



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2017

**MUSIC P2
MARKING GUIDELINE**

MARKS: 30

This marking guideline consists of 13 pages.

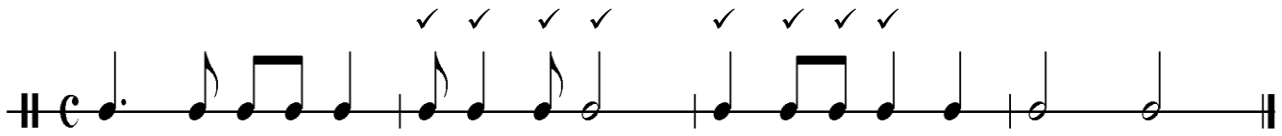
SECTION A: AURAL

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 2–3³ on the score.

Answer:



1 mark per correct note value (8 ÷ 4) [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.

Answer: G minor _____ (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**.

Answer: Sequence _____ (1)

Play **Track 4 ONCE**.

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

Answer: Imperfect cadence _____ (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.

Answer:



6 notes x ½ mark each (both pitch and rhythm should be correct) (3)

- 2.5 Name the instrument playing the solo part of this extract.

Answer: Viola (1)

Play Track 6 ONCE.

- 2.6 Circle ONE passing note that appears in bars 1–6.

Answer: see score (any ONE passing note) (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	X
Minor tonality	
Chordophone, idiophone and aerophone	X
Serialism	
Major tonality	X

(3)

3.2 **Play Track 8 TWICE.**

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

(3)

3.3 **Play Track 9 TWICE.**

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

(3)

3.4 **Play Track 10 TWICE.**

COLUMN A	Track 10
SATB	X
Polyphonic texture	
Homophonic texture	X
Lively and energetic	X
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: Concerto (Violin concerto) (1 mark)
Style period: Romantic period (1 mark) (2)

Play Track 11 ONCE again.

4.1.3 Describe the instrumentation and texture of this extract.

Answer: Solo violin with orchestral accompaniment (1 mark)
Homophonic texture (1 mark) (2)

Play Track 12 TWICE.

4.1.4 Give ONE term that best describes this virtuosic section.

Answer: Cadenza (1)

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

**Answer: At the end of the development OR
 Before the recapitulation (1)**

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

4.2.1 Name the theme and instrumentation for each of the TWO tracks.

	TRACK 13	TRACK 14
Theme:	Conflict theme – sword fight between the Capulets and Montague.	Tender Love theme
Instrumentation:	Full orchestra (Tutti)	English horn with violas

Themes: 1 mark each (2)
Instrumentation: 1 mark each (2) (4)

4.2.2 Which famous Shakespearian love story inspired this work?

Answer: Romeo and Juliet _____ (1)

4.3 **Play Track 15 TWICE.**

4.3.1 Which 20th century style does this extract belong to?

Answer: Impressionism _____ (1)

4.3.2 Provide this extract with a suitable title.

Answer: Voiles OR Sails _____ (1)

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

Answer: Whole-tone scale _____ (1)

4.3.4 Describe the use of dynamics in this extract.

Answer: Subdued/soft dynamics _____ (1)

(16 ÷ 2) **[8]**

OR

QUESTION 5: JAZZ5.1 **Play Track 16 TWICE.**

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

Answer: Saxophone OR Baritone saxophone (1)

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

Jazz style: Cool Jazz
Artist: Gerry Mulligan (2)**Play Track 16 ONCE again.**

5.1.3 Give TWO rhythmic features of the electric guitar.

Answer: Syncopated rhythms OR
off-beat rhythmical chords OR
making use of wah-wah rhythmical effects (Any 2) (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.

Answer: Dizzy Gillespie (1)

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

Answer: Trumpet (1)

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

Answer: Imitates the octave interval that features persistently throughout the song OR
The lyrics function as a scat vocal technique to match the octave melody. (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?

Answer: Very fast melody with accents on the off-beat. (1)

5.3 **Play Track 18 ONCE.**

5.3.1 Provide this extract with a suitable title.

Answer: Watermelon Man (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	(1)
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Play Track 18 TWICE again.

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

Answer: Riff (1)

5.3.4 Name the jazz style associated with this extract.

Answer: Fusion (1)

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

Answer: Includes elements from soul, jazz, Bebop, R&B and Gospel music. (Any 2 styles) (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.

	TRACK 19	TRACK 20
Native language:	Xhosa	Zulu
Accompanying instrument:	Umrhube	Ughubu
Resonator:	Mouth	Calabash

(6)

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

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

Artist Track 19: Queen of amaMpondo/The Veteran/Mama Madosini

Artist Track 20: Princess Magogo

(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: Idiophone

Group 2: Membranophone

(2)

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

Answer:

Polyrhythms

Syncopations

Shaker keeps the beat

Cross rhythms

(Any 2)

(2)

6.4 **Play Track 22 TWICE.**

6.4.1 Name the type of poetry used in this extract.

Answer: Song-poem _____ (1)

6.4.2 Identify the artist performing this work.

Answer: Johannes Mokgoadi _____ (1)

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

Answer: Bapedi _____ (1)

Play Track 22 ONCE again.

6.4.4 Name the idiophone instrument featuring in this extract.

Answer: Dipela (Type of mbira) _____ (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.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a time signature of 2/4. It begins with a piano (*p*) dynamic and features two triplet markings over the first two measures. The lower staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment with eighth-note patterns.

The second system of the musical score consists of two staves. The upper staff continues the melody from the first system, marked with a piano (*p*) dynamic. The lower staff continues the accompaniment. A repeat sign is present at the end of the system, indicating a return to the beginning of the section.

The third system of the musical score consists of two staves. The upper staff begins with a tempo marking of *rit.* (ritardando) and a piano (*p*) dynamic. The lower staff continues the accompaniment. The system concludes with a fermata over the final note of the melody.

The fourth system of the musical score consists of two staves. The upper staff continues the melody, marked with a piano (*p*) dynamic. The lower staff continues the accompaniment. The system concludes with a double bar line and repeat dots, indicating the end of the piece.

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

Play **Track 23** ONCE again.

7.1 Name the relative key of this piece.

Answer: E minor _____ (1)

7.2 What is the form of this piece?

Answer: Ternary form/ABA _____ (1)

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

SECTIONS	BAR NUMBERS
A OR A ¹	1-8
B	9-14
A OR A ²	15-22

(9 ÷ 3) (3)

7.4 In which bar is there a fermata symbol?

Answer: Bar 14 _____ (1)

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

Answer: G major (1 mark) Perfect cadence (1 mark) _____ (2)

Play **Track 23** ONE last time.

TOTAL SECTION C: 8
GRAND TOTAL: 30