



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2016

MUSIC P2

MARKS: 30

NAME: _____

TIME: 1½ hours

GRADE: _____



This question paper consists of 14 pages and 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. It may be removed by the candidate.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Write neatly and legibly.

INSTRUCTION TO THE PERSON OPERATING THE SOUND EQUIPMENT

1. The instructions for the music teacher appears in the frames.
2. Each musical 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 musical extracts.
 - An invigilator must be present in each venue.
 - The tracks have to be played as follows:
 - WAM candidates: Tracks 1 to 13 and Track 20.
 - JAZZ candidates: Tracks 1 to 10; Tracks 14 to 16 and Track 20.
 - IAM candidates: Tracks 1 to 10 and Tracks 17 to 20.
6. 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)	2		
QUESTION 2 (COMPULSORY)	8		
SUBTOTAL	10		

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

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

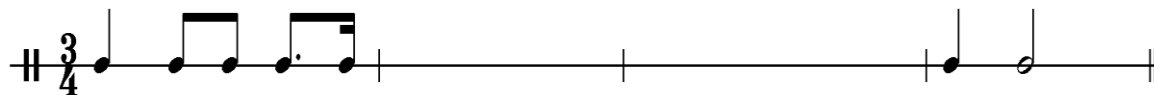
GRAND TOTAL	30		
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SECTION A: AURAL

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.



[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 for piano in 3/4 time. The score consists of three systems of staves, each with a treble and bass clef. The first system (measures 1-8) includes a piano (*p*) dynamic marking and a bracket labeled '2.3' over measures 5-6. The second system (measures 7-11) includes a piano (*p*) dynamic marking and a bracket labeled '2.5' under measure 10. The third system (measures 12-15) includes a piano (*p*) dynamic marking and a bracket labeled '2.4' under measures 14-15. The score features various musical notations including notes, rests, and slurs.

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.

(3)

Play **Track 4** ONCE.

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

(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.

_____ (1)

Play **Track 6** ONCE.

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

Key: _____

Cadence: _____ (2)

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

_____ (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	
String quartet	
Terrace dynamics	
Horn section opening melody	
Classical period	
Wide dynamic range	

(3)

3.2 **Play Track 8 TWICE.**

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

(3)

3.3 **Play Track 9 TWICE.**

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

(3)

3.4 **Play Track 10 TWICE.**

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

(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.

_____ (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.

_____ (1)

4.2 **Play Track 12 TWICE.**

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

Style period: _____

Composer: _____ (2)

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

_____ (1)

4.2.3 With which dance style do you associate this work?

_____ (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.

Glissando	Flutter tonguing	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: _____

Rhythmical devices: _____

Scales: _____ (3)

- 4.3.3 Identify the style of this work.

(12 ÷ 2) (1) **[6]**

OR

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

5.1.1 Name any TWO aerophone instruments featured in this track.

_____ (2)

5.1.2 Identify the jazz style.

_____ (1)

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

_____ (1)

5.2 **Play Track 15 TWICE.**

5.2.1 With which artist do you associate this work?

_____ (1)

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

Style: _____**Description:** _____

_____ (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>	
Bebop	
Charlie Parker – <i>Yardbird Suite</i>	
Hard-Bop	
Influenced by blues and ragtime	
Piano, drum kit, bass, trumpet, clarinet	
Influenced by blues and gospel	
Piano, drum kit, bass, trumpet, saxophone	

(4)
(12 ÷ 2) **[6]**

OR

QUESTION 6: IAM6.1 **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.

(2)

- 6.1.3 Identify the artist performing in this extract.

(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	
Joe Mogotsi	
Accordion	
Indlamu	
Apollo Ntabanyane	
Pennywhistle	
Johannes Mokgoadi	

(3)

6.3 **Play Track 19 TWICE.**

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

_____ (1)

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

Genre: _____

Instrumentation: _____

Composer: _____ (3)

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

_____ (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

W.A. Mozart

The musical score is presented in four systems, each with a Violin (Vln.) part on a single staff and a Piano (Pno.) part on a grand staff (treble and bass clefs). The key signature is B-flat major (two flats) and the time signature is 3/4. The score includes various musical notations such as slurs, ties, trills (tr), and dynamic markings like *p* (piano). The first system shows the beginning of the piece with a piano (*p*) marking. The second system starts at measure 7 and includes a trill in the piano part. The third system starts at measure 14 and features multiple trills in both parts. The fourth system starts at measure 20 and concludes the excerpt with a final trill in the piano part.

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

Play **Track 20** ONCE again.

7.1 Name the main key of this piece.

_____ (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. (3)

7.3 What is the form of this piece?

_____ (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: _____

Differences: _____

_____ (3)

Play **Track 20** one last time.

TOTAL SECTION C: 8
GRAND TOTAL: 30

ROUGH WORK:

