



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2015

MUSIC P1

NAME: _____

MARKS: 120

TIME: 3 hours



This question paper consists of 31 pages including 1 page manuscript paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections, namely SECTIONS A to D.
2. Answer SECTION A in pencil only, in the spaces provided on this question paper.
3. Answer SECTIONS B, C and D in blue or black ink in the spaces provided on this question paper.
4. The last page of this question paper is manuscript paper intended for rough work.
5. Candidates may not have access to any musical instrument for the duration of the examination.
6. Write neatly and legibly.
7. Write your NAME in the space provided on the cover page of this ANSWER BOOK.

MARKING GRID

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	15		
	8	5		
	9	10		
SUBTOTAL		30		
OR				
JAZZ	10	15		
	11	5		
	12	10		
SUBTOTAL		30		
OR				
IAM	13	15		
	14	5		
	15	10		
SUBTOTAL		30		
AND				
D: (COMPULSORY)	16	5		
OR				
	17	5		
OR				
	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. 18*, K. 576 by W.A. Mozart below and answer the questions that follow.

Sonata No. 18 K. 576

W.A. Mozart

Allegro

1.1 (a)

5 1.5

10 1.5 (b)

14 1.6

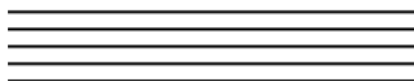
1.1 The time signature of this extract has been omitted. Fill in the correct time signature in the block provided on the score. (2)

1.2 What is the main key of this extract?

Answer: _____ (1)

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

G minor, first inversion



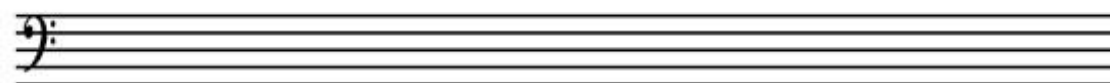
(2)

1.4 Name the intervals marked (a) and (b), for example (d) Major third.

(a) _____

(b) _____ (2)

1.5 Transpose bars 9 to 11 of the left hand part, a major second higher. Use the given clef and remember to add the new key signature.

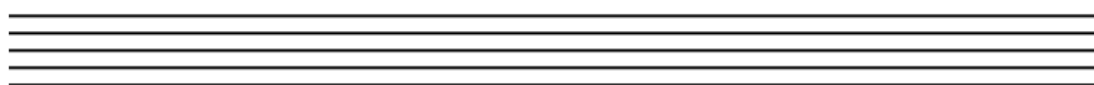


(4)

1.6 Identify the scale formed by the notes of the right hand part in bar 14.

Answer: _____ (1)

1.7 Write the blues scale starting on F, descending, with key signature. Use the treble clef and semibreves.



(5)

1.8 Compare bars 1 and 2 with bars 5 and 6. Identify the compositional technique.

Answer: _____ (1)

1.9 Give the Italian term for each of the following English descriptions:

1.9.1 Gradually softer:

1.9.2 To play a note detached:

(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.

Instrument: _____

Moderato

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	

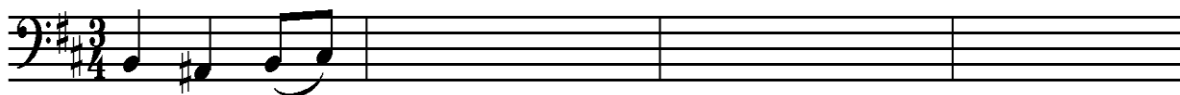
[15]

OR

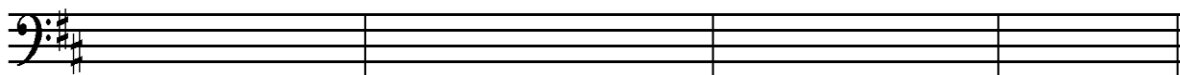
- 2.2 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: _____

Andante



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 *Dona Nobis Pacem* below and answer the questions that follow.

DONA NOBIS PACEM

Traditional Spiritual Song

The musical score is for a four-part setting of 'Dona Nobis Pacem' in 2/4 time, key of D major. The staves are labeled SOPRANO, ALTO, TENOR, and BASS. The score is divided into two systems. The first system contains measures 1 through 5. The second system starts at measure 6 and contains measures 6 through 10. Vertical lines connect corresponding notes across the staves for each measure. Labels (a) and (b) are placed above the Soprano staff in measures 2 and 3 respectively. Label (g) is above the Tenor staff in measure 5. Label (e) is below the Bass staff in measure 5, bracketed under the last two notes. In the second system, label (c) is above the Soprano staff in measure 7, label (d) is above the Soprano staff in measure 8, label (h) is above the Alto staff in measure 9, and label (f) is below the Bass staff in measure 10, bracketed under the last two notes. The Soprano staff begins with a treble clef, key signature of one sharp (F#), and time signature of 2/4. The Alto staff begins with a treble clef, key signature of one sharp (F#), and time signature of 2/4. The Tenor staff begins with a treble clef, key signature of one sharp (F#), and time signature of 2/4. The Bass staff begins with a bass clef, key signature of one sharp (F#), and time signature of 2/4.

3.1 Give the letter name for the following technical names:

3.1.1 Leading note: _____

3.1.2 Subdominant: _____ (2)

3.2 Figure the chords marked (a) – (d), for example C: Ib or I⁶ or C/E.

(a) _____

(b) _____

(c) _____

(d) _____ (4)

3.3 Name the cadence at (e) and (f). Write down only the name of the cadence, for example, interrupted cadence.

(e) _____

(f) _____ (2)

3.4 Name the non-harmonic notes at (g) and (h).

(g) _____

(h) _____ (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 *Swing a Blues* by filling in the empty bars. Ensure that you continue in the style of the given material.

SWING A BLUES

Medium 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–E) next to the question number (5.1–5.10) in the block provided.

5.1 Which ONE of the following is NOT an element of music?

- A Mood
 - B Dynamics
 - C Pitch
 - D Form
 - E Rhythm
- (1)

5.2 The Aeolian mode has the same notes as the ... scale.

- A major
 - B natural minor
 - C melodic minor
 - D pentatonic
 - E harmonic minor
- (1)

5.3 The piano is part of the ... family.

- A idiophone
 - B membranophone
 - C electrophone
 - D aerophone
 - E chordophone
- (1)

5.4 Which ONE of the following characteristics is typical of the Romantic period?

- A Sudden key changes
 - B The use of the harpsichord
 - C Atonality
 - D Blues scale
 - E Extensive use of ornamentation
- (1)

5.5 Marabi is a mixture of ...

- A Ragtime and Fusion.
 - B Dixieland and Township Jazz.
 - C Blues and Ragtime.
 - D Township Jive and R&B.
 - E Ragtime and Malombo jazz.
- (1)

- 5.6 The Uhadi instrument make use of a ... resonator.
- A mouth
 - B hollow reed
 - C calabash
 - D cow horn
 - E carved wood
- (1)
- 5.7 What is the meaning of D.C.?
- A Repeat from the beginning of the piece
 - B Repeat from the middle of the piece
 - C Skip to the Coda
 - D To play a passage an octave higher
 - E To play a passage with the left hand
- (1)
- 5.8 Which ONE of the following notes would NOT be played in the Blues scale?
- A Flattened third
 - B Fifth
 - C Flattened seventh
 - D Sixth
 - E Fourth
- (1)
- 5.9 Which ONE of the following forms is used most frequently in rock music?
- A Ternary form
 - B Verse and chorus form
 - C Binary form
 - D Sonata form
 - E Theme and variation form
- (1)
- 5.10 Which ONE of the following textures is used most frequently in African music?
- A Heterophonic texture
 - B Monophonic texture
 - C Homophonic texture
 - D Biphonic texture
 - E Polyphonic texture
- (1)

[10]

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

**QUESTION 6: MUSICAL THEATRE, ROCK AND POP AND MODERN
CONSTRUCTS**

WESTERN ART MUSIC AND JAZZ

6.1 MUSICAL THEATRE

Write a paragraph in which you summarise the storyline of each of the following musicals:

- *West Side Story*
- *My Fair Lady*

West Side Story:

(2)

My Fair Lady:

(2)

OR

INDIGENOUS AFRICAN MUSIC**6.2 MUSICAL THEATRE**

You have studied ONE musical from Indigenous and ONE musical from Modern construct. Write a summary on the storyline of each of the selected musicals.

Indigenous:

- *Kiba/Mmapadi*
- *Indlamu*
- *Famo*
- *Mxongolo*
- *Tshikona*
- *Tshigombela*

Modern construct:

- *Umabatha – welcome Msomi*
- *Ipintombi*
- *Sarafina*
- *Umoja*
- *African Footprint*

Indigenous choice:

(2)

Modern construct choice:

(2)

AND

6.3 ROCK AND POP (COMPULSORY)

6.3.1 Give TWO characteristics of rock music.

(2)

6.3.2 You have been asked to write an article on ONE of the following artists or groups:

- | | |
|-------------------|-------------------|
| • David Bowie | • Salif Keita |
| • Seal | • Hugh Masekela |
| • Spice Girls | • Mano Debango |
| • Westlife | • Fela Kuti |
| • Boys II Men | • Miriam Makeba |
| • Salt-N-Pepa | • Philip Tabane |
| • Metallica | • Jonas Gwangwa |
| • Michael Jackson | • Letta Mbulu |
| • Prince | • Angélique Khijo |
| • U2 | • Baaba Maal |
| | • Oliver Mtukudzi |
| | • Thomas Mapfumo |
| | • Khadja Nin |
| | • Caiphus Semenya |

Your article should include the following:

- Style characteristics of the artist or group
- ONE album

(3)

(1)

Choice of artist or group:

[10]

TOTAL SECTION B: 20

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**

7.1 Define the following twentieth century terms:

7.1.1 Neo-Classicism

(2)

7.1.2 Bitonality

(1)

7.2 **Claude Debussy: *Voiles***

7.2.1 Name the French painting style associated with Debussy's music.

(1)

7.2.2 Why did Debussy use the following in *Voiles*?

7.2.2.1 Whole-tone scale

(1)

7.2.2.2 The piano's damper pedal (right pedal)

(1)

7.3 **Igor Stravinsky: *The Rite of Spring***

7.3.1 Which instrument plays the opening melody of *The Rite of Spring*?

(1)

7.3.2 Describe how Stravinsky used the following elements in *The Rite of Spring*.

Melody:

(2)

Instruments:

(2)

7.4 **George Gershwin: *Rhapsody in Blue***

The title has two musical aspects: a Rhapsody and Blues. Give the meaning to both of these aspects by referring to the structure and themes used in the piece.

(4)

[15]

AND

JAZZ**QUESTION 10**

- 10.1 Match the Jazz style in COLUMN A with the correct description in COLUMN B. Write only the correct letter (A–D) in the space provided on the question paper, for example 10.1.5 E.

COLUMN A (JAZZ STYLE)	COLUMN B (DESCRIPTION)
10.1.1 Modal Jazz	A fast jazz with advanced harmonies
10.1.2 Hard-Bop	B grew out of Bebop and uses elaborate arrangements
10.1.3 Cool Jazz	C harmony is based on selected notes of a given scale mode
10.1.4 Bebop	D extension of Bebop that incorporates blues and gospel music

10.1.1 _____

10.1.2 _____

10.1.3 _____

10.1.4 _____ (4)

- 10.2 Name FOUR differences between Hard-Bop and Bebop.

_____ (4)

10.3 Cool Jazz

10.3.1 What is the meaning of the word 'cool' in this jazz style?
_____ (1)

10.3.2 Name ONE artist of Cool Jazz with ONE representative work.
_____ (2)

10.4 Modal Jazz

10.4.1 List the harmonic features of Modal Jazz music.

(3)

10.4.2 Miles Davis was an important musician of this Jazz style. Which instrument did he predominantly play?

(1)

[15]**AND**

QUESTION 11

Discuss the important elements and style characteristics of ONE of the following South African Modern Constructs:

- 11.1 Maskanda
- 11.2 Kwaito
- 11.3 Disco
- 11.4 Malombo music
- 11.5 Bubble gum

Style choice: _____

[5]

AND

QUESTION 12

Write an essay on ONE of the following Jazz styles:

12.1 Free and Avant-Garde Jazz

12.2 Fusion

12.3 Smooth Jazz

In your essay, refer to the following:

- Description of the genre/style (4)
- Important features (4)
- ONE artist with ONE representative work (2)

Style choice: _____

[illegible]

[10]

OR

INDIGENOUS AFRICAN MUSIC**QUESTION 13**

- 13.1 Match the vocal technique in COLUMN A with the correct description in COLUMN B. Write only the correct letter (A–D) in the space provided on the question paper, for example 13.1.5 E.

COLUMN A (VOCAL TECHNIQUE)	COLUMN B (DESCRIPTION)
13.1.1 Ululation	A the use of words to imitate sounds
13.1.2 Onomatopoeic singing	B the use of sounds that represent other ideas or instruments
13.1.3 Crepitation	C a sound technique used with vocalic lilting and mouth drumming
13.1.4 Phonaesthetics	D long, wavering, high-pitched sound resembling a howl with a trilling quality

13.1.1 _____

13.1.2 _____

13.1.3 _____

13.1.4 _____

(4)

13.2 **Tshikona and Tshigombela dances**

Give TWO similarities and TWO differences between these two dances.

(4)

13.3 Give a definition for the term *Taboo*.

(2)

13.4 Describe how the Zulu Indlamu dance is performed.

(5)

[15]

AND

QUESTION 14

In indigenous communities, musical instruments are mostly played in solo form and are used as a form of self-expression. One such instrument is the Uhadi. Write a paragraph in which you discuss the performance method of the Uhadi instrument.

(5)
[5]

OR

QUESTION 15

Write an essay on the contribution made to African music by the following TWO Indigenous African music experts:

15.1 Mama Madosini

15.2 Princess Magogo

Mama Madosini:

(5)

Princess Magogo:

(5)

[10]

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

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (16.1–16.5) in the space provided below.

- 16.1 The fugue is a homophonic composition based on one subject.
- 16.2 A string quartet has four players: 2 violins, 1 viola and 1 cello.
- 16.3 Beethoven was a composer from the Baroque period.
- 16.4 A concerto is a composition for an instrumental soloist and orchestra.
- 16.5 An art song is usually accompanied by the piano.

ANSWERS

- 16.1 _____
- 16.2 _____
- 16.3 _____
- 16.4 _____
- 16.5 _____

[5]

QUESTION 17: OVERVIEW OF JAZZ

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (17.1–17.5) in the space provided below.

- 17.1 Blues notes are also known as pitch-bent notes.
- 17.2 Ragtime is piano music generally in triple metre.
- 17.3 Stride piano music relies more on improvisation than composed music.
- 17.4 A twelve-bar blues chord progression would frequently use 7th chords.
- 17.5 Walking bass is a style of bass playing associated with the swing style and New Orleans style.

ANSWERS

- 17.1 _____
- 17.2 _____
- 17.3 _____
- 17.4 _____
- 17.5 _____

[5]

QUESTION 18: OVERVIEW OF INDIGENOUS AFRICAN MUSIC

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (18.1–18.5) in the space provided below.

- 18.1 Polyrhythm is not a prominent feature in African music.
- 18.2 African music is very much cyclical with multiple entries at times.
- 18.3 The rhythm of Marabi music creates a trancelike feeling.
- 18.4 *Indlamu* is a typical Xhosa dance style performed by men.
- 18.5 Music was not written down but passed on from generation to another by word of mouth.

ANSWERS:

- 18.1 _____
- 18.2 _____
- 18.3 _____
- 18.4 _____
- 18.5 _____ [5]

TOTAL SECTION D: 10
GRAND TOTAL: 120

