



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2018

MUSIC P2

MARKS: 30

NAME: _____

TIME: 1½ hours

GRADE: _____

This question paper consists of 17 pages, including a 1-page manuscript paper.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections:

SECTION A (Aural)	(10)
SECTION B (Recognition)	(12)
SECTION C (Form)	(8)
2. QUESTION 1, QUESTION 2, QUESTION 3 and QUESTION 7 are COMPULSORY.
3. Answer QUESTION 4 (WESTERN ART MUSIC – WAM) OR QUESTION 5 (JAZZ) OR QUESTION 6 (INDIGENOUS AFRICAN MUSIC – IAM).
4. Candidates must write their answers on this question paper. Use a pencil for music notation and blue or black ink for the other answers.
5. This examination will be written while candidates listen to a CD.
6. The music teacher at the centre must conduct the examination in the presence of the invigilator.
7. The last page of the question paper is manuscript paper intended for rough work. The candidate MAY NOT remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Candidates must take note of the mark allocation at each question to provide enough information in their answers.
10. Write neatly and legibly.

INSTRUCTIONS TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appear in frames.
2. Each music extract (track) must be played the number of times specified in the question paper.
3. Allow enough time between tracks to allow candidates time to think and write their answers before playing the next track.
4. The number of the track must be announced clearly each time before it is played.
5. If a school offers more than one stream (WAM, JAZZ, IAM), the following guidelines must be followed:
 - Each stream must write the examination in a separate venue.
 - Each venue must be equipped with suitable sound equipment.
 - Each venue must have its own CD with music extracts.
 - An invigilator must be present in each venue.
6. The tracks must be played as follows:
 - WAM candidates: Tracks 1 to 16 and Track 27.
 - JAZZ candidates: Tracks 1 to 10; Tracks 17 to 22 and Track 27.
 - IAM candidates: Tracks 1 to 10 and Tracks 23 to 27.
7. A battery-powered CD player must be available in case of a power failure.

MARKING GRID

SECTION A: AURAL	TOTAL	MARKER	MODERATOR
QUESTION 1 (COMPULSORY)	3		
QUESTION 2 (COMPULSORY)	7		
SUBTOTAL	10		

SECTION B: RECOGNITION	TOTAL	MARKER	MODERATOR
QUESTION 3 (COMPULSORY)	4		
AND			
QUESTION 4 (WAM)	8		
OR			
QUESTION 5 (JAZZ)	8		
OR			
QUESTION 6 (IAM)	8		
SUBTOTAL	12		

SECTION C: FORM	TOTAL	MARKER	MODERATOR
QUESTION 7 (COMPULSORY)	8		
SUBTOTAL	8		
GRAND TOTAL	30		

SECTION A: AURAL

QUESTION 1 (COMPULSORY)

Play **Track 1** FOUR times. Wait 30 seconds between each repetition.

- 1.1 Listen to the rhythmic pattern and fill in the missing note values at bars 2 and 3 on the score below.



(2)

Play **Track 2** TWICE.

- 1.2 Listen to the melody. Make a cross (X) in the block next to the correct melodic pattern that you hear.

1.2.1



1.2.2



1.2.3

(1)
[3]

QUESTION 2 (COMPULSORY)

Read and study the questions for ONE minute.

Play **Track 3** ONCE to provide a general overview.

Concerto in C, K. 314

W.A. Mozart

Adagio non troppo Solo

10

15 2.2 p 2.3 tr

21 6

24 2.4 tr

Play **Track 4** ONCE.

2.1 Identify the woodwind instrument playing the solo melody.

(1)

Play **Track 5** FOUR times. Wait 30 seconds between each repetition.

2.2 Listen to the music from bars 11–16 and fill in the missing notes in bars 15³ – 16² at **2.2** on the score.

(3)

Play **Track 6** TWICE.

2.3 Listen to bars 16–18. Choose ONE of the following notations that illustrates how the ornament is performed in bar 17. Make a cross (X) in the relevant block.

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(1)

Play Track 7 ONCE.

2.4 Listen to bars 23–26 and identify the cadence at **2.4**.

_____ (1)

2.5 How is the key of this movement related to the main key of the concerto?

_____ (1)

[7]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSICAL CONCEPTS**QUESTION 3: GENERAL LISTENING (COMPULSORY)****3.1 Play Track 8 TWICE.**

3.1.1 Identify the time signature of this extract.

_____ (1)

3.1.2 Describe the instrumentation used in this extract.

_____ (2)

3.1.3 Give ONE word that best describes the use of harmonic progression in this extract.

_____ (1)

3.2 Play Track 9 TWICE.

3.2.1 With which jazz style do you associate this music?

_____ (1)

3.2.2 Give TWO reasons to motivate your answer in QUESTION 3.2.1.

_____ (2)

3.2.3 Name a possible composer for this work.

_____ (1)

3.3 Play Track 10 TWICE.

3.3.1 Identify the solo instrument(s) playing in this extract.

_____ (1)

3.3.2 Name the style period and timeline for this type of music.

_____ (2)

3.3.3 Which tempo indication best suits this work? Make a cross (X) in the relevant block.

andantino	sehr lebhaft	allegro non troppo
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(12 ÷ 3) **[4]**

Answer QUESTION 4 (WAM) OR 5 (JAZZ) OR 6 (IAM).

QUESTION 4: WAM

4.1 **Play Track 11 TWICE.**

4.1.1 With which musical do you associate this song?

_____ (1)

4.1.2 Name the composer of the musical mentioned in QUESTION 4.1.1.

_____ (1)

4.2 **Play Tracks 12 and 13 TWICE in succession.**

4.2.1 Identify the character and tonality associated with each track.

	TRACK 12	TRACK 13
Character:		
Tonality:		

(4)

4.2.2 With which genre do you associate this work?

_____ (1)

4.3 **Play Track 14 TWICE.**

4.3.1 Describe this work with regards to the style of music, tonality and melody.

Music style: _____

Tonality: _____

Melody: _____ (3)

4.3.2 Give the title of the ballet from which this extract is taken.

_____ (1)

4.4 **Play Track 15 ONCE.**

4.4.1 Give ONE word to describe the use of tempo in this extract.

_____ (1)

Play Track 16 TWICE.

4.4.2 On which scale is the melody of this extract based on?

_____ (1)

4.4.3 Describe the instrumentation used in this extract.

_____ (2)

4.4.4 Identify ONE rhythmical device that features predominantly in this extract.

_____ (1)

(16 ÷ 2)

[8]

OR

QUESTION 5: JAZZ5.1 **Play Track 17 TWICE.**

5.1.1 With which musical do you associate this song?

_____ (1)

5.1.2 Name the composer of the musical mentioned in QUESTION 5.1.1.

_____ (1)

5.2 **Play Track 18 TWICE.**

5.2.1 Identify the South African jazz style and language associated with this track.

Style: _____**Language:** _____ (2)

5.2.2 Name the chordophone instrument that features predominantly in this track.

_____ (1)

5.3 **Play Tracks 19 and 20 TWICE in succession.**

5.3.1 Compare the two tracks with regards to tempo and use of improvisation.

	Track 19	Track 20
Tempo:		
Improvisation:		

(4)

5.3.2 Name the artist performing in **Track 20**.

_____ (1)

5.4 **Play Track 21 TWICE.**

5.4.1 Name the instrument playing the melody in this extract.

_____ (1)

5.4.2 Identify the jazz style associated with this extract.

_____ (1)

5.4.3 Give a reason for your answer in QUESTION 5.4.2.

_____ (1)

Play Track 22 TWICE.

5.4.4 Give ONE term that best describes the playing style of the bass line.

_____ (1)

5.4.5 From which other jazz style did this jazz style develop?

_____ (1)

5.4.6 With which artist do you associate this extract?

_____ (1)
(16 ÷ 2) **[8]**

OR

QUESTION 6: IAM6.1 **Play Track 23 TWICE.**

6.1.1 Give the name of the musical associated with this extract.

_____ (1)

6.1.2 With which South African tribe do you associate this musical?

_____ (1)

6.2 **Play Track 24 TWICE.**

6.2.1 Identify the artist performing in this track.

_____ (1)

6.2.2 Which bow instrument is used in this extract?

_____ (1)

6.2.3 Name any other TWO accompanying instruments used in this extract.

_____ (2)

6.3 **Play Track 25 TWICE.**

6.3.1 Identify the traditional dance. Make a cross (X) in the relevant block.

Tshikona dance	Tshigombela dance
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(1)

6.3.2 Give TWO reasons to motivate your answer in QUESTION 6.3.1.

_____ (2)

6.3.3 Name the vocal technique featuring in this extract.

_____ (1)

6.3.4 Give ONE word that best describes the use of rhythms in this extract.

_____ (1)

6.4 **Play Track 26 TWICE.**

6.4.1 Describe the bow instrument used in this extract.

(2)

6.4.2 With which artist and South African tribe do you associate this extract?

Artist: _____**South African tribe:** _____

(2)

6.4.3 How many fundamental notes are played by the bow instrument?

(1)
(16 ÷ 2) **[8]**

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7 (COMPULSORY)

Play **Track 27** ONCE to provide a general overview.

Minuet

F. Bridge

Tempo di Menuetto

pizz.

Violin

p

8

arco

p *mf cresc.*

15

f *dim.* *p* *mf*

22

TRIO

Fine *mp*

29

tr

35

p *tr*

D.C. Minuet al Fine

Play **Track 27** ONCE again.

- 7.1 Give an analysis of the Minuet by completing the table below. Use letters to indicate the sections.

Minuet:

SECTIONS	BAR NUMBERS

(6 ÷ 2) (3)

7.2 Name the form of the Trio.

_____ (1)

7.3 Compare bars 29–32 with bars 37–40 of the violin part and name ONE difference.

_____ (1)

7.4 What is the name given for the combination of instruments used in this work? Make a cross (X) in the relevant block.

String Trio	Duet	Piano Trio	(1)
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7.5 Name the cadence used at the end of the Minuet.

_____ (1)

7.6 Write down ONE word that indicates when the string players must use a bow.

_____ (1)

TOTAL SECTION C: 8
GRAND TOTAL: 30

ROUGH WORK:

