



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 11

MUSIC P1

EXEMPLAR 2013

NAME OF LEARNER:

MARKS: 120

TIME: 3 hours

**This question paper consists of 18 pages and 1 page of manuscript paper
that may be removed.**

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FOUR sections, namely SECTIONS A to D.
2. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTIONS B, C and D in blue or black ink the ANSWER BOOK provided.
4. Number the questions correctly according to the numbering system used in this question paper.
5. The last page of this question paper is manuscript paper intended for rough work. You may remove it.
6. You may not have access to any musical instrument for the duration of the examination.
7. Write neatly and legibly.

MARKING GRID

QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	15		
2	15		
3	10		
4	20		
SUBTOTAL	60		
SECTION B			
5	10		
6	10		
SUBTOTAL	20		
SECTION C			
7–16	30		
SUBTOTAL	30		
SECTION D			
17–19	10		
SUBTOTAL	10		
GRAND TOTAL	120		

SECTION A: THEORY OF MUSIC

ANSWER QUESTIONS 1, 2.1 OR 2.2, 3, and 4.1 OR 4.2.

QUESTION 1

Study *In the Groove* by Mike Cornick below and answer the questions that follow.

In the Groove
(for Clarinet and Piano)

Mike Cornick

Medium tempo swing ♩ = 116

1.1 The time signature of the piece has been omitted. Write the correct time signature on the score in the appropriate place(s). (2)

1.2 Name the intervals marked (a) and (b), for example (f) Major 3rd.
 (a) _____
 (b) _____ (2)

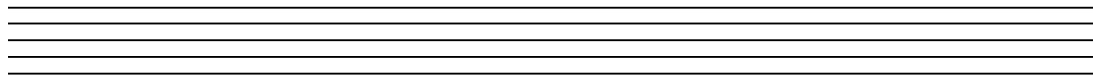
1.3 Name the type of triad at (c) and (d), for example (g) Augmented triad.

(c) _____

(d) _____

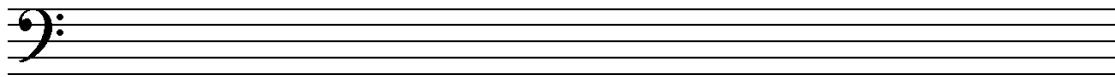
(2)

1.4 Transpose bars 1 and 2 of the B^b Clarinet part so that it sounds correct when it is playing with the piano. Include the new key signature.



(4)

1.5 Write the F blues scale ascending, in the given clef. Use semibreves.



(3)

1.6 Which rhythmic device is prominently used in this piece? Circle ONE example on the score.

(2)
[15]

ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.

QUESTION 2.1

Use the opening motif below and complete an eight-bar melody in AB form for flute or trumpet or violin. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: _____



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
TOTAL	30 ÷ 2 = 15	

[15]

OR

QUESTION 2.2

Use the opening motif below and complete an eight-bar melody in AB form for bassoon or trombone or cello. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: _____

Adagio

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
TOTAL	30 ÷ 2 = 15	

[15]

QUESTION 3

Study the extract below from *Thula Sizwe*, a traditional African choral work, and answer the questions that follow.

Thula Sizwe
(Text omitted)

Traditional isiZulu

With conviction ♩ = 120

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The subsequent four staves are in the same key and time signature. The second staff has a forte marking (*f*) and contains a melodic line with a repeat sign. The third, fourth, and fifth staves also have forte markings (*f*) and contain accompanimental parts. Vertical boxes labeled (a), (f), and (b) are drawn around specific measures in the second, third, and fourth staves respectively.

The second system of the musical score consists of five staves. The top staff begins with a measure number '6' and contains a melodic phrase with a forte marking (*f*) and a repeat sign. The subsequent four staves contain accompanimental parts. Vertical boxes labeled (c), (d), and (e) are drawn around measures in the second, third, and fourth staves respectively. A box labeled (g) is drawn around a measure in the top staff. The system concludes with a double bar line and repeat dots.

- 3.1 Name the key of the piece.
_____ (1)
- 3.2 Name the relative minor key of the key in QUESTION 3.1.
_____ (1)
- 3.3 Figure the chords marked (a)–(d), for example G: I_b or I⁶ or G/B.
(a) _____
(b) _____
(c) _____
(d) _____ (4)
- 3.4 Name the cadence at (e). Write down the key, chord progression and name of the cadence, for example A: V-vi, interrupted cadence.
(e) _____ (2)
- 3.5 Name the non-harmonic notes at (f) and (g).
(f) _____
(g) _____ (2)
- [10]**

ANSWER EITHER QUESTION 4.1 OR QUESTION 4.2.

QUESTION 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 guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correctness: notation, voice leading, doubling, spacing (14 chords)	14 (Minus ½ mark per mistake)	
Chord progression: choice of chords (12 progressions and use of non-harmonic notes)	12 (Minus ½ mark per mistake)	
General impression (use of passing note and suspension will be credited with ½ mark each)	14	
TOTAL	40 ÷ 2 = 20	

[20]

OR

QUESTION 4.2

Complete *Summer Rag* below by filling in the empty bars. Ensure that you continue in the style of the given material.

Summer Rag

The answer will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness: notation, voice leading, spacing (8 chords)	10 (Minus ½ mark per mistake)	
Chord progression: choice of chords	16 (2 per bar) (Minus ½ mark per mistake)	
General impression	14	
TOTAL	40 ÷ 2 = 20	

[20]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer ALL the questions in this section in the ANSWER BOOK provided.

QUESTION 5 (COMPULSORY)

Various options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–E) next to the question number (5.1–5.10) in the ANSWER BOOK, for example 5.11 F.

- 5.1 Which ONE of the following elements is NOT a basic element of music?
- A Pitch
 - B Duration
 - C Form
 - D Measurement
 - E Dynamics
- (1)
- 5.2 Which ONE of the following elements is NOT part of the understanding of musical texture?
- A Monophonic
 - B Megaphonic
 - C Homophonic
 - D Call and response
 - E Polyphonic
- (1)
- 5.3 Which ONE of the following processes is NOT part of the process of the successful performance of a piece of music?
- A Listening
 - B Practising
 - C Copying
 - D Interpreting
 - E Feeling
- (1)
- 5.4 Choose the best definition of *music*:
- A Sound, silence and the expression of ideas
 - B Getting into the groove
 - C The art of organised sound and silence
 - D Steering noise in a specific direction
 - E Feeling satisfied with a performance
- (1)
- 5.5 Which instrument from the following list is part of the chordophone family?
- A Mbira
 - B Whip
 - C Bass clarinet
 - D Finger cymbal
 - E Sitar
- (1)

- 5.6 Which ONE of the following instruments is NOT part of a typical big band?
- A Piano
 - B Guitar
 - C Tuba
 - D Trombone
 - E Alto saxophone
- (1)
- 5.7 Which ONE of the following terms is NOT related to musical expression?
- A Crescendo
 - B Piano
 - C Accelerando
 - D Allegretto
 - E Rubato
- (1)
- 5.8 Which item in the following list is NOT related to an ensemble?
- A A cappella
 - B Rag
 - C Orchestra
 - D Choir
 - E Band
- (1)
- 5.9 Which item in the following list is NOT related to traditional African music?
- A Consonance
 - B Polyrhythm
 - C Polymetre
 - D Diatonicism
 - E Dissonance
- (1)
- 5.10 Which style of music has contributed the least to the multicultural nature of South African music?
- A European Art Music
 - B Latin-American Music
 - C The Malay Music Tradition
 - D Classical Indian Music
 - E Sub-Saharan African Music
- (1)

[10]

QUESTION 6: MUSICAL THEATRE, ROCK AND POP, AND MODERN CONSTRUCTS**6.1 MUSICAL THEATRE (COMPULSORY)**

- 6.1.1 What is *musical theatre*? (3)
- 6.1.2 Most often, musicals contain THREE main elements. Name these elements and briefly explain each one. (3)

ANSWER EITHER QUESTION 6.2 OR QUESTION 6.3.**6.2 ROCK AND POP**

- 6.2.1 Name FOUR instruments that would perform in a typical, standard rock band. (2)
- 6.2.2 Name the most distinguishing feature of rock music. Explain how this element is prominent. (2)

OR**6.3 AFRICAN MUSICAL THEATRE**

- 6.3.1 Name the most prominent feature of modern African musicals. (1)
- 6.3.2 Name ONE African rhythmic element used in modern African musicals. (1)
- 6.3.3 Choose ONE of the following musicals that you have studied:
- *uMabatha*
 - *Iph'intombi*
 - *Sarafina*
 - *African Footprint*
 - *Umoja*

Write down the name of the musical you have chosen, name its composer/writer/creator and summarise the storyline. (2)
[10]

TOTAL SECTION B: 20

SECTION C**IN SECTION C, ANSWER ONE OF THE FOLLOWING:**

- **WESTERN ART MUSIC (QUESTIONS 7–8)**
- **JAZZ (QUESTIONS 9–11)**
- **INDIGENOUS AFRICAN MUSIC (QUESTIONS 12–16)**

WESTERN ART MUSIC**QUESTION 7**

- 7.1 Explain what is meant by the phrase *varied/modified strophic song*. Give ONE example of a song by Franz Schubert. (2)
- 7.2 Comment on Franz Schubert's use of piano accompaniment in his Lieder. Give ONE example. (3)
- 7.3 Write an essay on the first movement of Felix Mendelssohn's *Violin Concerto in E minor*, referring specifically to the following aspects: (10)
- General information
 - Form/Structure
 - Harmony and tonality
 - Soloist versus orchestra
- [15]**

QUESTION 8

- 8.1 Define *Impressionism*. (2)
- 8.2 Name TWO works from different genres by Claude Debussy. Write down the genre of each work you name. (4)
- 8.3 State FOUR characteristics of Igor Stravinsky's music found in *The Rite of Spring*. (4)
- 8.4 Who commissioned the jazz concerto that George Gershwin composed? (1)
- 8.5 Write a paragraph on the jazz elements used in *Rhapsody in Blue* by George Gershwin. (4)
- [15]**

OR

JAZZ**QUESTION 9**

- 9.1 Explain the meaning of the term *hard bop*. Name ONE work by a hard bop artist. (2)
- 9.2 State TWO main characteristics of modal jazz. Give ONE example of this jazz style. (3)
- 9.3 Write an essay on bebop, referring specifically to the following aspects:
- General information
 - The use of melodies in bebop
 - Rhythm
 - Instruments
 - Important artists/musicians
- (10)
[15]

QUESTION 10

- 10.1 Define and explain what is meant by the term *fusion*. (2)
- 10.2 Name TWO fusion artists/musicians and ONE work of each. (4)
- 10.3 Write a paragraph on the main characteristics of free jazz. (5)
- 10.4 Which ONE of the following composers/musicians/performers do you associate with free jazz?
- Ornette Coleman
 - Charlie Parker
 - Chet Baker
- (1)
[12]

QUESTION 11

- Give a short description of *Maskanda*. **[3]**

OR

INDIGINOUS AFRICAN MUSIC**QUESTION 12**

Name FOUR music characteristics of Mama Madosini's music and name TWO of her works.

[6]**QUESTION 13**

Give a definition for TWO of the following dances:

- *Kiba*
- *Indlamu*
- *Famo*
- *Mxongolo*
- *Thsikona*
- *Tshigombela*

[4]**QUESTION 14**

Write a short paragraph on Princess Magogo.

[6]**QUESTION 15**

Describe how the following vocal techniques are used in African music:

- 15.1 Crepitations (1)
- 15.2 Ululation (1)
- 15.3 Phonaesthetics (1)
- 15.4 Onomatopoeic singing (1)
- [4]**

QUESTION 16

Write an essay on Indigenous African Music, referring to the:

- 16.1 Characteristics of African music (5)
- 16.2 The function of African music in African culture (5)
- [10]**

TOTAL SECTION C: 30

SECTION D

Learners specialising in WESTERN ART MUSIC must answer QUESTIONS 18 AND 19.

Learners specialising in JAZZ must answer QUESTIONS 17 AND 19.

Learners specialising in INDIGENOUS AFRICAN MUSIC must answer QUESTIONS 17 AND 18.

QUESTION 17: OVERVIEW OF WESTERN ART MUSIC

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (17.1–17.6) in the ANSWER BOOK. Correct the statement if it is FALSE.

- 17.1 A typical character piece is an instrumental piece for orchestra.
- 17.2 A typical string quartet consists of Violin 1, Violin 2, Violin 3 and Viola.
- 17.3 Neoclassicism is a term for a 20th century movement which revolted against the lush emotions and chromatic music written towards the end of the 19th century.
- 17.4 The basso continuo is known to be the foundation for most types of Romantic music.
- 17.5 A Romantic opera is accompanied by a small ensemble.
- 17.6 The concert overture has no connections with opera. (10 ÷ 2) **[5]**

QUESTION 18: OVERVIEW OF JAZZ

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (18.1–18.7) in the ANSWER BOOK. Correct the statement if it is FALSE.

- 18.1 Blues is a style of music that was most popular between 1910 and 1940, and is still used in compositions today.
- 18.2 Backbeat emphasises the first and third beats of a 4/4 measure.
- 18.3 Cool jazz was a style of modern jazz in the 1950s that used a relaxed approach to timbre and experimented with such basic elements as form, texture, instrumentation and metre.
- 18.4 A blues work normally consists of a 16-bar structure in simple time.
- 18.5 Jazz is known by syncopation and inspired by intensive rhythmic playing, played by any combination of players.
- 18.6 A characteristic of swing is the swing bass line (walking bass) where the bass moves at a steady pace.
- 18.7 Ragtime is predominantly a type of vocal music and is generally performed at a fast tempo. (10 ÷ 2) **[5]**

QUESTION 19: OVERVIEW OF INDIGENOUS AFRICAN MUSIC

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (19.1–19.7) in the ANSWER BOOK. Correct the statement if it is FALSE.

- 19.1 Call and response is a singing style in which the chorus sings a phrase to which a soloist responds with an answering phrase.
- 19.2 African music is usually based on a repetitive cycle.
- 19.3 Music in Africa is often accompanied by body movement and clapping or stamping.
- 19.4 Polyrhythm is the combination of two or more distinctly different and often conflicting rhythmic patterns played simultaneously.
- 19.5 Mbaqanga originated during the early 1990s in South Africa's black townships.
- 19.6 Kwela developed from the marabi sound and placed South African music in the international spotlight.
- 19.7 The mbira is a traditional instrument of the Shona people of South Africa and consists of a wooden board with metal keys. (10 ÷ 2) **[5]**

TOTAL SECTION D: 10
GRAND TOTAL: 120

