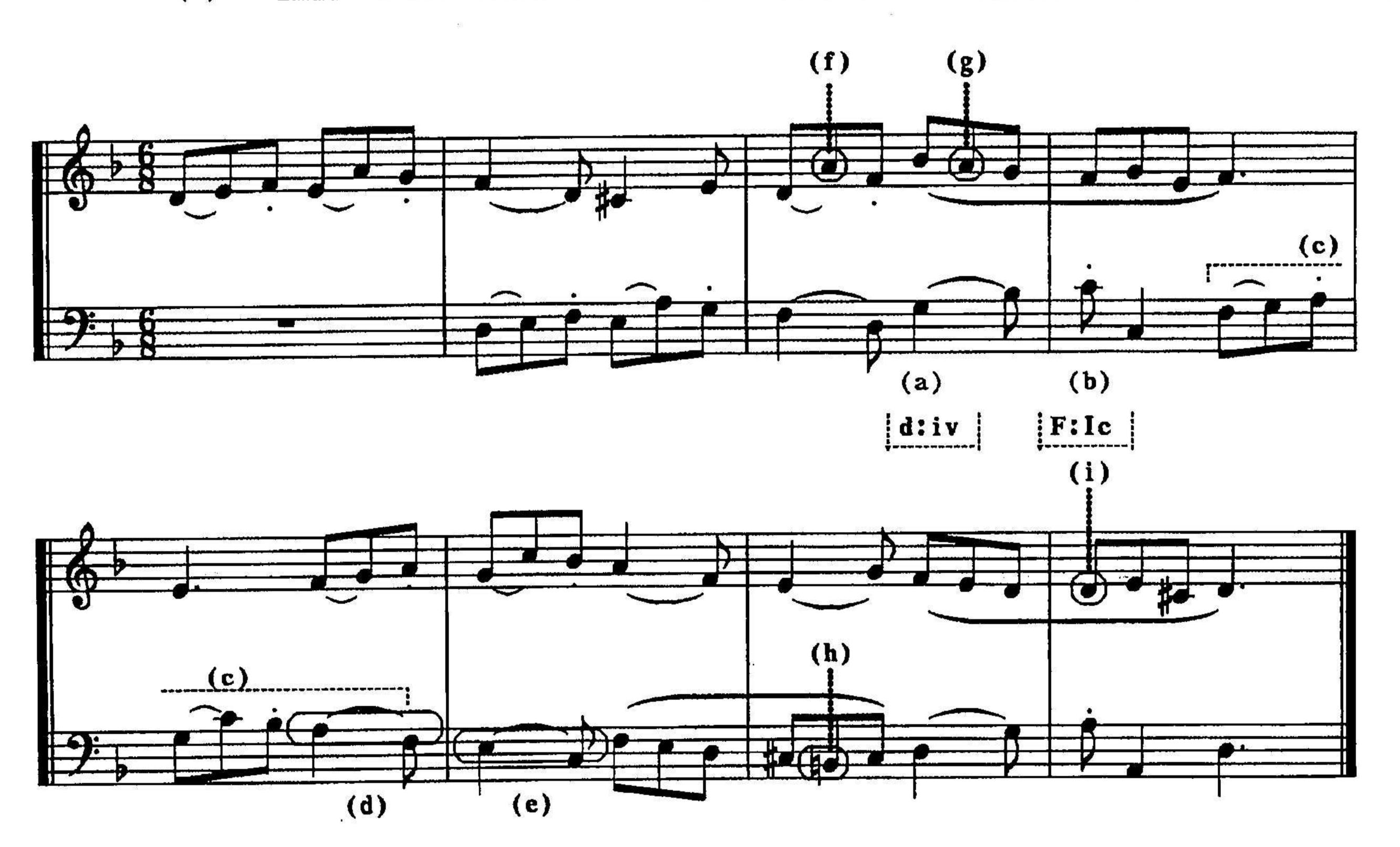
General: 5

(innovation, structure,

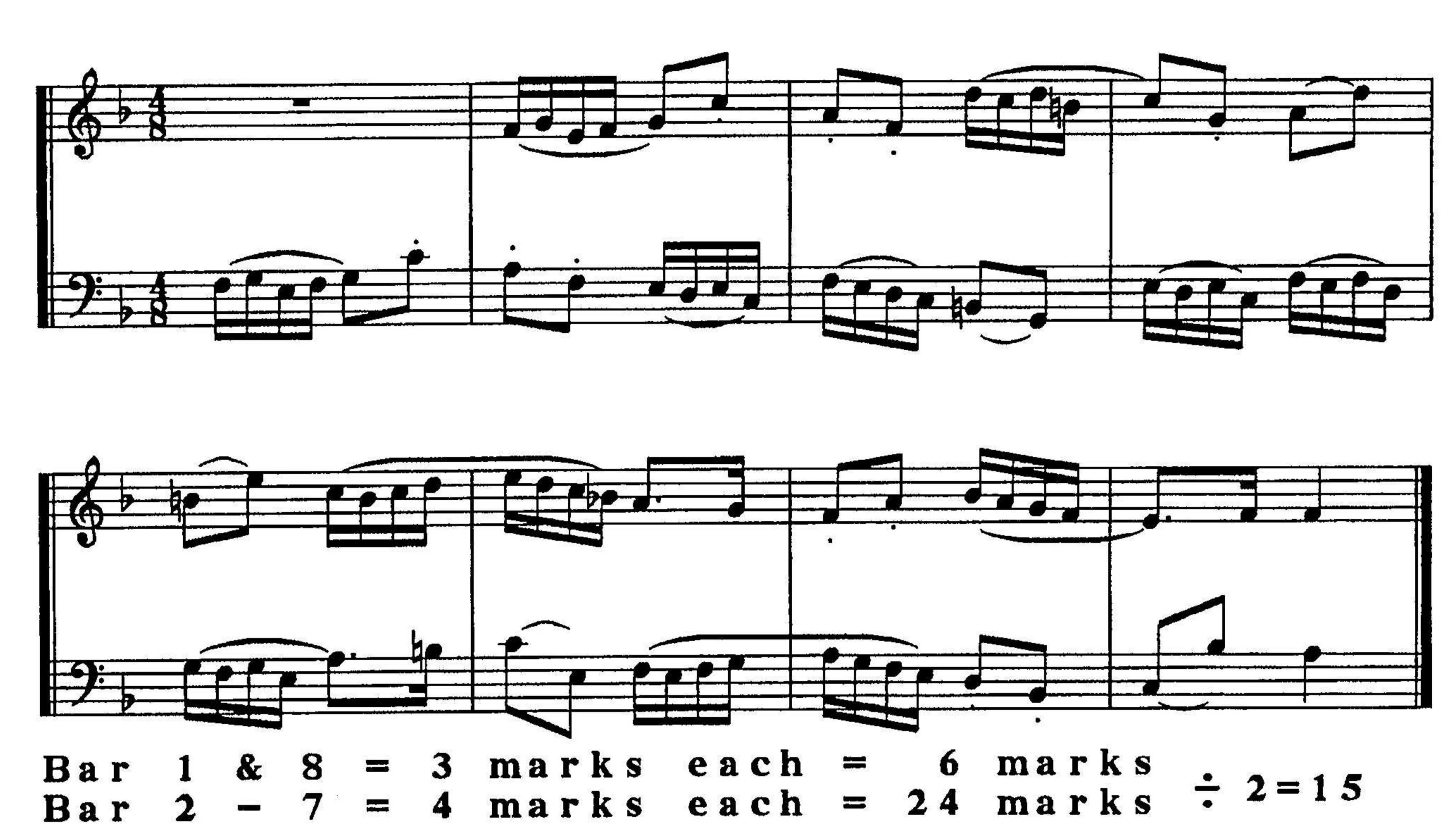
dynamics, articulation)

# **QUESTION 3**

- 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 an imitation of motif (c) in the soprano part. (2)
  - 3.1.3 Label a pattern and sequence as motifs (d) and (e) in the bass part. (2)
  - 3.1.4 Name the non-harmonic or harmonic notes at (f) to (i).
    - (f) <u>Chord note</u> (g) <u>Passing note</u>
    - (h) Lower auxiliary note (i) Suspension/Chord note (4)



Complete the following passage in two-part contrapuntal style 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.



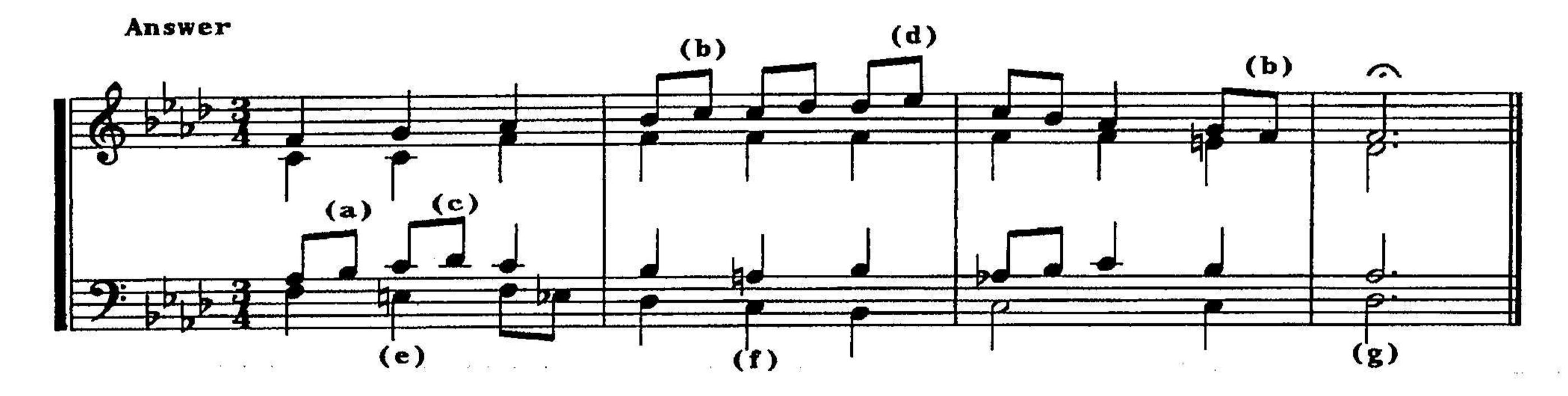
Chord progression: 18
Correctness per chord: 21
General: 11 (Modulation, innovation, non-chordal, etc.

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	(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)

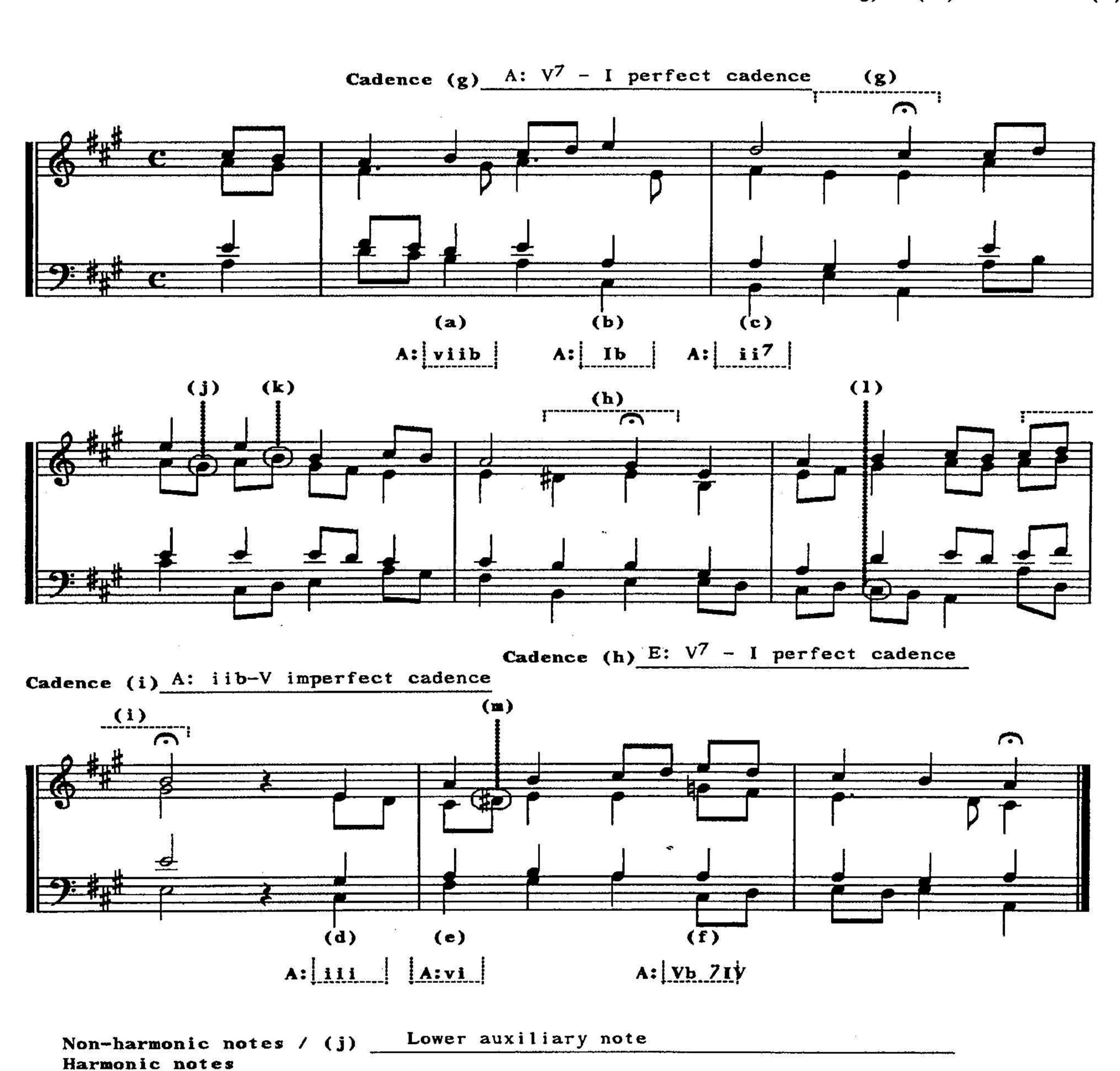




QUESTION 6 [25]

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

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



Escape tone (k) Accented passing note (1)

Chromatic passing note (m) \_

> TOTAL: 100