



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2016

MUSIC P1

NAME: _____

MARKS: 120

TIME: 3 hours



This question paper consists of 29 pages, including a 1 page manuscript paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SIX sections, namely SECTIONS A to F.
2. Answer SECTION A in pencil only, in the spaces provided on this question paper.
3. Answer SECTIONS B and C or D or E in blue or black ink in the ANSWER BOOK.
4. Number the answers correctly according to the numbering system used in this question paper.
5. You may not have access to any musical instrument for the duration of this examination.
6. The last page of this question paper is manuscript paper intended for rough work. This page may be removed.
7. Use the table on the next page as a guide for mark and time allocations when answering each question.
8. Write neatly and legibly.

MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: Theory of Music (COMPULSORY)	1	20		
	2	15		
	3	10		
	4	15		
SUBTOTAL		60		
AND				
B: (COMPULSORY)	5	10		
	6	10		
SUBTOTAL		20		
AND				
C: WAM	7	10		
	8	13		
	9	7		
SUBTOTAL		30		
OR				
D: JAZZ	10	12		
	11	10		
	12	8		
SUBTOTAL		30		
OR				
E: IAM	13	10		
	14	9		
	15	11		
SUBTOTAL		30		
AND				
F: (COMPULSORY)	16	5		
	17	5		
	18	5		
SUBTOTAL		10		
GRAND TOTAL		120		

SECTION A: THEORY OF MUSIC

Answer **QUESTIONS 1, 2.1 OR 2.2, 3 and 4.1 OR 4.2.**

QUESTION 1

Study the extract from *Sonata No.4, Op.7* by L. van Beethoven below and answer the questions that follow.

Sonata No. 4 Op.7

L. van Beethoven

Allegro molto e con brio

The musical score is presented in two systems. The first system contains measures 1 through 4. Measure 1 starts with a piano (*p*) dynamic. Measure 4 contains a circled chord labeled (a). The second system contains measures 5 through 8. Measure 5 starts with a forte (*sf*) dynamic. The third system contains measures 9 through 12. Measure 9 starts with a forte (*sf*) dynamic. The fourth system contains measures 13 through 16. Measure 13 starts with a forte (*sf*) dynamic. Measure 14 contains a circled chord labeled (b). The score is in G minor (three flats) and 2/4 time. The bass line features a steady eighth-note accompaniment. The treble line has various melodic and harmonic patterns, including chords and single notes.

1.1 What is the key and relative key of this Sonata?

Key: _____

Relative key: _____ (2)

1.2 Give the correct time signature for this extract by filling it into the block provided on the score. (2)

1.3 Describe the following terms:

1.3.1 *Allegro molto e con brio*

1.3.2 *sf*

_____ (2)

1.4 Write the Eb pentatonic scale descending, without key signature. Use the bass clef and semibreves.

_____ (4)

1.5 Name the intervals marked (a) and (b), for example: (c) Major second

(a) _____

(b) _____ (2)

1.6 Compare bars 5 and 6 with bars 7 and 8. Identify the compositional technique.

Answer: _____ (1)

1.7 Transpose bars 5 and 6 of the right hand for a Clarinet in Bb. Use the treble clef and remember to add the new key signature.

_____ (5)

1.8 Write the following triad, without key signature, in the required position. Use the alto clef and semibreve note values.

E flat major: Submediant triad in first inversion.

(2)
[20]

QUESTION 2**ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.**

- 2.1 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks. (Piano will not be accepted.)

Instrument: _____

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	4 (2 + 2)	
Musicality	6	
Chord progression	7 (1 per bar)	
Dynamics and articulation	4	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	2	
TOTAL	30 ÷ 2 = 15	

[15]

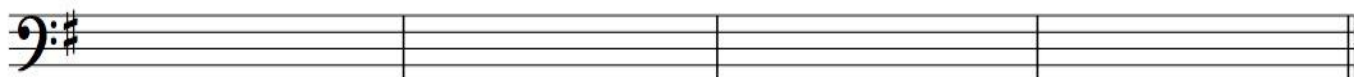
OR

2.2 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks. (Piano will not be accepted)

Instrument: _____



5



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	4 (2 + 2)	
Musicality	6	
Chord progression	7 (1 per bar)	
Dynamics and articulation	4	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	2	
TOTAL	30 ÷ 2 = 15	

[15]

QUESTION 3

Study *Hark! The Herald Angels Sing* below by F. Mendelssohn below and answer the questions that follow.

Hark! The Herald Angels Sing

F. Mendelssohn

(a) (b) (d) (e)

(f)

(g) (c)

3.1 Name the non-harmonic notes at (a) and (b).

(a) _____

(b) _____ (2)

3.2 Name the cadence at (c). Write down the key, chord progression and name of the cadence, for example G: V – VI, interrupted cadence.

(c) _____ (2)

3.3 Figure the chords marked (d) to (g), for example F: I_b or I_6 or F/A.

(d) _____

(e) _____

(f) _____

(g) _____ (4)

3.4 Re-write the right hand part of BAR 1 in half the time. Remember to add a new time signature.

(2)
[10]

QUESTION 4**ANSWER EITHER QUESTION 4.1 OR 4.2.**

- 4.1 Complete the four-part harmonisation below by adding suitable chords in the given style. Add at least ONE non-harmonic note in any of the three lower voices.

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords (8 chords)	8 (Minus ½ mark per mistake)	
Non-harmonic note	1	
Correctness: notation, voice leading, doubling, spacing	6 (Minus ½ mark per mistake)	
TOTAL	15	[15]

OR

4.2 Complete *BLUES in D* by filling in the empty bars. Ensure that you continue in the style of the given material.

BLUES IN D

Swing

Your answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progression: choice of chords (8 chords)	8 (Minus ½ mark per mistake)	
Correct notation, voice leading, spacing (8 chords)	12 (Minus ½ mark per mistake)	
General impression	10	
TOTAL	30 ÷ 2 = 15	

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer the questions on this section in the spaces provided on the question paper.

QUESTION 5 (COMPULSORY)

Various options are provided as possible answers to the following questions. Choose the answer and write only the letter (A to E) next to the question number (5.1 to 5.10) in the block provided.

5.1 Which ONE of the following groups of instruments are most commonly used in a jazz quartet?

- A Piano, Electric keyboard, Saxophone
- B Piano, Oboe, Drum kit, Bass guitar
- C Piano, Drum kit, Electric guitar, Timpani
- D Piano, Double Bass, Drum kit, Saxophone
- E Piano, Drum kit, Acoustic guitar, Harmonica

(1)

5.2 Choose the musical definition of *presto*.

- A Very fast
- B Very slow
- C Very light
- D Very agitated
- E Very gentle

(1)

5.3 A dotted *minim* is equal to ...

- A 6 crochets.
- B 1 semi breve.
- C 14 semi quavers.
- D 3 crochets.
- E 7 quavers.

(1)

5.4 Which of the following is NOT a style of jazz?

- A Bebop
- B Modal jazz
- C Hardbop
- D Nocturne
- E Dixieland

(1)

5.5 Which of the following is NOT a traditional African instrument?

- A Uhadi
- B Sitar
- C Gora
- D Ndjele
- E Impempe

(1)

5.6 Which instrument uses the alto clef?

- A Clarinet
- B Piano
- C Piccolo
- D Cello
- E Viola

(1)

5.7 A pentatonic scale consists of ...

- A 1 note.
- B 2 notes.
- C 3 notes.
- D 4 notes.
- E 8 notes.

(1)

5.8 Call and response is most commonly found in ...

- A Rock music.
- B African music.
- C Jazz.
- D Western art music.
- E Indian music.

(1)

5.9 Which instrument is most commonly associated with the Baroque period?

- A Flute
- B Harp
- C Saxophone
- D Fortepiano
- E Harpsichord

(1)

5.10 Which ONE of the following textures would best describe two independent voices?

- A Homophonic texture
- B Heterophonic texture
- C Biphonic texture
- D Polyphonic texture
- E Monophonic texture

(1)

[10]

SECTION C

ANSWER ONE OF THE FOLLOWING:

- **WESTERN ART MUSIC (QUESTIONS 7, 8 AND 9)**
- **JAZZ (QUESTIONS 10, 11 AND 12)**
- **INDIGENOUS AFRICAN MUSIC (QUESTIONS 13, 14 AND 15)**

WESTERN ART MUSIC

QUESTION 7

Choose TWO of the following Romantic compositions and write brief programme notes on each. Refer to the following, amongst others: specific features, compositional elements and any other relevant information.

Mendelssohn	Violin Concerto in E minor, first movement
Tchaikovsky	Romeo and Juliet ballet suite
Chopin	Polonaise in A flat major, Op.53
Schubert	Der Erlkönig

Choice 1: _____

(5)

Choice 2: _____

(5)

AND

[10]

QUESTION 8**The Twentieth Century****8.1 Claude Debussy: *Voiles***

8.1.1 In which style of music did Debussy compose?

Answer: _____ (1)

8.1.2 What is the translation of the French title *Voiles*?

Answer: _____ (1)

8.1.3 Which scale is this piece of music based on?

Answer: _____ (1)

8.2 Igor Stravinsky: *The Rite of Spring*

8.2.1 Describe this work by commenting on the following elements:

Texture:

_____ (2)

Melody:

_____ (2)

8.2.2 Which style of dance does this work accompany?

Answer: _____ (1)

8.3 **George Gershwin: *Rhapsody in Blue***

George Gershwin made use of TWO different styles of music in this composition. Name these styles and give a basic breakdown of the structure and general characteristics of the work.

(5)
[13]

AND

QUESTION 9

Choose ONE of the following South African composers and write a short Wikipedia entry. Refer to biographical details as well as style characteristics and works.

- Arnold van Wyk
- MM Moerane
- Hubert du Plessis
- Mzilikazi Khumalo
- LP Mohapeloa
- Peter Louis van Dijk
- SJ Khosa
- BB Myataza

Composer: _____

[7]**OR**

JAZZ

QUESTION 10

Give a brief description of TWO of the following genres. Include style characteristics of each and name ONE artist with ONE representative work.

- Cool Jazz
- Modal Jazz
- Bebop
- Hardbop

Choice 1: _____

(6)

Choice 2: _____

(6)

[12]

AND

QUESTION 12

When attending a music conference, you are asked to give a brief introduction on ONE of the following South African Modern constructs:

- Maskanda
- Malombo music
- Disco
- Bubble Gum
- Kwaito

Your introduction must include the following aspects:

- Definition
- Style characteristics
- TWO representing works including the composers

Choice of Construct: _____

[8]

OR

INDIGENOUS AFRICAN MUSIC

QUESTION 13

Give a short overview on the following TWO Indigenous African Music Experts.
Include style characteristics:

- Mama Madosini
- Princes Magogo

Expert 1: _____

Expert 2: _____

[10]

QUESTION 14

Write an essay on ONE of the following Modern Constructs:

- *Ipi Tombi*
- African Footprint
- *Africa Umoja*
- *Sarafina!*
- *uMabatha*

Your essay should include the following:

- storyline
- characters
- style of music
- biographical details
- origin

Construct: _____

[9]

AND

QUESTION 15

15.1 Write a short essay describing THREE vocal techniques. Name the technique and give a description of each.

(6)

15.2 Give an explanation of the following terms:

15.2.1 *Phonaeesthetics*

(2)

15.2.2 *Taboo*

(3)

[11]

TOTAL SECTION C: 30

SECTION D

Learners specialising in **WESTERN ART MUSIC** must answer **QUESTIONS 17 AND 18**.

Learners specialising in **JAZZ** must answer **QUESTIONS 16 AND 18**.

Learners specialising in **INDIGENOUS AFRICAN MUSIC** must answer **QUESTIONS 16 AND 17**.

QUESTION 16: OVERVIEW OF WESTERN ART MUSIC

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A to E) in the space provided on this question paper, for example 16.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
16.1	Symphony	A	A keyboard instrument used mostly during the baroque period
16.2	Homophony	B	Composed in an impressionist style
16.3	String Trio	C	A large scale work for orchestra
16.4	Debussy	D	Consists of a Violin, Viola and Cello
16.5	Harpsichord	E	A clear melody with supporting chords

ANSWERS:

16.1 _____ (1) 16.2 _____ (1) 16.3 _____ (1)

16.4 _____ (1) 16.5 _____ (1)

[5]**QUESTION 17: OVERVIEW OF JAZZ**

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A to E) in the space provided on this question paper, for example, for example 17.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
17.1	Joplin	A	Consists of flattened 3 rd , 5 th and 7 th notes
17.2	Bebop	B	An emphasis or accent of the weak beats in a bar
17.3	Improvisation	C	A composer of Ragtime music
17.4	Syncopation	D	A style consisting of fast chord changes and melodic lines
17.5	Blues Scale	E	Composing music spontaneously

ANSWERS:

17.1 _____ (1) 17.2 _____ (1) 17.3 _____ (1)

17.4 _____ (1) 17.5 _____ (1)

[5]

QUESTION 18: OVERVIEW OF INDIGENOUS AFRICAN MUSIC

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A to E) in the space provided on this question paper, for example 18.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
18.1	Overtone singing	A	A singing style in which a soloist sings a phrase to which the chorus responds with an answering phrase
18.2	Uhadi	B	The combination of two or more distinctly different and often conflicting rhythmic patterns played simultaneously
18.3	Polyrhythm	C	Dance music with a mixture of Dixieland and Ragtime with repetitive harmonies
18.4	Marabi	D	A fundamental tone is sung and a high melody is created above this fundamental tone by amplifying the overtones
18.5	Call and Response	E	An instrument of the amaXhosa people using a brass string and resonator

ANSWERS:

18.1 _____ (1) 18.2 _____ (1) 18.3 _____ (1)

18.4 _____ (1) 18.5 _____ (1)

[5]

TOTAL SECTION D: 10
GRAND TOTAL: 120

