



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2012**

**MUSIC P1**

**SURNAME:** \_\_\_\_\_

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

**MARKS:** 120

**TIME:** 3 hours

\_\_\_\_\_  
This question paper consists of 17 pages.  
\_\_\_\_\_

**INSTRUCTIONS AND INFORMATION**

1. This question paper consist of TWO sections, namely SECTION A and SECTION B.
2. SECTION A must be answered in pencil in the spaces provided on the question paper.
3. SECTION B must be answered in the ANSWER BOOK provided.
4. Number the questions correctly according to the numbering system used in this question paper.
5. The last paper of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

**SECTION A: THEORY OF MUSIC**

Answer QUESTIONS 1, 2, 3, 4.1 OR 4.2 and then QUESTION 5.1 OR 5.2.

**QUESTION 1**

Study the *Hunting Song* from the *Album for the young*, composed by Robert Schumann and answer the questions that follow.

**Hunting Song**  
from the Album for the Young  
Op. 68, No. 7

Robert Schumann  
(1810-1856)

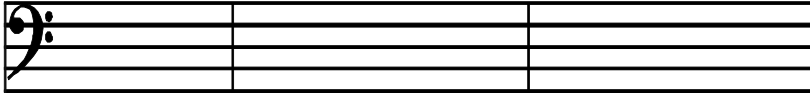
**Frisch und fröhlich**

The musical score is presented in five systems, each with a grand staff (treble and bass clefs). The key signature is one flat (B-flat major) and the time signature is 6/8. The first system is marked *f* and includes the tempo/mood instruction "Frisch und fröhlich". The second system features a first ending marked "B" and a dynamic change to *ff*. The third system includes a second ending marked "D" and a dynamic change to *p*. The fourth system includes a third ending marked "G". The fifth system concludes the piece with a final cadence.

- 1.1 Transpose the given fragment below up a major 3<sup>rd</sup>. Add the new key signature.



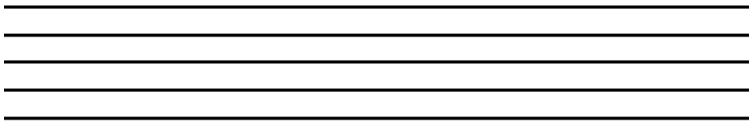
**Answer:**



(4)

- 1.2 Rewrite the notes in the block numbered A of bar 7 in the alto clef.

**Answer:**



(2)

- 1.3 Name the intervals at B in bar 8 and C in bar 12.

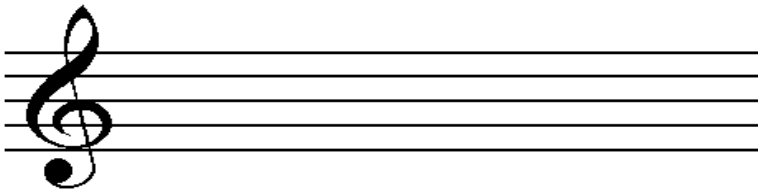
**Answer:**

**B** .....

**C** .....

(2)

- 1.4 Write the inversion of the interval at G in bar 21, and name the inverted interval according to distance and type.



Interval: .....

(2)

1.5 Name the types of triads and their inversions at D in bar 15, E in bar 18 and F in bar 21, for example Augmented triad in first inversion.

D .....

E .....

F .....

(6)

1.6 Add the time signatures at (a), (b), (c) and (d) of the following melodies.

**Answer:**



(4)  
[20]

**QUESTION 2**

Study the four-part fragment below and follow the instructions.

**Allegro**

2.1 Name the key of the fragment.

**Answer:** ..... (1)

2.2 What is the meaning of the Italian term '*allegro*'?

**Answer:** ..... (1)

2.3 Change the soprano part by inserting non-harmonic notes at (a) and (b) on the score.

**Answer:** ..... (2)

2.4 Name the non-harmonic notes that you have used at (a) and (b).

**Answer:** (a) .....  
(b) ..... (2)

2.5 The fragment ends with which cadence?

**Answer:** ..... (1)

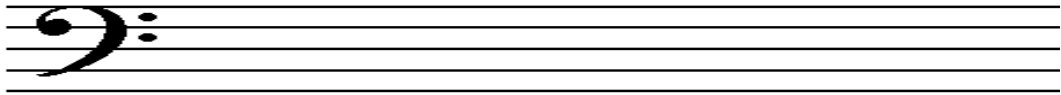
2.6 Figure the three chords in the last bar, for example IV, B/D, I et cetera on the score.

(3)  
**[10]**

**QUESTION 3**

3.1 Write the relative minor scale (ascending only) of Ab major in simple quadruple time, with the key signature.

**Answer:**



(5)

3.2 Identify the following scale/mode.

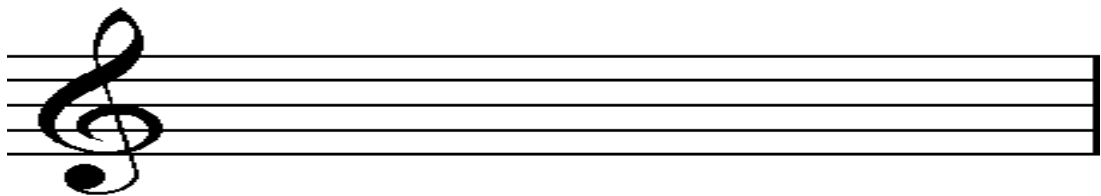


**Answer:** \_\_\_\_\_

(1)

3.3 Write the C blues scale without the key signature.

**Answer:**

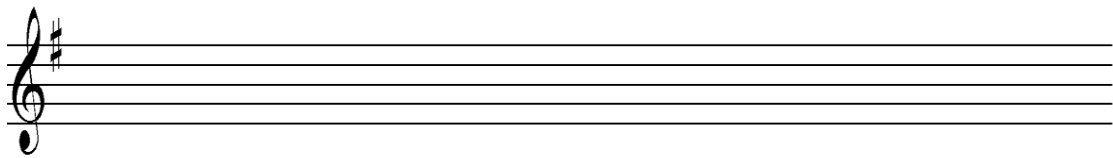
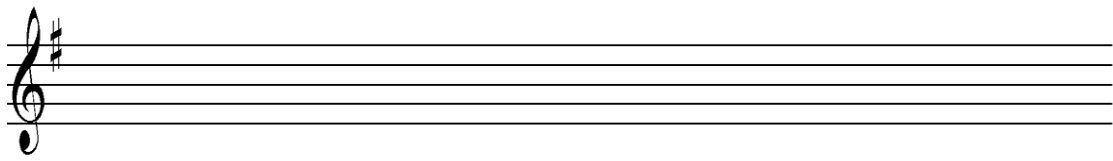
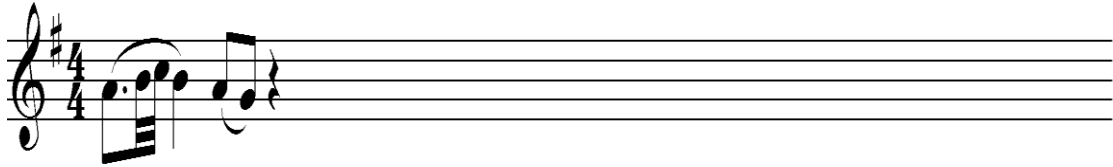


(4)  
**[10]**

**QUESTION 4**

Choose ONE of the given opening motifs to complete an eight-bar melody in AB form. Add dynamics and articulation marks. Name the instrument for which you are composing this melody.

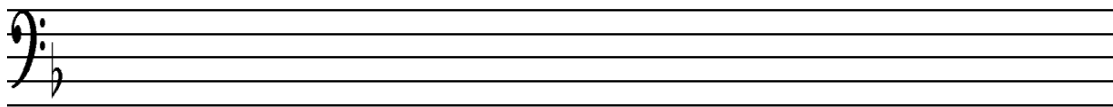
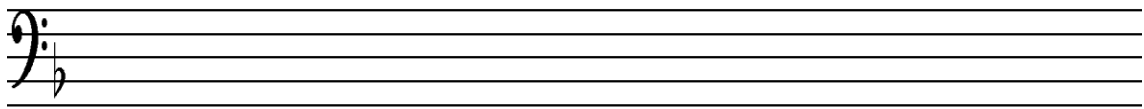
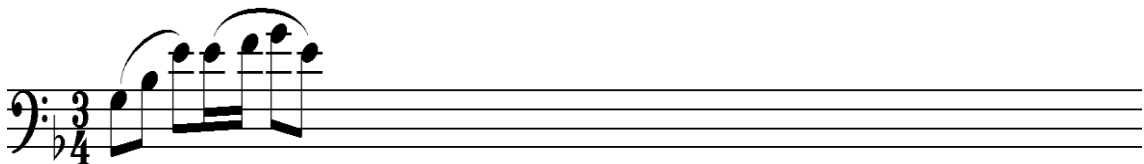
4.1 Instrument: \_\_\_\_\_



[8]

OR

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



[8]



**QUESTION 5**

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Harmonise the following melody and use at least ONE passing note or auxiliary note and a perfect cadence at the end.

Musical notation for Question 5.1: A melody in G minor, 4/4 time, consisting of 8 measures. The melody starts on G4 and ends on G4. The bass line is empty for harmonization.

[12]

OR

- 5.2 Study the extract below from *Pebble Hill* and follow the instructions.

**PEBBLE HILL**

Musical notation for Question 5.2: An extract from "Pebble Hill" in G major, 3/4 time, with a tempo of 144. The extract is divided into four systems of four measures each, with various annotations and chord symbols.

- System 1: Measure 1: (a)  $E^{\flat}/G^{\sharp}$  (b)
- System 2: Measure 5: (c)  $Dma^7/A$  (d)  $G^{\sharp}(\#11)$   $G^{\sharp}o11$   $G^{\sharp}o$
- System 3: Measure 9: (e)  $G^{\sharp}o$
- System 4: Measure 13:  $G^{\sharp}o$

5.2.1 Name the chord symbols at (a) to (e) e.g. D/F#

**Answer:** (a) .....

(b) .....

(c) .....

(d) .....

(e) .....

(5)

5.2.2 Complete the score by adding SEVEN suitable chords of your choice. Use mainly dotted minims.

### PEBBLE HILL

$\text{♩} = 144$

(a)  $E^{\flat}/G^{\sharp}$  (b)

5 (c)  $Dma^7/A$  (d)  $G^{\sharp}(11)$   $G^{\sharp}11$   $G^{\sharp}$

9 (e)  $G^{\sharp}$

13  $G^{\sharp}$

(7)  
[12]

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

Answer the questions in this section in the ANSWER BOOK provided.

**QUESTION 6: BAROQUE MUSIC – ORATORIO**

- 6.1 Choose FOUR statements/words that are relevant to *Hallelujah Chorus*, Write only the letters of the relevant statements, e.g. 6.1 B, C etc.
- A Vigorous
  - B Piano introduction
  - C Flowing melody repeated in lower registers.
  - D High accented chords, answered by downward rushing passages.
  - E Text from the Revelation of St. John.
  - F Climatic orchestral trills.
  - G Sudden changes among monophonic, polyphonic, and homophonic textures.
  - H High “ticking” ostinato figure.
  - I Three sections
  - J Words and phrases are repeated (4)
- 6.2 Explain how the texture and dynamics are treated in the chorus ‘*For unto us a Child is born*’. (4)
- 6.3 Describe ONE of the following works with regard to structure, form and orchestration.
- 6.3.1 Vivaldi: *Primavera, The Four Seasons*
  - 6.3.2 Bach: *Orchestral Suite no. 3 in D major*
  - 6.3.3 Bach: *Prelude and Fugue in c minor, from Das Wohltemperirte Clavier, Book 1*
  - 6.3.4 Corelli: *Trio sonata in a minor, op.3, no.10*
  - 6.3.5 Bach: *Cantata 140, Wachet auf* (4)

**QUESTION 7: CLASSICAL MUSIC**

- 7.1 Write a short paragraph on Beethoven's sonata in c minor, op.13, Pathétique 3<sup>rd</sup> Movement. (6)
- 7.2 List SIX characteristics on ONE of the following works of your choice.
- 7.2.1 Haydn: Trumpet Concerto in Eb major: 3<sup>rd</sup> movement, Allegro
- 7.2.2 Haydn: Symphony no.94 in G major, "Surprise", First movement
- 7.2.3 Mozart: *Eine Kleine Nachtmusik*: 3<sup>rd</sup> movement, Minuet
- 7.2.4 Mozart: Don Giovanni: the duet Lá ci darem la mano and aria di Catalogo (6)
- [12]

**QUESTION 8: BAND MUSIC**

- 8.1 Select ONE of the following definitions. Give the name of the band for a chosen definition. Write down only the definition next to the question number in the answer book.
- 8.1.1 A band of wind instruments or a collective term for the wind instruments of an orchestra.
- 8.1.2 Also called stage band with the number of players range between 12 and 25.
- 8.1.3 A small group of 3 to 8 players.
- 8.1.4 Normally comprises very large groups of woodwinds and brass with the addition of percussion as well.

[2]

**QUESTION 9: POPULAR MUSIC**

Answer the questions on ONE of the popular music artists (9.1 – 9.5) that you have studied. Number your answer according to the artist that you have studied.

**9.1 Rock and Roll: Elvis Presley**

- 9.1.1 Explain his influence on American culture and that of the whole world. (1)
- 9.1.2 Describe his performance on stage. (2)
- 9.1.3 He sang songs from different genres. Name at least TWO genres from which he sang such songs. (2)
- 9.1.4 Name ONE of his albums or a song. (1)
- [6]**

**OR**

**9.2 First British Invasion: The Beatles**

- 9.2.1 The highly original style of The Beatles developed from a variety of other styles. Name only TWO of these styles. (2)
- 9.2.2 Which Indian string instrument is used in the music of the Beatles? (1)
- 9.2.3 Describe the use of chords and melody. (2)
- 9.2.4 Name ONE album or a song. (1)
- [6]**

**OR**

**9.3 Euro Pop: ABBA**

- 9.3.1 Describe how their initial fame started. (1)
- 9.3.2 How can ABBA's music be best described? (1)
- 9.3.3 Why are the augmented triads used in the well-known ABBA song, *Mamma Mia*? (1)
- 9.3.4 Why did ABBA cancel their final American performance? (2)
- 9.3.5 Name ONE album or a song. (Do not mention the one that is already mentioned in QUESTION 9.3.3 above.) (1)
- [6]**

**OR**

**9.4 Folk: Bob Dylan**

- 9.4.1 What contribution did he make to pop music? (2)
- 9.4.2 What initially stimulated the introduction of his songs? (1)
- 9.4.3 Bob Dylan worked in a variety of genres. Name any TWO of these genres. (2)
- 9.4.4 Name ONE hit or album. (1)
- [6]**

**OR**

**9.5 Disco: Donna Summer**

- 9.5.1 Describe her style of song writing. (1)
- 9.5.2 Why was her music not favoured by parents? (1)
- 9.5.3 Name TWO musicals she participated in while in Germany. (2)
- 9.5.4 What made her condemn her earlier disco recordings? (1)
- 9.5.5 Name ONE album. (1)
- [6]**

**QUESTION 10: SOUTH AFRICAN COMPOSERS**

You have studied one of the following South African composers.

- Arnold van Wyk
- Pieter-Louis van Dijk
- B.B. Myataza

Write a paragraph on the South African composer that you have studied. Include biographical details and style characteristics. Name at least TWO representative works which the composer has written.

**[9]**

**QUESTION 11: SOUTH AFRICA ARTISTS IN POP MUSIC**

Answer the questions on ONE of the South African artists (QUESTIONS 11.1 – 11.5) that you have studied. Number your answer according to the question (artist) that you have chosen.

**11.1 Brenda Fassie**

- 11.1.1 Describe her voice. (2)
- 11.1.2 Name a song that was released in 1983 as a 12 inch maxi through CCP Record Company. (1)
- 11.1.3 With which producer did she team up with in the late 1980s? (1)
- 11.1.4 When did she die? (1)
- [5]**

**OR**

**11.2 Savuka/Juluka (Johny Clegg)**

- 11.2.1 Describe the style he uses in his songs. (2)
- 11.2.2 With whom did he establish the first multi-cultural music group? (1)
- 11.2.3 Name their first album. (1)
- 11.2.4 Why did Juluka dissolve? (1)
- [5]**

**OR**

**11.3 Mango Groove**

- 11.3.1 Describe their style of music. (2)
- 11.3.2 Which TWO instruments have made them extremely popular, and who played them? (2)
- 11.3.2 How many members is the group composed of? (1)
- [5]**

**OR**

**11.4 Abdullah Ibrahim**

- 11.4.1 Describe his musical style. (2)
- 11.4.2 In which year did he start playing professionally? (1)

- 11.4.3 Which instruments does he mainly play when he appears as a soloist? (1)
- 11.4.4 With whom did he make a recording when he returned to South Africa in the mid-1970s? (1)
- [5]**

**OR**

**11.5 Louis Mhlanga**

- 11.5.1 When did his career start? (1)
- 11.5.2 Which instrument made him famous? (1)
- 11.5.3 Which new group did he put together in 2001? (1)
- 11.5.4 What was his role in Zimbabwe's Ethnomusicology Trust? (2)
- [5]**

**QUESTION 12: SOUTH AFRICAN TRADITIONAL MUSIC**

A cultural day has been organised by the Department of Culture and Arts in your district. Learners have been invited to perform music of their own cultures. Sotho and Indian learners are amongst the performers.

Write the style characteristics/features of EITHER Sotho OR Indian Classical music.

**[10]**

**QUESTION 13: MUSIC INDUSTRY**

- 13.1 What does the abbreviation SAMRO stand for? (1)
- 13.2 What is the implication of royalties? (3)
- [4]**

**TOTAL SECTION B: 60**

**GRAND TOTAL: 120**



**ROUGH WORK SHEET**

