



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2017**

**MUSIC P2**

**MARKS: 30**

**NAME:** \_\_\_\_\_

**TIME: 1½ hours**

**GRADE:** \_\_\_\_\_



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This question paper consists of 15 pages and 1 page manuscript paper.

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**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of THREE sections:  
SECTION A Aural (10)  
SECTION B Recognition (12)  
SECTION C Form (8)
2. QUESTION 1, QUESTION 2, QUESTION 3 and QUESTION 7 are COMPULSORY.
3. Answer QUESTION 4 (WESTERN ART MUSIC – WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (INDIGENOUS AFRICAN MUSIC – IAM).
4. Candidates must write their answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
5. This examination will be written while candidates listen to a CD.
6. The music teacher at the centre must conduct the examination in the presence of the invigilator.
7. The last page of the question paper is manuscript paper intended for rough work. It may NOT be removed by the candidate.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Write neatly and legibly.

**INSTRUCTION TO THE PERSON OPERATING THE SOUND EQUIPMENT**

1. The instructions for the music teacher appears in the frames.
2. Each musical extract (track) must be played the number of times specified in the question paper.
3. Allow enough time between tracks to allow candidates time 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. If a school offers more than one stream (WAM, JAZZ, IAM), the following guidelines must be followed:
  - Each stream must write the examination in a separate venue.
  - Each venue must be equipped with suitable sound equipment.
  - Each venue must have its own CD with musical extracts.
  - An invigilator must be present in each venue.
  - The tracks have to be played as follows:
    - WAM candidates: Tracks 1 to 15 and Track 23.
    - JAZZ candidates: Tracks 1 to 10; Tracks 16 to 18 and Track 23.
    - IAM candidates: Tracks 1 to 10 and Tracks 19 to 23.
6. A battery-powered CD player must be available in case of a power failure.

**MARKING GRID**

<b>SECTION A: AURAL</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 1 (COMPULSORY)	2		
QUESTION 2 (COMPULSORY)	8		
<b>SUBTOTAL</b>	<b>10</b>		

<b>SECTION B: RECOGNITION</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 3 (COMPULSORY)	4		
<b>AND</b>			
QUESTION 4 (WAM)	8		
<b>OR</b>			
QUESTION 5 (JAZZ)	8		
<b>OR</b>			
QUESTION 6 (IAM)	8		
<b>SUBTOTAL</b>	<b>12</b>		

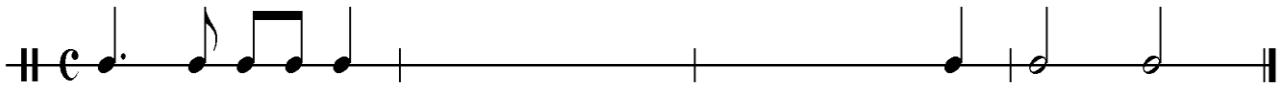
<b>SECTION C: FORM</b>	<b>TOTAL</b>	<b>MARKER</b>	<b>MODERATOR</b>
QUESTION 7 (COMPULSORY)	8		
<b>SUBTOTAL</b>	<b>8</b>		

<b>GRAND TOTAL</b>	<b>30</b>		
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**SECTION A: AURAL****QUESTION 1 (COMPULSORY)**

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

Listen to the extract and fill in the missing note values at bars 2–3<sup>3</sup> on the score.

**[2]**

**QUESTION 2 (COMPULSORY)**

Read and study the questions for ONE minute.

Play **Track 2 ONCE** to provide a general overview.

# Elégie

Alexandre Glazounow, Op. 44.

**Allegretto**

2.1 Name the main key of this extract.

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

Play **Track 3 ONCE**.

2.2 Listen to bars 5–9 and identify the compositional technique used in bars 7–9 at 2.2.

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

Play **Track 4 ONCE**.

2.3 Listen to bars 5–10 and name the cadence at 2.3.

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

Play **Track 5** FOUR times. Wait ONE minute between each repetition.

2.4 Listen to bars 11–18 and fill in the missing notes in bar 15 at **2.4** on the score. (3)

2.5 Name the instrument playing the solo part of this extract.  
\_\_\_\_\_ (1)

Play **Track 6** ONCE.

2.6 Circle ONE passing note that appears in bars 1–6. (1)  
[8]

**TOTAL SECTION A: 10**

**SECTION B: RECOGNITION OF MUSIC CONCEPTS**

**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

Mark THREE items in COLUMN A in QUESTIONS 3.1–3.4 that relate to the music that you hear. Make a cross (X) in THREE appropriate blocks.

3.1 **Play Track 7 TWICE.**

COLUMN A	Track 7
Membranophone, aerophone and idiophone	
Contrapuntal	
Minor tonality	
Chordophone, idiophone and aerophone	
Serialism	
Major tonality	

(3)

3.2 **Play Track 8 TWICE.**

COLUMN A	Track 8
Mezzo soprano voice	
Opera	
Lilting rhythms	
Alto voice	
Allegro to moderato	
Constant tempo	

(3)

3.3 **Play Track 9 TWICE.**

COLUMN A	Track 9
Malombo	
Accordion	
Compound duple time	
Concertina	
Simple quadruple time	
Maskandi	

(3)

3.4 **Play Track 10 TWICE.**

COLUMN A	Track 10
SATB	
Polyphonic texture	
Homophonic texture	
Lively and energetic	
SSA	
Slowly and gently	

(3)

(12 ÷ 3) **[4]**

Answer QUESTION 4 (WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (IAM).

**QUESTION 4: WAM**

4.1 **Play Track 11 TWICE.**

4.1.1 Which ONE of the following terms best describes the tempo and character of this extract? Make a cross (X) in the relevant block.

Allegretto con spirito	Allegro molto appassionato	Allegro molto vivace	(1)
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4.1.2 Which genre and style period does this extract belong to?

**Genre:** \_\_\_\_\_

**Style period:** \_\_\_\_\_ (2)

**Play Track 11 ONCE again.**

4.1.3 Describe the instrumentation and texture of this extract.

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

**Play Track 12 TWICE.**

4.1.4 Give ONE term that best describes this virtuosic section.

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

4.1.5 Where in this movement of the work is this section performed?

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

4.2 **Play Tracks 13 and 14 TWICE in succession.**

4.2.1 Name the theme and instrumentation associated with each track.

	TRACK 13	TRACK 14
<b>Theme:</b>		
<b>Instrumentation:</b>		

(4)



4.2.2 Which famous Shakespearian love story inspired this work?

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

4.3 **Play Track 15 TWICE.**

4.3.1 Which 20<sup>th</sup> century style does this extract belong to?

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

4.3.2 Provide this extract with a suitable title.

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

4.3.3 Which non-diatonic scale is used to describe the title best?

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

4.3.4 Describe the use of dynamics in this extract.

\_\_\_\_\_ (1)  
(16 ÷ 2) **[8]**

**OR**

**QUESTION 5: JAZZ**5.1 **Play Track 16 TWICE.**

5.1.1 Name the aerophone instrument playing the solo part of this extract.

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 (1)

5.1.2 Identify the jazz style and artist associated with this extract.

**Jazz style:** \_\_\_\_\_**Artist:** \_\_\_\_\_ (2)**Play Track 16 ONCE again.**

5.1.3 Give TWO rhythmic features of the electric guitar.

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 (2)5.2 **Play Track 17 TWICE.**

5.2.1 Which ONE of the following intervals features predominantly in this extract? Make a cross (X) in the relevant block.

Diminished fifth	Major second	Perfect octave
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 (1)

5.2.2 Name the artist performing the solo in this extract.

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 (1)

5.2.3 Which instrument was the artist, mentioned in question 5.2.2 above, famous for?

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 (1)

5.2.4 What is the function of the lyrics 'Salt Peanuts' featuring in this extract?

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 (1)

**Play Track 17 ONCE again.**

5.2.5 Why would you say that the melody featured in this extract is typical of Bebop music?

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

5.3 **Play Track 18 ONCE.**

5.3.1 Provide this extract with a suitable title.

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

5.3.2 Which unconventional structural form is used in this work? Make a cross (X) in the relevant block.

16-bar Blues	Rondo form	ABA
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 (1)

**Play Track 18 TWICE again.**

5.3.3 Give ONE term that best describes the repeated piano accompaniment figures.

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

5.3.4 Name the jazz style associated with this extract.

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

5.3.5 Provide a reason for your answer in QUESTION 5.3.4 above.

\_\_\_\_\_  
\_\_\_\_\_ (2)  
(16 ÷ 2) **[8]**

**OR**

**QUESTION 6: IAM**

6.1 **Play Tracks 19 and 20 TWICE in succession.**

Compare **Track 19** with **Track 20** and complete the table below.

	<b>TRACK 19</b>	<b>TRACK 20</b>
<b>Native language:</b>		
<b>Accompanying instrument:</b>		
<b>Resonator:</b>		

(6)

6.2 **Play Tracks 19 and 20 ONCE again.**

Give an alternative name for the artist performing in each track.

**Artist Track 19:** \_\_\_\_\_

**Artist Track 20:** \_\_\_\_\_

(2)

6.3 **Play Track 21 TWICE.**

6.3.1 Classify **TWO** groups of instruments according to sound production used in this extract.

**Group 1:** \_\_\_\_\_

**Group 2:** \_\_\_\_\_

(2)

6.3.2 Comment on the use of rhythms featuring in this extract.

\_\_\_\_\_  
\_\_\_\_\_

(2)

6.4 **Play Track 22 TWICE.**

6.4.1 Name the type of poetry used in this extract.

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

6.4.2 Identify the artist performing this work.

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

6.4.3 With which South African tribe do you associate this work?

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

**Play Track 22 ONCE again.**

6.4.4 Name the idiophone instrument featuring in this extract.

\_\_\_\_\_ (1)  
(16 ÷ 2) **[8]**

**TOTAL SECTION B: 12**

## SECTION C: FORM

## QUESTION 7 (COMPULSORY)

Read and study the questions for ONE minute.

## Von fremden Landern und Menschen

R. Schumann, Op. 15.

First system of the musical score, measures 1-5. The piece is in 2/4 time, key of D major, and piano (*p*). The right hand features a melody with blue slurs and triplets in the left hand.

Second system of the musical score, measures 6-11. The piece is in 2/4 time, key of D major, and piano (*p*). The right hand features a melody with blue slurs and a repeat sign.

Third system of the musical score, measures 12-17. The piece is in 2/4 time, key of D major, and piano (*p*). The right hand features a melody with blue slurs and a 'rit.' marking.

Fourth system of the musical score, measures 18-23. The piece is in 2/4 time, key of D major, and piano (*p*). The right hand features a melody with blue slurs and a repeat sign.

Play **Track 23** ONCE to provide an overview.

Play **Track 23** ONCE again.

7.1 Name the relative key of this piece.

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

7.2 What is the form of this piece?

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

7.3 Give a schematic analysis of the form of this piece by completing the table below.

SECTIONS	BAR NUMBERS

(9 ÷ 3) (3)

7.4 In which bar is there a fermata symbol?

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

7.5 Name the key and cadence used in bars 21–22.

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

Play **Track 23** ONE last time.

**TOTAL SECTION C: 8**  
**GRAND TOTAL: 30**

**ROUGH WORK:**

