



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 11

NOVEMBER 2018

MUSIC P1

NAME: _____

MARKS: 120

TIME: 3 hours



This question paper consists of 33 pages, including a 1 page manuscript paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SIX sections, namely SECTIONS A, B, C, D, E and F.
2. SECTIONS A and B are COMPULSORY.
3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTIONS C or D or E).
4. SECTION F consists of multiple-choice questions. Choose the two most suitable according to the description at the top of the section.
5. Answer all music notation in SECTION A in pencil only and all the written text in blue or black ink.
6. Answer SECTIONS B, C, D, E and F in blue or black ink in the spaces provided on this question paper.
7. Number the answers correctly according to the numbering system used in this question paper.
8. The last page of this question paper is manuscript paper intended for rough work. Candidates may remove this page.
9. Write neatly and legibly.

MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: THEORY OF MUSIC (COMPULSORY)	1	20		
	2	15		
	3	10		
	4	15		
SUBTOTAL		60		

AND

B: GENERAL KNOWLEDGE OF MUSIC (COMPULSORY)	5	10		
	6	10		
SUBTOTAL		20		

AND

C: WAM	7	10		
	8	10		
	9	10		
SUBTOTAL		30		

OR

D: JAZZ	10	10		
	11	10		
	12	10		
SUBTOTAL		30		

OR

E: IAM	13	10		
	14	10		
	15	10		
SUBTOTAL		30		

AND

F: COMPULSORY (CHOICE OF 2)	16	5		
AND/OR				
	17	5		
AND/OR				
	18	5		
SUBTOTAL		10		

GRAND TOTAL		120		
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SECTION A: THEORY OF MUSIC (COMPULSORY)

(90 minutes)

ANSWER QUESTION 1

AND QUESTION 2.1 OR QUESTION 2.2

AND QUESTION 3.1 OR QUESTION 3.2

AND QUESTION 4.1 OR QUESTION 4.2.

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

1. Study the refrain from *Turn Your Eyes Upon Jesus* by H. Lemmel below and answer the questions that follow.

Turn Your Eyes Upon Jesus

H. Lemmel

Maestoso

1.2 1.9 1.3.2 1.4.1

S A T B

Turn Your eyes u-pon Je - sus; Look full in His won-der-ful face,

1.3.1

1.3.3

And the things of the earth will grow strange - ly

1.4.2 1.6

dim in the light of His glo - ry and grace.

1.3.4

1.1 Name the relative key of the piece.

_____ (1)

1.2 Fill in the time signature at **1.2** in the block provided on the score. (1)

1.3 Identify the intervals at **1.3.1–1.3.4** according to type and distance.

1.3.1 _____ 1.3.2 _____

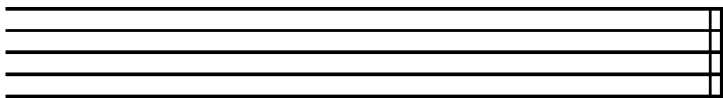
1.3.3 _____ 1.3.4 _____ (4)

1.4 Name the triads at **1.4.1** and **1.4.2** according to type and position.

1.4.1 _____

1.4.2 _____ (2)

1.5 Write the triad at **1.4.2** in root position, using the alto clef and semibreves.



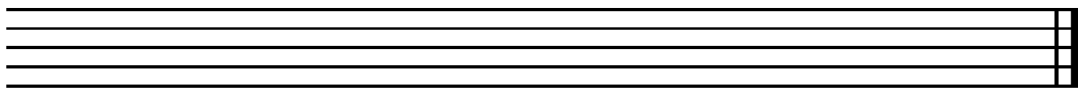
(1)

1.6 Rewrite section **1.6** in open score for a string quartet. Add the correct instruments in front of the grand stave.



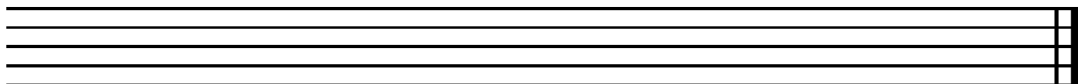
(4)

- 1.7 Write the melodic version of the relative scale in the alto clef, with key signature, descending, using semibreves.



(2)

- 1.8 Write the Aeolian mode on F#, ascending, in the bass clef, without key signature.

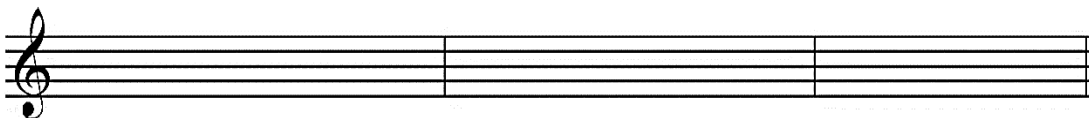


(2)

- 1.9 Give the meaning of the Italian term *maestoso*.

(1)

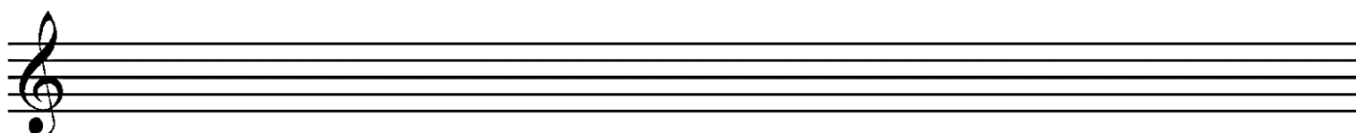
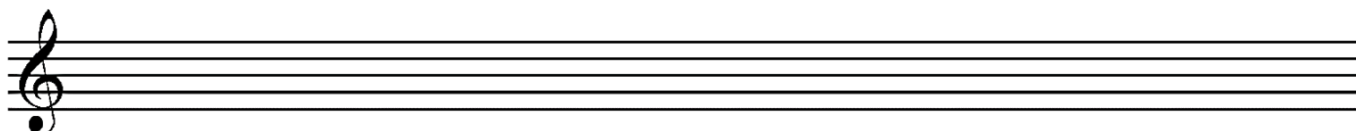
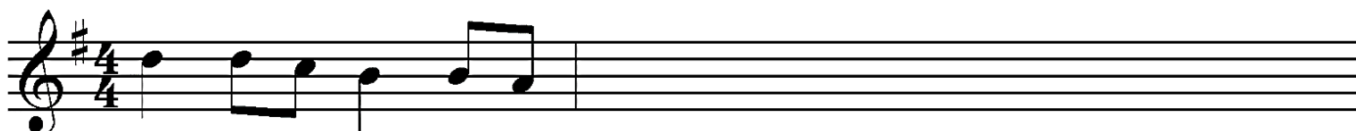
- 1.10 Transpose the melody at 1.9 for a clarinet in A. Add the new key signature.

(2)
[20]

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

- 2.1 Complete the opening motif below to complete an eight-bar melody for any single-line melodic instrument of your choice. Indicate the tempo and add dynamic and articulation marks.

Instrument: _____



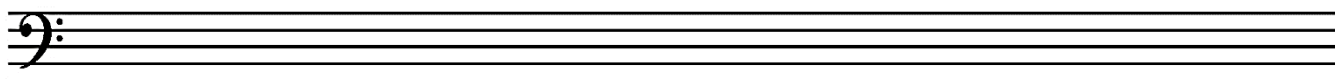
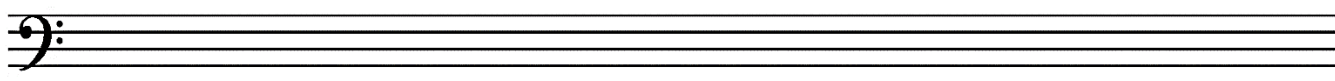
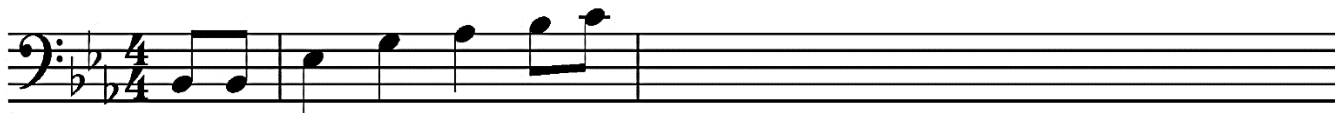
The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	2	
Correctness Stems of notes, beats per bar, accidentals, spacing, layout, key signatures, double barline	3	
Quality Suitability, dynamics, articulation, tempo indication, musicality	10	
TOTAL	15	

[15]**OR**

- 2.2 Complete the opening motif below to complete an eight-bar melody for any single-line melodic instrument of your choice. Indicate the tempo and add dynamic and articulation marks.

Instrument: _____



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	2	
Correctness Stems of notes, beats per bar, accidentals, spacing, layout, key signatures, double barline	3	
Quality Suitability, dynamics, articulation, tempo indication, musicality	10	
TOTAL	15	

[15]

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QUESTION 3

ANSWER QUESTION 3.1 OR QUESTION 3.2.

- 3.1 Study the adapted extract of *The Cradle Song* by J. Brahms below and answer the questions that follow.

Cradle Song

J. Brahms

Lento

Recorder *p dolce* (a) *mp*

Piano *con Ped.*

6 *dolce* 3.1.5 *mf* (b)

3.1.3

11 3.1.5 (c) (d) *mp* 3.1.4 *rit.*

3.1.1 Name the key of the piece:

_____ (1)

3.1.2 Figure the chords at **(a) – (d)** complete by using Roman numbers, e.g.:
G:I⁶ (or Ic).

(a) _____ (b) _____

(c) _____ (d) _____ (4)

3.1.3 Name the cadence at **3.1.3** and write the chords of the cadence, e.g.
A: ii – V.

Cadence: _____

Chords: _____ (3)

3.1.4 Choose the correct type of non-harmonic note at **3.1.4**.

Upper auxiliary note	Passing notes	Lower auxiliary note
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 (1)

3.1.5 Identify the compositional technique in the recorder part at **3.1.5**.

_____ (1)
[10]

OR

- 3.2 Study the adapted extract of the *Maple Leaf Rag* by Scott Joplin below and answer the questions that follow.

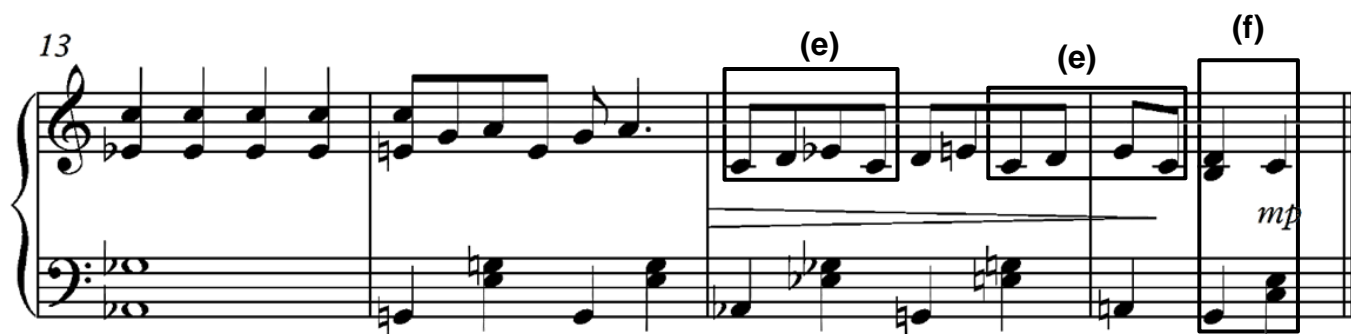
Maple Leaf Rag

Energico

S. Joplin, arr. J. Wolters



Key: _____

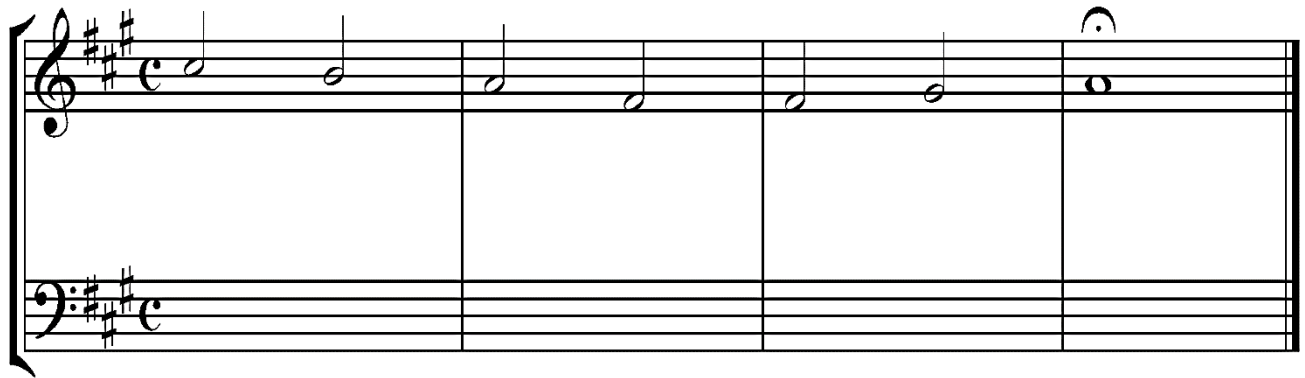


- 3.2.1 Fill in the key on the line at the start of the piece. (1)
- 3.2.2 Identify the chords **(a)–(d)** by providing the correct chord symbols, e.g. C/E.
- (a) _____ (b) _____
- (c) _____ (d) _____ (4)
- 3.2.3 Identify the compositional technique used at **(e)**.
- (e) _____ (1)
- 3.2.4 Name the cadence at **(f)** and write down the correct chord progression.
- Cadence: _____
- Chords: _____ (2)
- 3.2.5 Identify the non-harmonic note at **(g)**.
- | | | |
|--------------|------------|--------------|
| Anticipation | Suspension | Passing note |
|--------------|------------|--------------|
- (1)
- 3.2.6 What is the meaning of the Italian term *energico*?
- _____ (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
Chord progression Choice of chords, correct use of cadence	6	
Correctness Notation, doubling, spacing, voice leading	7	
Quality Musicality, non-chordal notes, awareness of style, creativity	2	
TOTAL	15	[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.

Flute

Piano

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Chord progression Chord choice, correct use of cadence	5	
Correctness Notation, doubling, spacing, voice leading	8	
Quality Musicality, non-chordal notes, style awareness, creativity	2	
TOTAL	15	

[15]

TOTAL SECTION A: 60

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

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

QUESTION 5: WAM, JAZZ AND IAM (COMPULSORY)

5.1 Five 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 (5.1.1–5.1.10) in the block provided.

5.1.1 Middle C in the alto clef is ...

- A the second space of the stave.
- B the fifth line of the stave.
- C the fourth space of the stave.
- D the third line of the stave.
- E the first space of the stave.

5.1.2 The role of music in society is ...

- A therapeutic.
- B used for ceremonies.
- C functional (part of the activities of everyday life).
- D used as a communication tool.
- E all of the above.

5.1.3 Which instrument is not an idiophone?

- A Shaker
- B Castanets
- C Mbira
- D Flute
- E Marimba

5.1.4 Musical form is created by using ...

- A repetition.
- B contrast.
- C variation.
- D All of the above.
- E None of the above.

5.1.5 The mediant is ...

- A the first note of the scale.
- B the seventh note of the scale.
- C the fourth note of the scale.
- D the sixth note of the scale.
- E the third note of the scale.

5.1.6 A scoop in jazz music is ...

- A when a singer glides from one note to the next.
- B a descending glissando from the last note of a phrase
- C starting on a pitch lower than actual note and swooping up
- D when a singer sings with a deliberate and exaggerated vibrato.
- E when a singer sings below the note.

☐

5.1.7 When two keys are used at the same time, it is called ...

- A polyrhythm.
- B bitonality.
- C central tonality.
- D atonality.
- E polytonality.

☐

5.1.8 A *concerto* is a ...


- A work for an instrumental soloist with an orchestra, usually in three movements.
- B work for a chamber choir.
- C work for an instrumental ensemble.
- D group of art songs unified by a story line or musical ideas linking the songs.
- E work for orchestra with several movements in different tempi.

☐

5.1.9 An *ugubu* (*ughubu*) is a(n) ...

- A African drum.
- B mouth resonator.
- C calabash.
- D hand clapper.
- E string bow.

☐

5.1.10 What is the meaning of the sign  ?

- A Moderately soft
- B Repeat from the sign
- C Going gradually slower
- D Repeat from the start
- E Lively and fast

☐

(10 x 1) [10]

ANSWER EITHER QUESTION 6.1 OR 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 6.1.1 What is the origin of *My Fair Lady*?

 (1)6.1.2 Define the term *musical*.

 (2)6.1.3 Name the librettist of the music for *My Fair Lady*.

Librettist: _____ (1)

6.1.4 *West Side Story* contains music that is both complex and unusual. Name ONE of the styles used and give a suitable song title for the named style.

Style: _____

Song title: _____ (2)

[6]**OR**

INDIGENOUS AFRICAN MUSIC**6.2 MUSICAL THEATRE (IAM)**

Choose ONE of the following modern constructs below and provide information about the origin, composer, lyricist, story line, main character and the place of the première.

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

Choice of modern construct: _____

Origin: _____

Composer: _____

Lyricist: _____

Storyline: _____

Main
character: _____

Première: _____

(6)
[6]

AND

SECTION C: ANSWER ONE OF THE FOLLOWING:

- **WESTERN ART MUSIC (WAM) – QUESTION 7, 8 AND 9**
- **JAZZ – QUESTION 10, 11 AND 12**
- **INDIGENOUS AFRICAN MUSIC – QUESTION 13, 14 AND 15**

WESTERN ART MUSIC (WAM)**QUESTION 7**

7.1 What is *Nationalism* and how is it used in the music of the Romantic period? Give an example of such a work, and name the composer of the mentioned work.

(4)

7.2 Choose ONE of the following composers that you have studied. Identify the work, define the genre and describe its style characteristics.

- F. Schubert
- F. Chopin
- F. Mendelssohn
- P. Tchaikovsky

Composer: _____ Work: _____

Definition: _____

Style characteristics: _____

(6)
[10]**AND**

QUESTION 8

- 8.1 What was the main idea (story) behind Stravinsky's *Le Sacre du Printemps* (*The Rite of Spring*)?

(2)

- 8.2 If *Rhapsody in Blue* is not a true jazz work, which elements did Gershwin use to make it sound like a jazz work?

(2)

- 8.3 The melodies of the Twentieth century were no longer tied to traditional chords or major and minor keys. Explain this statement.

(2)

8.4 Choose ONE of the following South African composers. Write a paragraph on the composer's contribution to music.

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

(4)
[10]

AND

QUESTION 9

Debussy was a master at evoking a fleeting mood and misty atmosphere. Describe how this mastery was achieved in his composition, *Voiles*.

[illegible]

TOTAL SECTION C: 30

OR

SECTION D: JAZZ**QUESTION 10**

10.1 South African modern constructs each have their own distinctive characteristics. Choose ONE style from the list below and describe its characteristics.

- Maskanda
- Malombo
- Bubble gum
- Disco
- Kwaito

(4)

10.2 *Smooth jazz* developed from *Fusion jazz*. Briefly describe the changes evident in smooth jazz.

(4)

10.3 Who is Kenneth Brice Gorelick and what is he known for?

(2)

[10]**AND**

QUESTION 11

11.1 Explain the shape of Dizzy Gillespie's trumpet.

(2)

11.2 Choose any TWO of the following styles and describe the characteristics of these styles. Mention at least ONE artist and a representative work for each of the two styles that you have chosen.

- Hard Bop
- Cool Jazz
- Bebop

[illegible]

(8)
[10]

AND

QUESTION 12

As a researcher, you are writing a dissertation on *Free* and *Avant Garde Jazz* and their characteristics. Identify at least ONE artist and a representative work of either of the two styles.

[illegible]

[10]

TOTAL SECTION D: 30

OR

SECTION E: INDIGENUOUS AFRICAN MUSIC (IAM)**QUESTION 13**

13.1 Choose ONE of the authorities of South African music. Write a short paragraph on the style characteristics and traditional influence in the music of your chosen authority.

- Mama Madosini
- Princess Magogo
- Johannes Mokgoadi
- Joe Mkgotsi
- Alex Mathunyane le Dinakangwedi

(5)

13.2 Explain the use of ululations in various cultures.

(5)
[10]

AND

QUESTION 14

- 14.1 Certain protocols must be adhered to when approaching indigenous dance practitioners. Name FOUR rules of protocol that are important in this process.

(4)

- 14.2 What is the golden rule used in protocol?

(1)

- 14.3 Describe the taboos related to observing certain ceremonies and dances of some cultural groups.

(2)

- 14.4 Explain the use of a musical instrument in certain dance practices.

(3)

[10]**AND**

SECTION F

Candidates specializing in WESTERN ART MUSIC, must answer QUESTIONS 17 AND 18.

Candidates specialising in JAZZ, must answer QUESTIONS 16 AND 18.

Candidates 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, that matches with a 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 Classical	A Composition for solo voice and piano
16.2 Baroque	B Twentieth century music
16.3 Colourful, unstable chords	C J.S. Bach
16.4 Neo-Classicism, Serialism	D Compositional technique of choice was variation
16.5 Art song	E Romantic period

16.1 _____ (1) 16.2 _____ (1) 16.3 _____ (1)

16.4 _____ (1) 16.5 _____ (1)

(5)
[5]

QUESTION 17: OVERVIEW OF JAZZ

Choose a description/definition from COLUMN B, that matches with a 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 Jazz combination	A Inventors of the jazz tradition in South Africa
17.2 Jazz Epistles	B Trumpet player
17.3 Jazz origin	C Jazz band
17.4 Purpose to entertain	D USA
17.5 Hugh Masekela	E Listening pleasure and dance purposes

17.1 _____ (1) 17.2 _____ (1) 17.3 _____ (1)

17.4 _____ (1) 17.5 _____ (1)

(5)
[5]

QUESTION 18: OVERVIEW OF INDIGENOUS AFRICAN MUSIC

Choose a description/definition from COLUMN B, that matches with a 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 Mbaqanga	A Isighubu
18.2 Traditional music	B Qongqothwane
18.3 No notation	C Cultural context
18.4 Membranophone	D South African style
18.5 Miriam Makeba	E Oral transmission

18.1 _____ (1) 18.2 _____ (1) 18.3 _____ (1)

18.4 _____ (1) 18.5 _____ (1) (5)
[5]

TOTAL SECTION F: 10
GRAND TOTAL: 120

