



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2016

**MUSIC P2
MEMORANDUM**

MARKS: 30

This memorandum consists of 12 pages.

SECTION A: AURAL

QUESTION 1 (COMPULSORY)

Play **Track 1** FOUR times. Wait for ONE minute between each repetition.

Listen to the extract and fill in the missing notes values at bars 2 and 3 on the score.

A musical score in 3/4 time, consisting of four bars. The first bar contains a quarter note, a pair of beamed eighth notes, and a dotted quarter note. The second bar has a quarter note followed by a blank space. The third bar has a quarter note followed by a blank space. The fourth bar contains a dotted quarter note, a pair of beamed eighth notes, a quarter note, and a half note. There are checkmarks above the notes in bars 2 and 3, indicating where the student should write the correct note values.

1 mark per correct note value (8 ÷ 4) [2]

QUESTION 2 (COMPULSORY)

Read and study the questions for ONE minute.

Play **Track 2** ONCE to provide a general overview.

Andante

Emil Rhode

The musical score is for a piece titled 'Andante' by Emil Rhode. It is written in 3/4 time and has a key signature of one flat (B-flat). The score is divided into three systems of two staves each (treble and bass clef).
 - The first system (measures 1-8) starts with a piano (*p*) dynamic. It includes fingerings 2.3 and 2.1.
 - The second system (measures 7-11) includes a piano (*p*) dynamic and a fingering of 2.5.
 - The third system (measures 12-15) includes a piano (*p*) dynamic and a fingering of 2.4.
 The piece concludes with a double bar line at the end of measure 15.

Play **Track 3** FOUR times. Pause ONE minute between each repetition.

- 2.1 Listen to the music from bars 1–8 and fill in the missing notes in bars 5–6 at 2.1.

Answer:

The answer shows a musical notation for the missing notes in bars 5 and 6. The notes are: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter). There are checkmarks above each of these notes.

6 notes x ½ mark each (both pitch and rhythm should be correct)

(3)

Play Track 4 ONCE.

2.2 Name the compositional technique used in bars 1–4 and bars 9–12.

Answer: Sequences _____ (1)

Play Track 5 ONCE.

2.3 Listen to bars 1–4 and identify the non-harmonic notes used at **2.3** in bar 4.

Answer: Suspension _____ (1)

Play Track 6 ONCE.

2.4 Listen to bars 9–16 and name the key and cadence at **2.4**.

Key: D minor _____

Cadence: Perfect cadence (in D minor) _____ (2)

2.5 Identify the interval at **2.5** according to distance and type, for example perfect octave.

Answer: Minor 6th (no ½ mark for only correct distance) _____ (1)
[8]

TOTAL SECTION A: 10

SECTION B: RECOGNITION OF MUSIC CONCEPTS**QUESTION 3: GENERAL LISTENING (COMPULSORY)**

Mark THREE items in COLUMN A in QUESTIONS 3.1–3.4 that relate to the music that you hear. Make a cross (X) in THREE appropriate blocks.

3.1 **Play Track 7 TWICE.**

COLUMN A	Track 7
Romantic period	X
String quartet	
Terrace dynamics	
Horn section opening melody	X
Classical period	
Wide dynamic range	X

(3)

3.2 **Play Track 8 TWICE.**

COLUMN A	Track 8
Irregular time signature	
Oboe	
Triple time signature	X
Soprano saxophone	X
Pedal point	X
Complex harmony	

(3)

3.3 **Play Track 9 TWICE.**

COLUMN A	Track 9
Choral music	
Polyphonic texture	X
Homophonic texture	
Idiophones	X
Regular phrasing	
Polyrhythms	X

(3)

3.4 **Play Track 10 TWICE.**

COLUMN A	Track 10
Symphony orchestra	
Adagio	
Monophonic texture	
Chordophones	X
Dissonant harmony	X
Vigorous rhythms	X

(3)

(12 ÷ 2) **[6]**

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

QUESTION 4: WAM

4.1 **Play Track 11 TWICE.**

4.1.1 Identify the woodwind instrument playing the opening melody.

Answer: Bassoon _____ (1)

4.1.2 With which 20th century musical style do you associate this work?
Make a cross (X) in the appropriate block.

Impressionism	Neo-Classicism	Serialism
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 (1)

4.1.3 Give the main title of the part in which this extract is used.

Answer: The Adoration of Earth _____ (1)

4.2 **Play Track 12 TWICE.**

4.2.1 With which style period and composer do you associate this work?

Style period: Romantic period _____

Composer: Frederik Chopin _____ (2)

4.2.2 Give ONE term that best describes the tempo of this work.

Answer: Majestic / Moderate _____ (1)

4.2.3 With which dance style do you associate this work?

Answer: Polonaise / Polish dance _____ (1)

4.3 **Play Track 13 TWICE.**

4.3.1 Which ONE of the following pitch effects is used in the opening bar of the solo instrument? Make a cross (X) in the appropriate block.

<input checked="" type="checkbox"/> Glissando	<input type="checkbox"/> Flutter tonguing	<input type="checkbox"/> Trill (shake)	(1)
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4.3.2 Describe this work with regard to instrumentation and the use of rhythmical devices and scales.

Instrumentation: Piano with symphony orchestra

Rhythmical devices: Syncopation / Cross rhythms

Scales: Blues scales (3)

4.3.3 Identify the style of this work.

Answer: Jazz (1)

(12 ÷ 2) **[6]**

OR

QUESTION 5: JAZZ5.1 **Play Track 14 TWICE.**

5.1.1 Name any TWO aerophone instruments featured in this track.

Answer: Trumpet / Saxophone / Bass Clarinet (Any 2) (2)

5.1.2 Identify the jazz style.

Answer: Free jazz (1)

5.1.3 Comment on the use of thematic material in this extract.

Answer: Free improvisation (sometimes modal) without a predetermined pattern or melody. (1)5.2 **Play Track 15 TWICE.**

5.2.1 With which artist do you associate this work?

Answer: John Coltrane (1)

5.2.2 Identify and describe the style of music of this work.

Style: Modal jazz (1 mark)**Description: A style making use of pitches of particular modes. Also use pedal-points and bass drones with long repeated chords. (2 marks)** (3)5.3 **Play Track 16 TWICE.**

Mark FOUR items in COLUMN A that is related to Track 16. Make a cross (X) in FOUR appropriate blocks.

COLUMN A	Track 16
Art Blakey – <i>Moanin'</i>	X
Bebop	
Charlie Parker – <i>Yardbird Suite</i>	
Hard-Bop	X
Influenced by blues and ragtime	
Piano, drum kit, bass, trumpet, clarinet	
Influenced by blues and gospel	X
Piano, drum kit, bass, trumpet, saxophone	X

(4)
(12 ÷ 2) **[6]****OR**

QUESTION 6: IAM

6.1 **Play Track 17 TWICE.**

6.1.1 How many harmonic root notes are used in this extract? Make a cross (X) in the appropriate block.

7	5	2
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 (1)

6.1.2 Name and classify the accompanying instrument heard in this extract.

Answer: *ugubhu* (1 mark)
Chordophone OR String instrument (1 mark) (2)

6.1.3 Identify the artist performing in this extract.

Answer: Princess Constance Magogo (1)

6.2 **Play Track 18 TWICE.**

Mark THREE items in COLUMN A that is related to Track 18. Make a cross (X) in THREE appropriate blocks.

COLUMN A	Track 18
Hammond organ	
Famo	X
Joe Mogotsi	
Accordion	X
Indlamu	
Apollo Ntabanyane	X
Pennywhistle	
Johannes Mokgodi	

(3)

6.3 **Play Track 19 TWICE.**

6.3.1 Identify the vocal technique used by one of the accompanying singers.

Answer: ululation _____ (1)

6.3.2 Describe this work with regard to genre, instrumentation and composer.

Genre: Indigenous African music _____

Instrumentation: Uhadi/Umrhubhe and vocals (½ mark each) _____

Composer: Mama Madosini _____ (3)

6.3.3 What type of resonator is used with the instrument featured in this extract?

Answer: Mouth resonator _____ (1)

(12 ÷ 2) **[6]**

TOTAL SECTION B: 12

SECTION C: FORM

QUESTION 7 (COMPULSORY)

Read and study the questions for ONE minute.

Minuet from Sonata in B-flat Major K. 10

A

W.A. Mozart

B

A¹

20

Play **Track 20** ONCE to provide an overview.

Play **Track 20** ONCE again.

7.1 Name the main key of this piece.

Answer: E-flat major (1)

7.2 Give an analysis of this piece by indicating the main sections **ON THE SCORE** using capital letters (for example C, D, et cetera) above the score.

Answer on the score. (3)

7.3 What is the form of this piece?

Answer: Binary form / Rounded Binary (1)

7.4 Compare bars 1–10 with bars 17–26 of both instruments. Give ONE similarity and TWO differences between these two sections.

Similarity: The rhythms of both instruments in bars 1–10 are the same as bars 17–26.

OR

The melody and accompaniment in bars 1–4 sounds the same as bars 17–20.

Any ONE similarity (1 mark)

Differences: Bars 1–10 start in E flat major and modulates to B flat major. Bars 17–26 also start in E flat major but remains in the home key with no modulation taking place.

The melody in bars 5–10 is inverted in bars 21–26.

Different chords are used in the piano accompaniment in bars 5–10 than in bars 21–26.

Any TWO differences (2 marks) (3)

Play **Track 20** one last time.

TOTAL SECTION C: 8
GRAND TOTAL: 30