



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2011

**MUSIC P2
MEMORANDUM**

MARKS: 30

This memorandum consists of 10 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of THREE sections: namely SECTION A, SECTION B and SECTION C.
2. This examination will be written while candidates listen to a CD.
3. The CD must be played by the music teacher at the centre in the presence of the invigilator.
4. Each musical extract (track) must be played the number of times specified on the question paper.
5. Candidates must write their answers on the question paper.
6. The music teacher must open the CD at least FIVE days prior to the examination, in the presence of the invigilator. The CD will then be tried onto the CD player that will be used during the examination, in order to check that it is functioning properly. The music teacher must also ensure that the sound quality and acoustics are acceptable.
7. The last page of the question paper is manuscript paper intended for rough work. It may be removed by the candidate.

SECTION A: AURAL

QUESTION 1 RHYTHM

TRACK 1 (to be played TWICE).

Make a cross (X) next to the rhythmic pattern that corresponds with the music you hear.

1.1

1.2

X

1.3

[1]

QUESTION 2 DICTATION AND CADENCES

TRACK 2 (to be played FIVE times). Wait 2 – 3 minutes every time after it has been played to give adequate time to complete the answer.

Listen to the following music extract and answer the questions that follow.

Ecossaise in Eb

Beethoven

- 2.1 Fill in the correct key signature and time signature.
See music score (2)
- 2.2 Fill in the missing notation at **A**, **B** and **C**.
See music score **6 notes x 1/2 mark each** (3)
- 2.3 Name the cadence at bar 15 – 16 and figure the chords of this cadence.

Answer: Perfect Cadence ✓, V – I (1/2 mark for each correct symbol) (2)
[7]

TOTAL SECTION A: 8

SECTION B: RECOGNITION OF MUSIC CONCEPTS AND GENRE

QUESTION 3 Tracks 3 and 4 will each be played TWICE.

Listen to the following TWO extracts:

Track 3: *Rondo Alla Turca* by W.A. Mozart (original)

Track 4: *Rondo Alla Turca* (2nd version)

Choose whether the statements below are TRUE or FALSE. Make a cross (X) at the correct answer.

3.1 **Track 3:** To be played TWICE.

3.1.1 **Texture** is polyphonic.

TRUE	FALSE X	(1)
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3.1.2 **Style** is Romantic.

TRUE	FALSE X	(1)
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3.1.3 **Tempo** is Allegro.

TRUE X	FALSE	(1)
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3.1.4 **Instrument** played is the harpsichord.

TRUE	FALSE X	(1)
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3.1.5 **Mood** is lively.

TRUE X	FALSE	(1)
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3.2 **Track 4:** To be played TWICE.

3.2.1 **Texture** is homophonic.

TRUE	FALSE X	(1)
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3.2.2 **Style** is Jazz/Swing.

TRUE X	FALSE	(1)
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3.2.3 **Tempo** is march-like.

TRUE X	FALSE	(1)
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3.2.4 **Instruments** are mainly strings.

TRUE	FALSE X	(1)
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3.2.5 **Mood** is lively and energetic.

TRUE X	FALSE	(1)
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(10÷2) **[5]**

QUESTION 4 Tracks 5 – 16 will each be played ONCE.

Listen to the following musical excerpts (tracks 5 – 16) and choose the correct description by making a (X) in the box next to the answer of your choice.

Answer only SEVEN questions and indicate your SEVEN choices by circling the number of the answer of your choice.

- | | | | | | | |
|------|-----------------|-----------------------|-------------------------------------|---------------------------|-------------------------------------|-----|
| 4.1 | Track 5 | Opera | <input checked="" type="checkbox"/> | Choral Music | <input type="checkbox"/> | (1) |
| 4.2 | Track 6 | South African Pop | <input type="checkbox"/> | South African Jazz | <input checked="" type="checkbox"/> | (1) |
| 4.3 | Track 7 | Symphony | <input checked="" type="checkbox"/> | Concerto | <input type="checkbox"/> | (1) |
| 4.4 | Track 8 | 12-bar Blues | <input checked="" type="checkbox"/> | Rock & Roll | <input type="checkbox"/> | (1) |
| 4.5 | Track 9 | Rock | <input type="checkbox"/> | Disco | <input checked="" type="checkbox"/> | (1) |
| 4.6 | Track 10 | Rondo Form | <input checked="" type="checkbox"/> | Binary Form | <input type="checkbox"/> | (1) |
| 4.7 | Track 11 | Western Traditional | <input type="checkbox"/> | South African Traditional | <input checked="" type="checkbox"/> | (1) |
| 4.8 | Track 12 | Romantic Period | <input type="checkbox"/> | Baroque Period | <input checked="" type="checkbox"/> | (1) |
| 4.9 | Track 13 | Instrument is a Sitar | <input checked="" type="checkbox"/> | Instrument is a Harp | <input type="checkbox"/> | (1) |
| 4.10 | Track 14 | Popular Folk Music | <input checked="" type="checkbox"/> | Traditional Folk Music | <input type="checkbox"/> | (1) |
| 4.11 | Track 15 | South African Pop | <input type="checkbox"/> | Euro Pop | <input checked="" type="checkbox"/> | (1) |
| 4.12 | Track 16 | Jazz Band | <input checked="" type="checkbox"/> | Rock Band | <input type="checkbox"/> | (1) |

[7]

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 5 TRACK 17 to be played THREE TIMES.

Listen to Bourée by Handel and answer the questions that follow.

Bourée
from *Music for the Royal Fireworks*
G.F. Handel (1685 – 1759)

The musical score is presented in four systems, each with four staves. The instruments are Violin 1/Oboe 1, Violin 2/Oboe 2, Viola, and Cello. The key signature has one flat (B-flat) and the time signature is 4/4. Measure numbers 1 through 14 are indicated above the staves. Annotations include '1' through '4' above measures 1-4, '5' through '9' above measures 5-9, and '10' through '14' above measures 10-14. A box labeled 'A' is drawn around measure 6 in the Violin 1/Oboe 1 staff. A box labeled 'B' is drawn around measure 13 in the Violin 2/Oboe 2 staff. A box labeled '(1)' is drawn around measure 12 in the Violin 1/Oboe 1 staff. Repeat signs with first and second endings are present at the beginning of measures 10, 11, and 12.

Musical score for guitar, measures 15-27. The score is written for guitar and consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat). Measure 15 starts with a treble clef staff containing a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 16 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5, with a box around the C5 note labeled '(ii)'. Measure 17 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 18 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 19 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 20 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5, with a bracket above the staff labeled 'C' spanning measures 20-22. Measure 21 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 22 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 23 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 24 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5, with a bracket above the staff labeled 'D' spanning measures 24-26. Measure 25 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 26 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. Measure 27 has a treble clef staff with a dotted quarter note G4, followed by eighth notes A4, B4, and C5. The bass clef staves provide a consistent accompaniment throughout the piece.

5.1 To which style period does this work belong?

Answer: Baroque (1)

5.2 Name TWO contemporaries of Handel.

Answer: Bach, Vivaldi, Corelli, Telemann, Scarlatti (or any other correct answer) (2)

5.3 What is the main key of this work?

Answer: F major (1)

5.4 Name the key and cadence in bar 26 – 27.

Answer: D minor, Perfect Cadence (2)

5.5 Name the intervals at A and B according to distance and type.

Answer: A – Major 6th B – Minor 3rd (2)

5.6 Name the compositional techniques used in the following bars:

(a) Violin 1, Bars 11 – 13

Answer: Sequence (1)

(b) Between the 1st and 2nd violins at C and D

Answer: Imitation (1)

5.7 Name the type of scale that appears at C.

Answer: Chromatic Scale (1)

5.8 Name the type of non-harmonic notes at (i) bar 12 and (ii) bar 16.

Answer: (i) Passing note (1)

(ii) Lower Auxiliary (1)

5.9 For which sections of the orchestra is this piece written?

Answer: Strings and Woodwinds (2)

5.10 5.10.1 What is the form of this piece?

Answer: Ternary Form (1)

5.10.2 Give an analysis of the form by completing the paragraph below.

Section A is heard from bar 1 to (a). It is played by (b) instruments. Section A is then repeated by (c) instruments. Section B starts at Bar 11 and modulates to the relative (d) key. After Section B is (e), the piece returns to (f).

Answer: (a) 10 (1)

Answer: (b) stringed (1)

Answer: (c) woodwind (1)

Answer: (d) minor (1)

Answer: (e) repeated (1)

Answer: (f) Section A (1)

(6x½) (3)

5.11 What is the texture of this piece?

Answer: Polyphonic (1)

TOTAL SECTION C: 20 ÷ 2 10

GRAND TOTAL: 30