

**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

OR

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

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

mf Pu-la ya ma-ru a go o - ka *mp* M-m - le-gi wa

ba-tho le di-lo tso-hle tsa na ga *mf* Mo-phe-di-si wa mehla-re

mp le di-phoo-fo - lo *mf* Pu-la ya ma-ru

Declamation: 5
Melodic structure: 5
General: 10
 (dynamics , atmosphere ,
 articulation , 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.

(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: Clarinet

Tranquillo



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) | <u>Lower auxiliary note</u> | (i) | <u>Suspension/Chord note</u> | (4) |

The musical score is in D minor, 6/8 time. It consists of two systems of staves. The first system shows the soprano and bass parts. Annotations (f) and (g) point to notes in the soprano part. Annotations (a) and (b) point to notes in the bass part. A chord symbol 'd:iv' is written below the bass part at (a), and 'F:Ic' is written below the bass part at (b). A motif (c) is indicated in the bass part. The second system shows the same parts. Annotations (c), (d), and (e) are in the bass part. Annotations (h) and (i) are in the soprano part.

- 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)

Bar 1 & 8 = 3 marks each = 6 marks
 Bar 2 - 7 = 4 marks each = 24 marks $\div 2 = 15$

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 (50 x 2 ÷ 5 = 20)
 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) |

Passage

Answer

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) A: V⁷ - I perfect cadence (g)

Cadence (h) E: V⁷ - I perfect cadence

Cadence (i) A: iib-V imperfect cadence

- | | | |
|----------------------|-----|------------------------|
| Non-harmonic notes / | (j) | Lower auxiliary note |
| Harmonic notes | (k) | Escape tone |
| | (l) | Accented passing note |
| | (m) | Chromatic passing note |

TOTAL: 100