

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**MUSIC HG
(First Paper)**

POSSIBLE ANSWERS OCT / NOV 2006

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.

LAMENT OF THE BANANA MAN

Gail, I'm telling you, I'm tired for true
Tired of England, tired of you
My yoke is easy, my burden is light
I know a place I can go to any night.

Gail, I'm telling you, I'm tired for true
Tired of England, tired of you
I can't go back to Jamaica now
But I'd want to die there anyhow.

A. Fairburn

OR

VERBY

Ek loop my vas in jou fantoom
In plekke waar ons eenmaal was
Onnugter deur ons onvoltooide droom
Lyk Vicbaai skielik boten blas

Ek ry my om die Groenpuntsirkel dronk
Ek kyk hoe glip die Kaap en j
In venstergrootte sprokieprente boni
Verby verby verby verby

S Hofmeyr

OR

Mama Wami

Uyisibuko sami
lapho izinto sezishintshile,
Abantu bonke sebephenduke-
Bangashiya, kodwa wena ulokhu unami,
Waba nami kusukela ngisemncane,
Wangigeza, wangisula amafinyila ngaba muhle nami.

P Masuku

Voice: Baritone

Forlorn ♩=80
mp

Gail I'm telling you I'm tired for true Tired of Eng - land

Tired of you My yoke is eas - y My burden is light

I know a place I can go to a - ny night

Gail I'm telling you I'm tired for true Tired of Eng - land

Tired of you I can't go back to Ja - mai-ca now But I'd

want to die there a-ny-how

Rhythmic considerations: (5)

Declamation (5)

General impression (10)

- Innovation

- Tonal control

- Structural sense

Total: (20)

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 voice type or instrument the melody is intended. Provide indications of tempo, dynamics and articulation.

Voice / Instrument Violin

Zart

Rhythmic construction: (5)

Melodic sense: (5)

General impression (10)

- Innovation
- Modulation
- Structural
- Idiomatic writing

Total: (20)

QUESTION 3

(25)

3.1 Study the given excerpt in 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 treble part of bar 5. (2)
- 3.1.3 Complete the bass part of bars 6 – 7 and form a suitable cadence. (2)
- 3.1.4 Name the non-harmonic or harmonic notes at (d) – (g). (4)
- (d) Accented passing note (e) chord note
- (f) Accented passing note (g) chord note

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

3 marks for bars 1 and 8 ($3 \times 2 = 6$ marks)

4 marks for bars 2 – 7 ($4 \times 6 = 24$ marks)

$= 30 \div 2 = 15$ marks

(15)

Consider harmonic correctness, voice independence, contrapuntal techniques

QUESTION 4

(20)

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



- 18 marks: Chord progression
 21 marks: Correctness of writing
 11 marks: General impression
- Innovation
 - Voice leading
 - Use of non-essentials

50 marks
 (50 x 2 ÷ 5 = 20 marks)

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 dominant seventh chord in second inversion (V^7c) | (2) |
| (b) | A secondary dominant seventh chord of the dominant in first inversion (V^7b/V) | (2) |
| (c) | A leading note chord in a suitable position ($viio^nb$) | (2) |
| (d) | A supertonic seventh chord in first inversion (ii^7b) | (2) |
| (e) | An accented passing note | (1) |
| (f) | A suspension | (1) |

Passage



Passage

(c) (e) (a) (f) (e) (d) (b) (f)

$viio^nb$ V^7c ii^7b V^7b/V

QUESTION 6

(25)

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

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

Cadence (g) C: V – I perfect cadence

(g) (h)

(j)

(a) (b)

C: ii⁷b₇ C: Ic

Cadence (h) G: Ib – V imperfect cadence

(h) (k) (l) (m)

(c) (d) (e)

G: iii G: ii⁷b₇ C: Ib

Cadence (i) F: V – I perfect cadence

(i)

(f)

C: v⁷b₇/: V

Non-chord notes / (j) Passing note
Harmonic notes (k) Chord note
(l) Anticipation
(m) Suspension

TOTAL: 100