



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2017**

**MUSIC P1**

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

**MARKS:** 120

**TIME:** 3 hours



This question paper consists of 34 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, C, D, E and F in blue or black ink in the ANSWER BOOK provided.
4. Number the answers correctly according to the numbering system used in this question paper.
5. The last page of this question paper is manuscript paper intended for rough work. You may remove it.
6. Use the table on the next page as a guide for mark and time allocation when answering each question.
7. Write neatly and legibly.

**MARKING GRID**

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

**SECTION A: THEORY OF MUSIC****(90 minutes)**Answer **QUESTION 1**.Answer **QUESTION 2.1 OR QUESTION 2.2**.Answer **QUESTION 3**.Answer **QUESTION 4.1 OR QUESTION 4.2**.

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

**QUESTION 1**Study *Dornröschen* by J. Brahms below and answer the questions that follow.

# Dornröschen

for flute and piano

J. Brahms

**Andante**

Flute

Piano

*p*

*una corda*

7

12

(v)

(i)

(iii)

(iv)

(ii)

1.1 Name the key of the piece.

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

1.2 Name the relative key of the piece.

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

1.3 Describe the time signature complete.

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

1.4 Give the English meaning of *una corda*.

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

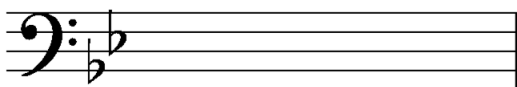
1.5 Give the Italian term which has the opposite meaning of *p*.

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

1.6 Identify the intervals marked **(i)** and **(ii)** according to type and distance.

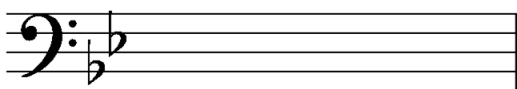
(i) \_\_\_\_\_ (ii) \_\_\_\_\_ (2)

1.7 Invert the interval at **(i)** and write its correct description underneath it.



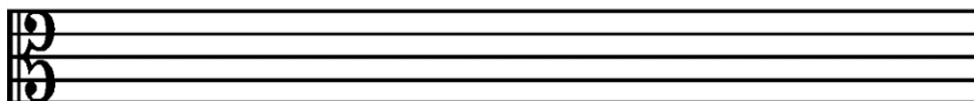
(i) \_\_\_\_\_ (2)

1.8 Name the type of triad marked **(iii)** and write it in root position.



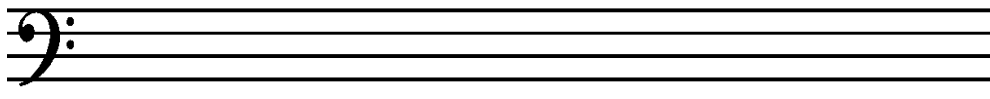
(iii) \_\_\_\_\_ (3)

- 1.9 1.9.1 Write the relative scale of the piece, descending, in the alto clef with key signature.



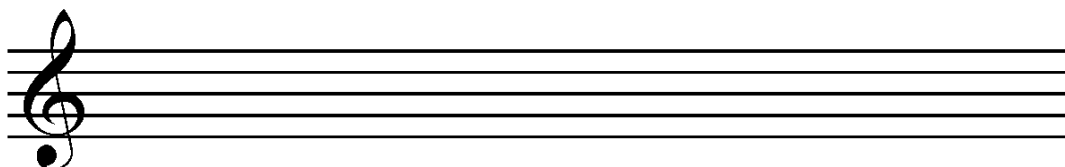
(2)

- 1.9.2 Write the Aeolian mode on B, ascending, in the bass clef, without key signature.



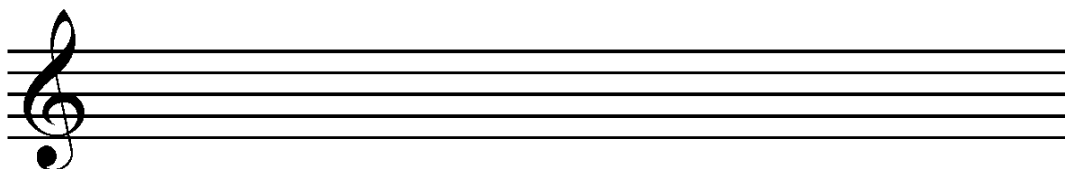
(2)

- 1.10 Transpose the melody from bars 12–13, marked **(iv)**, for the French horn. Insert the new key signature.



(2)

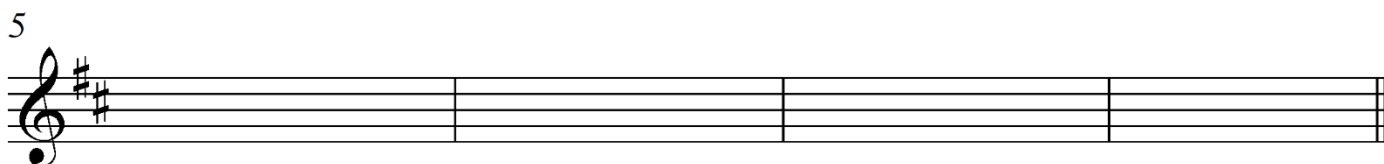
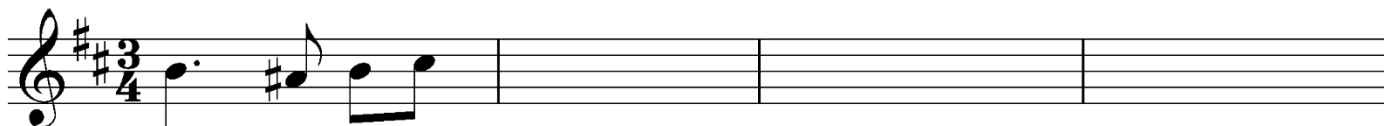
- 1.11 Rewrite bar 4, marked **(v)**, of the solo part, but double the note values. Add a new time signature.

(2)  
[20]

**QUESTION 2****(25 minutes)****ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.**

- 2.1 Using the opening motif, complete an eight-bar melody in binary form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing, adding dynamics, tempo indication and articulation marks.

**Instrument:** \_\_\_\_\_



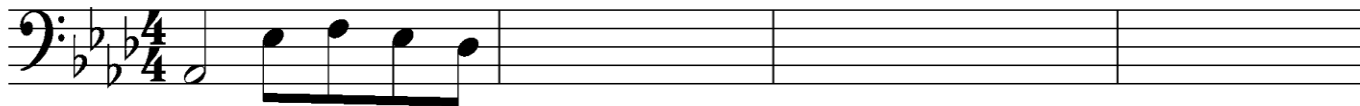
The melody will be marked according to the criteria below:

| DESCRIPTION  | MARK ALLOCATION | CANDIDATE'S MARK |
|--|-----------------|------------------|
| <b>Form and cadential points</b>   | <b>4</b>        |                  |
| <b>Correctness</b><br>Stems of notes, beats per bar, accidentals, spacing and layout                             | <b>3</b>        |                  |
| <b>Quality</b><br>Suitability, dynamics, articulation, musicality, tempo, melodic contour, climax and creativity | <b>8</b>        |                  |
| <b>TOTAL</b>   | <b>15</b>       |                  |

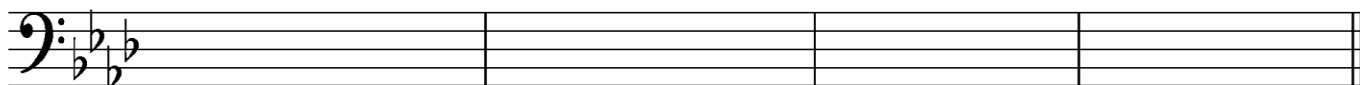
**[15]****OR**

- 2.2 Use the opening motif below to complete an eight-bar melody in binary form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: \_\_\_\_\_



5



The melody will be marked according to the criteria below:

| DESCRIPTION  | MARK ALLOCATION | CANDIDATE'S MARK |
|--|-----------------|------------------|
| <b>Form and cadential points</b>   | <b>4</b>        |                  |
| <b>Correctness</b><br>Stems of notes, beats per bar, accidentals, spacing and layout                             | <b>3</b>        |                  |
| <b>Quality</b><br>Suitability, dynamics, articulation, musicality, tempo, melodic contour, climax and creativity | <b>8</b>        |                  |
| <b>TOTAL</b>   | <b>15</b>       |                  |

[15]



**LEAVE THIS PAGE BLANK.**

## QUESTION 3

ANSWER EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the *Trio* from *Minuet and Trio no. 8* by W.A. Mozart below and answer the questions that follow.

**Trio Moderato**

(f)

*p*

(d)

*f*

13 (b)

*sempre mp*

18 (e)

*sempre p*

22 (c)

*tr*

(a)

*Minuetto da capo*

3.1.1 Name the relative key of the piece.

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

3.1.2 Identify the cadence marked **(a)** and write the chords of the cadence.

Cadence: \_\_\_\_\_

Chords: \_\_\_\_\_ (3)

3.1.3 Figure the chords at **(b)**, **(c)** and **(d)** complete using Roman numbers OR chord symbols.

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

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

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

3.1.4 Name the type of non-harmonic notes used at **(e)** and **(f)**.

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

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

3.1.5 What is the meaning of *Moderato*?

\_\_\_\_\_ (1)  
[10]

OR

3.2 Study *Farewell Rag* by D. Bruce below and answer the questions that follow.

## Farewell Rag

Giocoso

D. Bruce

1

(a) (f)

4

7

(b)

10

(c) (d) (g) (e)

3 4

3.2.1 Name the relative key of the piece.

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

3.2.2 Identify the chords at **(a)** to **(e)** and figure them correctly.

(a) \_\_\_\_\_

(b) \_\_\_\_\_

(c) \_\_\_\_\_

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

(e) \_\_\_\_\_ (5)

3.2.3 Name the cadence in bars 11 and 12.

Cadence: \_\_\_\_\_ (1)

3.2.4 Name the type of non-chordal notes at **(f)** and **(g)**.

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

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

3.2.5 What is the technique used in the majority of the melody?

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

**[10]**

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

- 4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts.

The harmonisation will be marked according to the following criteria:

| DESCRIPTION   | MARK ALLOCATION | CANDIDATE'S MARKS |
|---|-----------------|-------------------|
| <b>Chord progression</b><br>Choice of chords                                    | 6               |                   |
| <b>Correctness</b><br>Notation, doubling, spacing, voice leading                | 7               |                   |
| <b>Quality</b><br>Musicality, non-chordal notes, awareness of style, creativity | 2               |                   |
| <b>TOTAL</b>  | <b>15</b>       |                   |

[15]

OR

- 4.2 Complete the piece below by adding a suitable bass line and harmonic material in the open staves. Ensure that you continue writing in the style of the given material in bar 1.

D

Melody

Chords

Bass

The harmonisation will be marked according to the following criteria:

| DESCRIPTION  | MARK ALLOCATION | CANDIDATE'S MARKS |
|--|-----------------|-------------------|
| <b>Chord progression</b><br>Chord choice, correct use of cadence             | 3               |                   |
| <b>Correctness</b><br>Notation, doubling, spacing, voice leading             | 4               |                   |
| <b>Quality</b><br>Musicality, non-chordal notes, style awareness, creativity | 8               |                   |
| <b>TOTAL</b>   | <b>15</b>       |                   |

[15]

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE****(90 minutes)**

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

**QUESTION 5: WAM, JAZZ, IAM (COMPULSORY)**

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

5.1 The value of a breve is ...

- A 8 crotchets.
- B 4 minims.
- C 32 semiquavers.
- D 2 semibreves.
- E All of the above.

(1)

5.2 Debussy used more than one key at a time in his music. What is this technique called?

- A Polyphony
- B Raga
- C Overlapping
- D Polytonality
- E Bitonality

(1)

5.3 Which of the following does NOT fit in the original group of instrument groups according to sound production?

- A Chordophone
- B Membranophone
- C Electrophone
- D Idiophone
- E Aerophone

(1)

5.4 To which instrument group does the saxophone belong?

- A Percussion
- B Brass
- C Woodwind
- D Strings
- E None of the above

(1)

5.5 To ululate, is to ...

- A sing in a falsetto range.
- B sing like a coloratura soprano.
- C sing in scat style.
- D utter howling or wailing sounds.
- E use recitative style.

(1)



5.6 Choose the South African musical:

- A *Ipi Tombi*
- B *Sarafina*
- C *African Footprint*
- D All of the above
- E None of the above

☐

(1)

5.7 Binary Form ...

- A is a musical form in three related sections.
- B is usually performed as A-A-B-A.
- C was used for short, two-movement works.
- D was popular during the Baroque period.
- E was the principal design for entire movements during the Classical period.

☐

(1)

5.8 Choose the Italian term that does NOT describe tempo:

- A Largo
- B Andante
- C Dolce
- D Moderato
- E Allegro

☐

(1)

5.9 Certain notes are flattened in Blues Music:

- A 2<sup>nd</sup>
- B 8<sup>th</sup>
- C 3<sup>rd</sup>
- D 5<sup>th</sup>
- E C and D above

☐

(1)

5.10 A typical instrument of Moppies and Ghoema, is the ...

- A flute.
- B ghoema drum.
- C uhadi.
- D harpsichord.
- E sitar.

☐

(1)

**[10]**

**ANSWER EITHER QUESTION 6.1 OR QUESTION 6.2 AND THEN QUESTION 6.3.**

**QUESTION 6**

**6.1 MUSICAL THEATRE (WAM and JAZZ)**

**6.2 MUSICAL THEATRE (IAM)**

**6.3 ROCK AND POP (COMPULSORY)**

**6.1 MUSICAL THEATRE AND JAZZ**

- 6.1.1 Write a short paragraph on the different music styles, rhythms and tempo's used in *The Rain in Spain* from *My Fair Lady* that makes it such a unique song.

---

---

---

---

---

---

---

---

---

---

(3)

- 6.1.2 Explain the significance of the keys, a specific interval and the name *María* in the song *María* from *West Side Story*.

---

---

---

---

---

---

---

---

(3)

**OR**

## INDIGENOUS AFRICAN MUSIC

## 6.2 MUSICAL THEATRE (IAM)

Write a short summary on ONE of the following musicals that you have studied, focusing, amongst other information, on the composer(s), lyricist and origin characteristics of the chosen construct:

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

**Chosen musical:**

[illegible]

(6)

**AND**



**Answer SECTION C (WAM)  
OR SECTION D (JAZZ)  
OR SECTION E (IAM)**

**SECTION C: WESTERN ART MUSIC (WAM)**

**QUESTION 7**

Write an essay on twentieth century music. Choose TWO of the following twentieth century compositions. Base your essay on the following, amongst others: compositional elements, specific features of the music and any other relevant information. Name ONE other work by the chosen composer.

|               |                         |
|---------------|-------------------------|
| C. Debussy    | <i>Voiles</i>           |
| I. Stravinsky | <i>Rite of Spring</i>   |
| G. Gershwin   | <i>Rhapsody in Blue</i> |

**Choice 1:** \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

(7)

**Choice 2:** \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

(8)

**[15]**

**AND**

**QUESTION 8**

Choose ONE of the following South African composers and write brief notes on the style characteristics of your chosen composer's works as discussed at school. Also name any other ONE work by the same composer.

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

Composer: \_\_\_\_\_

Work: \_\_\_\_\_

[5]

**AND**

**QUESTION 9**

Answer the following questions:

**9.1 Franz Schubert: *Der Erlkönig***

The piano accompaniment plays an important in this piece. Explain this statement.

---

---

(2)

**9.2 Felix Mendelssohn: *Violin Concerto in E minor, 1<sup>st</sup> movement***

Name ONE change made to the main theme of the mentioned work when it appears in the Recapitulation.

---

---

(1)

**9.3 Frederic Chopin: *Polonaise in A-flat major, Op. 53***

How is the piano, as a fully developed instrument of the Romantic period, utilized in the *Polonaise in A-flat*?

---

---

(2)

**9.4 Peter Tchaikovsky: *Romeo and Juliet***

Briefly describe the form of Tchaikovsky's *Overture-Fantasy*.

---

---

---

(4)

**9.5 Define a Character Piece.**

---

---

(1)  
[10]

**TOTAL SECTION C: 30**

**OR**

## SECTION D: JAZZ

### QUESTION 10

Choose between **A** and **B** and describe the differences and similarities between the two genres. The differences can be done in table form. Name an artist of each genre and a representative work.

- A.** Cool Jazz vs Modal Jazz
- B.** Bebop vs Hardbop

**Choice:** \_\_\_\_\_

## Similarities

[illegible]



**Differences****Genre:** \_\_\_\_\_**Genre:** \_\_\_\_\_**Artist:** \_\_\_\_\_**Artist:** \_\_\_\_\_**Work:** \_\_\_\_\_**Work:** \_\_\_\_\_**[15]****AND**

**QUESTION 11**

Write a short paragraph on ONE of the artists and works below. The paragraph must be specifically about album/song and the artist's style.

- Fusion
  - Miles Davis – *Bitches Brew*
  - Herbie Hancock – *Watermelon Man*
  - Joe Zawinul – *Birdland*
- Free Jazz
  - Ornette Coleman – *Free Jazz*
  - John Coltrane – *Song of Praise*
- Avant-Garde Jazz
  - Charles Mingus – *Passions*

**Artist and work:** \_\_\_\_\_

[5]

**AND**



**SECTION E: INDIGENUOUS AFRICAN MUSIC (IAM)**

- 13.1 Compare *Ululation* and *Crepitation* as two vocal techniques to each other. Focus on sound production.

---

---

---

---

---

---

(6)

- 13.2 Describe how Philip Tabane uses *onomatopoeia* in his songs.

---

---

---

---

---

(4)

- 13.3 Give the definition of *phonaesthetics*.

---

---

---

---

(3)

- 13.4 Explain why one would never evaluate a performance that is part of a specific social event.

---

---

---

(2)

**[15]****OR**

**QUESTION 14**

Choose ONE of the following dances and write about the characteristics of the dance.

- Kiba
- Famo
- Indlamu
- Tshikona
- Tshikombela
- Mxongolo

**Dance:** \_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**[5]**

**AND**

**QUESTION 15**

Choose any TWO of the following Indigenous African music experts and write an article on them with the focus on their style and work:

- Johannes Mokgoadi
- Joe Mokgotsi
- Alex Mathunyane le Dinakangwedi

**Choice 1:** \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

(5)

**Choice 2:** \_\_\_\_\_

---

---

---

---

---

---

---

---

---

---

(5)  
[10]

**TOTAL SECTION E: 30**

**AND**

**SECTION F**

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, matching it with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–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 The Rite of Spring             | A Mendelssohn                                     |
| 16.2 Sonata form                    | B Using two keys at the same time                 |
| 16.3 Polychord                      | C A riot erupted during the premiere of this work |
| 16.4 Bitonality                     | D Exposition, Development, Recapitulation         |
| 16.5 Hebrides                       | E One traditional chord set against another       |

**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, matching it with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) in the space provided on this question paper, for example 17.6 F.

| COLUMN A (MUSICAL TERM/GENRE/STYLE)                | COLUMN B (DESCRIPTION)      |
|--|-----------------------------|
| 17.1 Louis Armstrong                               | A Mbaqanga                  |
| 17.2 SA Jazz                                       | B Flurry of very fast notes |
| 17.3 King of Ragtime                               | C Scat singing              |
| 17.4 Mix of Zulu/Sotho with African-American style | D Abdullah Ibrahim          |
| 17.5 Bop melodies                                  | E Scott Joplin              |

**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, matching it with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–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 Idiophone                      | A Vocal representation of the drum sound in words |
| 18.2 Call and Refrain               | B Hexatonic scale                                 |
| 18.3 Gourd-resonated bow            | C Mbira   |
| 18.4 Mode                           | D An African structural form                      |
| 18.5 Mouth drumming                 | E Uhadi   |

**ANSWERS:**

|      |       |            |
|------|-------|------------|
| 18.1 | _____ | (1)        |
| 18.2 | _____ | (1)        |
| 18.3 | _____ | (1)        |
| 18.4 | _____ | (1)        |
| 18.5 | _____ | (1)        |
|      |       | <b>[5]</b> |

**TOTAL SECTION E: 10**  
**GRAND TOTAL: 120**

