



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## NATIONAL SENIOR CERTIFICATE

GRADE 11

MUSIC P2

EXEMPLAR 2013

NAME OF LEARNER:

MARKS: 30

TIME: 1½ hours

This question paper consists of 14 pages and 1 page of manuscript paper that may be removed.

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of THREE sections.
2. Answer ALL the questions. Note that there are choices in QUESTION 5.
3. Write your answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
4. This examination will be written while you are listening to a CD.
5. The music teacher of the centre must conduct the examination in the presence of the invigilator.
6. The last page of this question paper is manuscript paper intended for rough work. You may remove this page.

**INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT**

1. The instructions for the music teacher appear in frames.
2. Each musical extract (track) must be played the number of times specified on the question paper.
3. Allow adequate time between tracks to allow candidates to think and write their answers before playing the next track.
4. The number of the track must be announced clearly each time before it is played.
5. A battery-powered CD player must be available in case of a power failure.

**MARKING GRID**

<b>QUESTION</b>	<b>TOTAL MARKS</b>	<b>MARKER</b>	<b>MODERATOR</b>
<b>SECTION A</b>			
1	2		
2	2		
3	5		
<b>SUBTOTAL</b>	<b>9</b>		
<b>SECTION B</b>			
4	8		
5	4		
<b>SUBTOTAL</b>	<b>12</b>		
<b>SECTION C</b>			
6	9		
<b>SUBTOTAL</b>	<b>9</b>		
<b>GRAND TOTAL</b>	<b>30</b>		

**SECTION A: AURAL**

**QUESTION 1: RHYTHM**

Play Track 1 FOUR times. Pause for ONE minute between each repetition.

Listen to the rhythmic phrase and fill in the missing note values at bars 2 and 3 on the score.



[2]

**QUESTION 2**

Read and study the questions for ONE minute.

Play Track 2 FOUR times. Pause for ONE minute between each repetition.

2.1 Listen to Track 2 and answer the questions.

2.1.1 Name the time signature.

\_\_\_\_\_

(1)

2.1.2 Make a cross (X) in the block next to the typical ostinato Bolero rhythmical pattern that you hear.

(a)

(b)

(c)

(1)

[2]

**QUESTION 3**

Read and study the questions for ONE minute.

Play Track 3 ONCE to provide a general overview.

## Sixteen Going on Seventeen

Rodgers and Hammerstein

5 You are six-teen, go-ing on sev-en-teen, Ba-by, it's time to think!

9 Bet-ter be-ware, be can-ny and care-ful, Ba-by, you're on the brink!

13 You are six-teen, go-ing on sev-en-teen, Fel-lows will fall in line.

17 Ea-ger young lads and rou-és and cads will of-fer you food and wine.

21 To-tal - ly un-pre - pared are you to face a world of men.

25 Tim-id and shy and scared are you of things be-yond your ken.

29 You need some-one old-er and wis-er tell-ing you what to do.\_\_\_\_

31 I am sev - en - teen, go - ing on eight - een,  
I'll take care of you.\_\_\_\_\_

**Play Track 4 TWICE.**

3.1 Listen to the music from bars 1–16 and name the rhythmic feature and compositional technique used in bars 5–6 and 13–14 at (a).

Rhythmic feature: \_\_\_\_\_

Compositional technique: \_\_\_\_\_ (2)

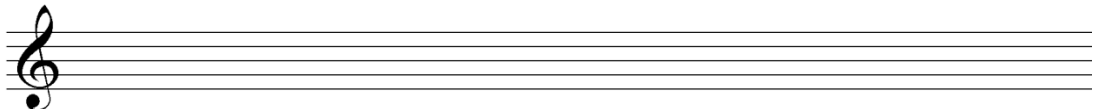
**Play Track 5 TWICE.**

3.2 Listen to the music from bars 17–20. Fill in the missing non-harmonic note on the score at (b) and identify the type of non-harmonic note that is used, for example (f) Passing note.

Type of non-harmonic note: \_\_\_\_\_ (2)

**Play Track 6 FOUR times. Pause for ONE minute between each repetition.**

3.3 Listen to the music from bars 21–24 and fill in the missing notes at (c).



(3)

**Play Track 7 TWICE.**

3.4 Listen to bars 1–16. Identify and write down the names of the cadences at (d) and (e).

(d) \_\_\_\_\_

(e) \_\_\_\_\_ (2)

**Play Track 8 ONCE.**

3.5 Listen to bars 29–34. Which interval do you hear on the word "///" at (f)? Make a cross (X) in the box of your choice.

Perfect 5 <sup>th</sup>	Major 6 <sup>th</sup>	Minor 6 <sup>th</sup>	Major 7 <sup>th</sup>
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(10 ÷ 2) (1)  
**[5]**

**TOTAL SECTION A: 9**

**SECTION B: RECOGNITION OF MUSIC CONCEPTS****QUESTION 4: GENERAL LISTENING**

Listen to the extracts below and answer the questions that follow.

4.1 **Play Track 9 THREE times.**

4.1.1 Name the woodwind instrument that you hear in the introduction.

\_\_\_\_\_ (1)

4.1.2 Which percussion instrument do you hear in the introduction? Make a cross (X) in the box of your choice.

Xylophone	Bell	Triangle	Piano
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 (1)

4.1.3 Name the type of solo voice.

\_\_\_\_\_ (1)

4.1.4 Identify TWO rhythmic features in the vocal line which show that this work was influenced by jazz.

\_\_\_\_\_  
\_\_\_\_\_ (1)

4.2 **Play Track 10 THREE times.**

4.2.1 With which style period do you associate this extract?

\_\_\_\_\_ (1)

4.2.2 Identify ONE aspect of the accompaniment to substantiate your answer to QUESTION 4.2.1.

\_\_\_\_\_ (1)

4.2.3 Name the instrument playing the melody.

\_\_\_\_\_ (1)

4.2.4 How many instruments are playing in this extract?

\_\_\_\_\_ (1)

4.3 **Play Track 11 THREE times.**

4.3.1 With which jazz style do you associate this extract?

\_\_\_\_\_ (1)

4.3.2 Name the solo instrument that you hear at the beginning of this extract.

\_\_\_\_\_ (1)

4.3.3 What type of ensemble accompanies the solo instrument? Make a cross (X) in the box of your choice.

Brass ensemble	String quartet	Jazz band	Big band
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(1)

4.3.4 With which jazz form do you associate this extract?

\_\_\_\_\_ (1)

4.4 **Play Track 12 THREE times.**

4.4.1 With which musical style do you associate this extract?

\_\_\_\_\_ (1)

4.4.2 Name the time signature.


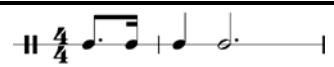

\_\_\_\_\_ (1)

4.4.3 Describe the texture of the first four bars of this work. Make a cross (X) in the box of your choice.

Homophonic	Polyphonic	Monophonic	Multiphonic
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(1)

4.4.4 Which of the following rhythmic patterns (A or B or C) are used for the word *Umqombothi*? Make a cross (X) in the box of your choice.

A	B	C
 <p style="text-align: center;">Um-qom -bot - hi</p>	 <p style="text-align: center;">Um-qom-bot - hi</p>	 <p style="text-align: center;">Um-qom - bot-hi</p>

(1)  
**[8]**



**QUESTION 5****Answer QUESTION 5.1 OR 5.2 OR 5.3.**

Read and study the questions for ONE minute.

Play Tracks 13, 14 and 15 in succession so that candidates can choose which question to answer.

**Play Track 13 THREE times.**

5.1 Listen to Track 13 and answer the questions below.

5.1.1 Identify the genre of this work.

\_\_\_\_\_ (1)

5.1.2 With which composer do you associate this work?

\_\_\_\_\_ (1)

5.1.3 Answer TWO of the following questions.

(a) Write down a suitable Italian term for the tempo of this extract.

\_\_\_\_\_

(b) What is the tonality of this extract?

\_\_\_\_\_

(c) Identify TWO woodwind instruments in this extract.

\_\_\_\_\_

(2)  
**[4]**

**OR**

**Play Track 14 THREE times.**

5.2 Listen to Track 14 and answer the questions that follow.

5.2.1 Identify the style of this work.

\_\_\_\_\_

(1)

5.2.2 With which performer do you associate this work?

\_\_\_\_\_

(1)

5.2.3 Answer TWO of the following questions.

(a) Write down a suitable term for the tempo of this extract.

\_\_\_\_\_

(b) What is the tonality of this extract?

\_\_\_\_\_

(c) Identify TWO instruments in this extract.

\_\_\_\_\_

(2)  
**[4]**

**OR**

**Play Track 15 THREE times.**

5.3 Listen to Track 15 and answer the questions below.

5.3.1 Identify the style of this work.

\_\_\_\_\_ (1)

5.3.2 With which musician do you associate this work?

\_\_\_\_\_ (1)

5.3.3 Answer TWO of the following questions:

(a) Write down a suitable term for the tempo of this extract.

\_\_\_\_\_

(b) What is the correct vocal technique that is used by one of the accompanying singers? Make a cross (X) in the box of your choice.

Onomatopoeic singing	Ululation	Crepitation
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(c) Identify TWO instruments in this extract.

\_\_\_\_\_

(2)  
**[4]**

**TOTAL SECTION B: 12**

**SECTION C: FORM**

**QUESTION 6**

Read through the questions below.

**Play Track 16 ONCE to provide an overview.**

Study the score while you listen to the extract.

Medium soft mallets

**Interludium II**

Niel van der Watt

**Calmly** ♩ = 92

Marimba

5

9

13

17

21

mp f mp

Musical score for measures 21-24. The piece is in G major (one sharp) and 4/4 time. Measure 21 starts with a mezzo-piano (*mp*) dynamic. Measure 22 has a forte (*f*) dynamic. Measure 23 returns to mezzo-piano (*mp*). Measure 24 features a melodic line in the right hand and a steady bass line in the left hand.

25

mf

Musical score for measures 25-28. The piece continues with a mezzo-forte (*mf*) dynamic. The right hand has a melodic line with some grace notes, while the left hand provides a consistent bass accompaniment.

29

Musical score for measures 29-32. The right hand features a more active melodic line with grace notes and slurs. The left hand continues with a steady bass line.

33

f mf

Musical score for measures 33-36. Measure 33 has a forte (*f*) dynamic, and measure 34 has a mezzo-forte (*mf*) dynamic. The right hand has a dense, rhythmic texture with many chords, while the left hand has a steady bass line.

37

Rit.

mp p

Musical score for measures 37-40. Measure 37 has a mezzo-piano (*mp*) dynamic. A **Rit.** (ritardando) marking is placed above the staff. Measure 38 has a piano (*p*) dynamic. The piece concludes with a final chord in measure 40.

**Play Track 16 ONCE again.**

6.1 Make a complete form analysis of this piece by filling in the given table.

SECTIONS	BAR NUMBERS	KEYS

(5)

6.2 Name the overall structure of the piece.

\_\_\_\_\_

(1)

6.3 Comment on the similarity and/or difference between bars 9–16 and bars 25–32.

\_\_\_\_\_

\_\_\_\_\_

(1)

6.4 What is unusual about the rhythmic grouping in the right-hand part of bars 33–36?

\_\_\_\_\_

(1)

6.5 **Play Track 16 ONCE again.**

Make a cross (X) in the box of the style that, you think, has had the strongest influence on the composition of this piece.

- Jazz
- Traditional African Music
- Western Art Music
- Classical Indian Music
- Afro-pop Music
- Latin-American Music

(1)

**TOTAL SECTION C: 9  
GRAND TOTAL: 30**

The image contains 12 blank musical staves, each consisting of five horizontal lines. The staves are arranged vertically down the page, with a consistent gap between each staff. There is no musical notation or other content on the staves.