



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2013**

**MUSIC P2  
MEMORANDUM**

**MARKS: 30**

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This memorandum consists of 8 pages.

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## QUESTION 2: DICTATION, CADENCES AND COMPOSITIONAL TECHNIQUES

## TRACK 3 (to be played ONCE.)

## Ain't Misbehavin'

Moderate Swing Tempo

Razaf, Waller and Brooks

No one to talk with, all by my - self,  
I know for cer - tain the one I love,

No one to walk with, but I'm hap - py on the shelf,  
I'm thro' with flirt - in', it's just you I'm think - in of,

Ain't mis - be - hav - in', I'm sav - in' my love for you. \_\_\_\_\_  
Ain't mis - be - hav - in', I'm sav - in' my love for you. —

Like Jack Hor - ner in the cor - ner don't go no - where,

what do I care, Your kiss - es are worth wait - in' for, be -

- lieve me, I don't stay out late, don't care to go,

I'm home a - bout eight, just me and my ra - di - o,

Ain't mis - be - hav - in' I'm sav - in' my love for you. \_\_\_\_\_

**Play Track 4 TWICE.**

- 2.1 Listen to the music from bars 1–14 and name the compositional technique used in bars 11–13 at (a).

**Answer: Repetition** (1)

**Play Track 5 TWICE.**

- 2.2 Listen to bars 1–8 and name the cadence at (c).

**Answer: Imperfect cadence** (1)

**Play Track 6 FOUR times.** Wait  $\pm 1$  minute between each repetition.

- 2.3 Listen to the music from bars 11–18 and fill in the missing notes at (b).  
**(6 notes x  $\frac{1}{2}$  mark each)** (3)

**Play Track 7 ONCE.**

- 2.4 Fill in the missing note at (d) in bars 3 and 21 and name the interval that is formed by the missing note, and the note D that follows it.

**Answer: Minor 3rd** (1)  
**[6]**

**TOTAL SECTION A: 8**

**SECTION B: RECOGNITION OF MUSICAL CONCEPTS AND GENRE**

**QUESTION 3:** Listen to the following extracts and answer the questions.

**3.1 Play Track 8 THREE times.**

3.1.1 With which section of the orchestra does this piece open?

**Answer: Strings** (1)

3.1.2 Name THREE ways in which the music changes.

**Answer: It becomes faster.**  
**Wider range of instruments can be heard.**  
**Wider dynamic range.**  
**Rhythm consists of more quavers and semiquavers.** (3)

**3.2 Play Track 9 THREE times.**

3.2.1 Name the two instruments that carry the melody in this extract.

**Answer: Trumpet and saxophone** (2)

3.2.2 What is the term given to music that is played spontaneously by solo instruments as can be heard in this extract?

**Answer: Improvisation** (1)

3.2.3 What type of band can be heard in this extract?

**Answer: Jazz Band/African Jazz Band** (1)

**3.3 Play Track 10 THREE times.**

3.3.1 With which type of band would you associate this music?

**Answer: Swing/Jazz Band** (1)

3.3.2 Describe the rhythm of this music.

**Answer: Swing** (1)

3.3.3 Identify ONE chordophone that you can hear in this extract.

**Answer: Double Bass/electric guitar** (1)

3.3.4 Name ONE woodwind instrument that you can hear in this extract.

**Answer: Saxophone/Clarinet** (1)

**(12 ÷ 2)** **[6]**

**QUESTION 4****Answer QUESTION 4.1 OR 4.2 OR 4.3.**

Play Tracks 11, 12 and 13 in succession so that the candidates can choose which question to answer.

**4.1 Play Track 11 THREE times.**

4.1.1 Identify the genre of this work.

**Answer: Concerto** (1)

4.1.2 Give a definition for your answer in QUESTION 4.1.1.

**Answer: A work for orchestra and solo instrument.** (1)

4.1.3 With which composer do you associate this work?

**Answer: Felix Mendelssohn** (1)

4.1.4 Describe this work with regards to tonality, tempo and instrumentation.

**Answer: Tonality: Minor key**  
**Tempo: Allegro (*molto appassionato*)**  
**Instrumentation: Solo violin and orchestra** (3)  
**[6]**

**OR**

**4.2 Play Track 12 THREE times.**

4.2.1 Identify the style of this work.

**Answer: Hard-Bop** (1)

4.2.2 Describe the style of the music referred to in QUESTION 4.2.1.

**Answer: An extension of bebop that incorporates blues.** (1)

4.2.3 With which artist do you associate this work?

**Answer: John Coltrane** (1)

4.2.4 Name THREE instruments that you hear at the beginning of this extract.

**Answer: Saxophone, piano, drumkit and bass** (3)  
**[6]**

**OR**

**4.3 Play Track 13 THREE times.**

- 4.3.1 Name the genre and title of the work that you would associate this music with.

**Answer: South African musical, *Sarafina*** (2)

- 4.3.2 With which composer would you associate this music?

**Answer: Mbongeni Ngema** (1)

- 4.3.3 Describe the instrumentation of this extract.

**Answer: Keyboard, drums and mixed choir** (3)  
**[6]**

**TOTAL SECTION B: 12**

## SECTION C: FORM

## QUESTION 5: TRACK 14 to be played ONCE.

Listen to the Gavotte by Bach and answer the questions.

*Gavotte*  
from *Orchestral Suite No. 3*  
J.S. Bach (1685-1750)

5.1 Give an analysis of this piece by completing the given table.

SECTIONS	BAR NUMBERS	KEYS
A ✓	1 – 10 ✓	D major – A major ✓✓
B ✓	11 – 26 ✓	B minor – D major ✓✓

(8 ÷ 2) (4)

5.2 What is the form of this piece?

**Answer: Binary/AABB** (1)

5.3 Name the compositional technique that appears in bars 10–13.

**Answer: Rhythmic repetition** (1)

5.4 What is the similarity between the openings of the two themes?

**Answer: The second theme starts with an inversion of the first theme.** (1)

5.5 Name the main instruments used in this Gavotte.

**Answer: Strings** (1)

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

**Answer: (a) Passing note  
(b) Auxiliary note** (2)

**TOTAL SECTION C: 10  
GRAND TOTAL: 30**