



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2017

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 31 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. SECTIONS A and B are compulsory.
3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTION C or D or E).
4. Write all music notation in SECTION A in pencil and all written text in blue or black ink on this question paper.
5. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.
6. Number the answers correctly according to the numbering system used in this question paper.
7. The last page of this question paper is manuscript paper intended for rough work. Candidates may 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 of each question in order to provide enough information in their answer.
10. Write neatly and legibly.

MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: THEORY OF MUSIC (COMPULSORY)	1	20		
	2	15		
	3	10		
	4	15		
SUBTOTAL		60		

AND

B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	20		
SUBTOTAL		20		

AND

C: WAM	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
SUBTOTAL		40		

OR

D: JAZZ	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
SUBTOTAL		40		

OR

E: IAM	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
SUBTOTAL		40		

GRAND TOTAL		120		
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SECTION A: THEORY OF MUSIC (COMPULSORY)**(90 minutes)**

**Answer QUESTION 1
AND QUESTION 2.1 OR 2.2
AND QUESTION 3.1 OR 3.2
AND QUESTION 4.1 OR 4.2.**

Answer the questions in the spaces provided on this question paper.

Note to marker: Words which are misspelt but meaning is clear, candidates are given the allocated mark(s).

QUESTION 1**(25 minutes)**

Study the extract below and answer the questions that follow.

ON A CLEAR DAY

Andante **x** **Burton Lane**

Solo

Piano
Klavier

A

1.2.2

1.2.1

5 **Y**

B

etc./ens.

- 1.1 Is this piece in duple time or quadruple time?

Answer:

(Simple) Duple = 1 mark

(1)

- 1.2 Name the intervals at **1.2.1** and **1.2.2** according to type and distance.

Answer:

1.2.1 Compound Major 3rd/Major 10th

1.2.2 Augmented 5th

1 mark each

1.2.1 Major 3rd only = ½ mark

No mark for distance only

(2)

- 1.3 Circle the enharmonic equivalent of B^b on the score.

Answer:

Bar 7 beat 2½ (or beat 4) = 1 mark

(1)

- 1.4 Name the triads at **A** and **B** according to type and position, e.g. major, second inversion. (Consider ONLY the notes in the block.)

Answer:

A: Minor - First inversion

B: Diminished – Root position

Type = ½ mark
Position = ½ mark (X 2) = 2

Alternative answers:

A: *iii⁶ (=1 mark) OR bm/D (= 1 mark)*
iii (=½ mark)

B: *G#dim OR i^o_# (= 1 mark)*

(2)

- 1.5 Transpose the solo part at **X** a major second higher. Remember to add the new key signature.

Answer:



Key signature = 1 mark
Notation = 1 mark
(Minus ½ mark per error to a maximum of 1 mark)
Absence of time signature not penalised

(2)

- 1.6 Rewrite the vocal part at **Y TWO** octaves lower for the cello. Use the correct clef and key signature.

Answer:



OR



Correct clef	= ½ mark
Correct key signature	= ½ mark
Notation	= 2 marks (½ mark per bar)
(Minus ½ mark per error to a maximum of 2 marks)	

(3)

- 1.7 What is the meaning of the Italian term *andante*?

Answer:

At a walking pace

Correct description = 1 mark

(1)

- 1.8 Complete the chromatic scale below. Use appropriate rhythmic material.

Possible answers:

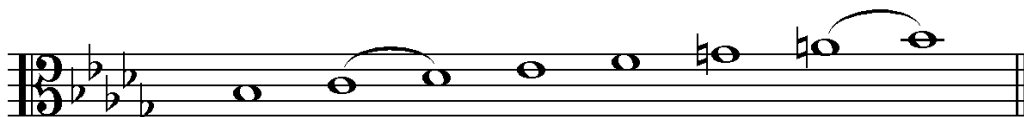


Notation = ½ mark per pitch = 2 marks
No marks for incorrect rhythm.
Any correct possible chromatic combinations/notation and rhythmic material will be accepted.

(2)

- 1.9 Write the melodic form of the B^b minor scale ascending. Use the alto clef, a key signature, semibreves. Indicate the semitones.

Answer:



Alto clef = 1 mark
 Key signature = 1 mark
 Notation, accidentals, semitones: minus ½ mark per mistake to a maximum of 1 mark = 1 mark
 Without key signature: only 2 marks

(3)

- 1.10 The extract below has changes in the time signature. Insert the correct time signatures where there is an asterisk (*).

Answer:



OR



Any correct time signature = 1 mark each x 3 = 3 marks

(3)
[20]

QUESTION 2**(25 minutes)****Answer EITHER QUESTION 2.1 OR QUESTION 2.2.**

- 2.1 Complete the opening motif below to form a twelve-bar melody in ternary form and for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.
- 2.2

Concept answers:

- 2.1 Instrument: Guitar/Saxophone/Clarinet/Trumpet/Violin/Flute

A

1 A: *mf*

Imperfect cadence in A
Perfect cadence in E/f#/D

B

5 A/E/f#/D:

Imperfect cadence in A
Perfect cadence in E/f#/D

A'

9 A: *mf*

Perfect cadence in A

OR

- 2.2 Instrument: Guitar/Saxophone/Clarinet/Trumpet/Violin/Flute

A

1 A: *mf*

Imperfect cadence in A
Perfect cadence in E/f#/D

B

5 A/E/f#/D:

Imperfect cadence in A
Perfect cadence in E/f#/D

A'

9 A:

Perfect cadence in A

The melody will be marked according to the following criteria:

DESCRIPTION		MARK ALLOCATION	
Form and cadential points		<i>1 mark per phrase x 3</i>	3
Correctness Note stems, beats per bar, accidentals, spacing		<i>Minus ½ mark per error to a maximum of 2 marks</i>	2
Quality <ul style="list-style-type: none"> - Quality of melody and suitability for chosen instrument - Appropriateness of tempo, articulation and dynamic indications - Musicality 	9–10	Excellent <i>Coherent and musical; phrases imaginatively define the form; opening motif innovatively continued; successful use of tonality; melodic shape masterfully handled; creative approach to choice of pitches and rhythm</i>	10
	7–8	Good <i>Correct and musical; phrases clearly indicate the form; opening motif sensibly continued; stable tonality; melodic shape satisfying; choice of pitches and rhythm accurate</i>	
	4–6	Average <i>Musically not convincing; not all phrases clear; opening motif not well utilised; tonality unstable; melodic shape is suspect; choice of pitches and rhythm unimaginative</i>	
	0–3	Not acceptable <i>No musical sense; no sense of phrasing; opening motif ignored; no sense of tonal centre; no melodic shape; pitches and rhythm random</i>	
TOTAL		<i>Markers may use ½ marks</i>	15

[15]

QUESTION 3**(10 minutes)****Answer EITHER QUESTION 3.1 OR QUESTION 3.2.**

- 3.1 Study the adapted extract from the *Piano Sonata in D, Op. 28* by Beethoven below and answer the questions that follow.

Answer:

D: iib/ii₆ V₇

5

(c) Vb/V₆

10

(d) (e) (ii) (f) (g)

A: iib/ii₆ or
New key:
Nuwe toonsoort: D: vi₆ V₇ IVc/IV₄ I

- 3.1.1 The piece modulates from bar 10–12. Indicate the new key in the space on the score.

Answer:

A major

(1)

- 3.1.2 Figure chords **(a)–(g)** in the spaces on the score. Indicate the key, chord and position in each case, for example C: iib/iii⁶

Answer: See score

1 mark per chord = 7 marks
(Minus ½ mark for each error)
(If the 7th is missing award only ½ mark)

(7)

3.1.3 Name the type of non-chordal notes at (i) and (ii).

Answer:

- (i) Suspension (Retardation)
- (ii) Anticipation

1 mark each = 2 marks (No ½ marks)

(2)
[10]

OR

3.2 Study the extract from *Second Hand Rose* by James F Hanley below and answer the questions that follow.

Answer:

The musical score is for the piece 'Second Hand Rose' by James F Hanley. It is written in 4/4 time and F major. The score consists of 10 measures. Measures 1-3 are labeled (a), (b), and (c) respectively. Measures 4-6 are labeled (d), (e), and (f) respectively. Measure 7 is labeled (g). Measure 8 is labeled (i). Measure 9 is labeled (ii). Measure 10 is labeled 'etc./ens.'.

3.2.1 Name the main key of this piece.

Answer:

F major = 1 mark

(1)

- 3.2.2 Identify chords **(a)–(g)** and write the chord symbols in the spaces above the stave on the score, e.g. D/A.

Answer: See score

<i>1 mark per chord = 7 marks</i> <i>If the answer is correct but incomplete, ½ mark can be awarded</i> <i>Roman numerals will not be accepted</i>

(7)

- 3.2.3 Name the type of non-chordal notes at **(i)** and **(ii)**.

Answer:

- (i) (Lower) Auxiliary note
- (ii) Passing note

<i>1 mark each = 2 marks</i> <i>(No ½ marks)</i>

(2)
[10]

QUESTION 4**(30 minute)****Answer EITHER QUESTION 4.1 OR QUESTION 4.2.**

- 4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts.

Concept answer:

Correctness:

Progression: G: I ✓ Vc ✓ Ib ✓ IVb ✓ iib ✓ ii ✓ V

Ib ✓ I ✓ IV ✓ IVb ✓ Ic ✓ V7 ✓ I

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct use of cadence	1 mark between each pair of chords (except between bar 4 and 5)	12
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	14
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • Excellent = 3½–4 marks • Good = 2½–3 marks • Average = 1½–2 marks • Weak = ½–1 mark • Unacceptable = 0 	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 ÷ 2 = 15
TOTAL		15

Candidates must be credited for different/creative and correct harmonisation not given in the memorandum. The figuring serves as a guide for the marker, but no marks are allocated for the symbols as such.

OR

- 4.2 Complete the piece below by adding suitable harmonic material on the open staves. Continue in the style suggested by the given material in bar 1.

Concept answer:

Progression: F: F6 C7/E ✓ Dm7 ✓ Am7 ✓ Gm7 ✓ C7 ✓ F ✓

1

Correctness: ✓ ✓ ✓ ✓ ✓ ✓ ✓

5

F6 ✓ F7/Eb ✓ Bb/D ✓ Bbm/Db ✓ F/C ✓ C7 ✓ F

✓ ✓ ✓ ✓ ✓ ✓ ✓

The harmonic material will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct use of cadence	1 mark between each pair of chords (except between bar 4 and 5)	12
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	14
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • Excellent = 3½ – 4 marks • Good = 2½ – 3 marks • Average = 1½ – 2 marks • Weak = ½ – 1 mark • Unacceptable = 0 	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 ÷ 2 = 15
TOTAL		15

Candidates must be credited for different/creative and correct harmonisation not given in the memorandum. The chord symbols serves as a guide for the marker, but no marks are allocated for the symbols as such.

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE**(90 minutes)**

**Answer SECTION B
AND SECTION C (Western Art Music)
OR SECTION D (Jazz)
OR SECTION E (Indigenous African Music).**

Candidates must answer ALL the questions in the ANSWER BOOK provided.

Note to marker: One mark will be allocated for each correct fact. Candidates must be credited for any correct answer not given in the memorandum.

SECTION B: GENERAL (COMPULSORY)**QUESTION 5**

- 5.1 5.1.1 B
- 5.1.2 C
- 5.1.3 C
- 5.1.4 B
- 5.1.5 D
- 5.1.6 A
- 5.1.7 B
- 5.1.8 D
- 5.1.9 C
- 5.1.10 B

1 mark for each correct answer = 1 mark

(10 x 1) (10)

- 5.2 • Type-sets music in written form (notation)
- Reproduces the type-set music as a score
- Obtains copyright permission from SAMRO
- Pays royalties to copyright owner or SAMRO
- Secures commissions for new works
- Distributes scores for retail purposes
- Does promotion of all published material
- Securing publishing contracts
- Sources recording artists for scores that they control
- Clearance of material to prevent copyright infringement

Any THREE correct answer = 3 marks

(3)

- 5.3 A license required by SAMRO that allows songs, live music, recordings, etc. to be played at radio stations, television stations, public venues, etc.

1 mark

(1)

- 5.4 From the date of completion of the work, to 50 (70) years beyond the date of the passing away of the author/composer/songwriter

1 mark

If candidate states 50/70 years only = 1 mark

(1)

- 5.5 5.5.1 B

- 5.5.2 E/F

- 5.5.3 D

- 5.5.4 A

- 5.5.5 C

Correct facts = 5 marks

(5)

TOTAL SECTION B: 20

**Answer SECTION C (WAM)
OR SECTION D (JAZZ)
OR SECTION E (IAM).**

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

- 6.1
- Clarinet
 - French Horn
 - Trumpet
 - Double bass

Any TWO correct answers = 2 marks

(2)

- 6.2
- 6.2.1 Sonata form
- 6.2.2 Free form or Episodic form or No form
- 6.2.3 Sonata form (Fugue)

1 mark each = 3 marks

(3)

- 6.3
- 6.3.1 Overture
- 6.3.2 Libretto
- 6.3.3 Aria
- 6.3.4 Chorus
- 6.3.5 Opera Buffa

1 mark each = 5 marks

(5)
[10]

QUESTION 7

7.1

Exposition	Recapitulation
<ul style="list-style-type: none"> • Ends with a codetta • Ends in relative (V) key • Section is usually repeated (repeat sign) • Modulatory bridge passage • 2nd theme in Dominant/Relative key • May start with introduction • Development follows the Exposition 	<ul style="list-style-type: none"> • Ends with a coda • Ends in Tonic key • No repeat of this section • Non-modulating bridge passage • 2nd theme in Tonic key • Without introduction • Recapitulation preceded by Development

Any THREE differences = 3 marks

(3)

- 7.2
- Minuet en Trio – Minuet: ab/aba Trio: cd/cdc Minuet: ab/aba
OR
Minuet: AA BA; Trio: CC DC; Minuet: AA BA
 - Scherzo and Trio - Scherzo: AA BA; Trio: CC DC; Scherzo: AA BA

<i>Form</i>	= 1 mark
<i>Schematic representation</i>	= 1 mark

(2)
[5]**QUESTION 8**

- Feeling of a threatening storm – use of key (f minor)
- General violence of the storm – Allegro tempo indication
- Full force of the storm – extreme dynamics/changes in dynamics
- Low rumbles and warning of the approaching storm - *pp* tremolo in linking passage between 3rd and 4th movement
- First big roll of thunder - use of timpani together with the low quintuplets in the cellos and quadruplets in the basses
- First raindrops - *pp* staccato quavers in the opening section
- Building tension and excitement of storm - *ff* tremolo arpeggios in upper strings/chromatic bass line
- Terror of storm – use of piccolo with shrill high notes/diminished chords
- Climax of storm – use of two trombones to intensify and darken timbre/mood
- Lightning - Arpeggiated darting figures in strings
- Low rumbles at the end – triplet figures in double bass to indicate the gradual departure of the storm

<i>Any FIVE correct answers = 5 marks</i>
<i>Each programmatic feature must be linked to a musical representation</i>

[5]

QUESTION 9

- | | | |
|-----|---------------------------------------------------------------------------------------------------------|-----|
| 9.1 | Standard Classical Orchestra | (1) |
| 9.2 | 9.2.1 Violins (1st violins, 2nd violins), violas, cellos, double basses
(name at least two = ½ mark) | (1) |
| | 9.2.2 2 flutes, 2 oboes, 2 clarinets, 2 bassoons
(name at least two = ½ mark) | (1) |
| | 9.2.3 2 French horns, 2 trumpets | (1) |
| | 9.2.4 2 timpani | (1) |

<i>1 mark per section</i>
<i>Name at least two instruments for strings, woodwind and brass = 1 mark per section; 1 mark for Timpani</i>

[5]

QUESTION 10**Tamino:** *Dies Bildnis ist bezaubernd schön* (*This likeness is enchantingly lovely*)*Character linked with title of aria = 1 mark*

CHARACTERISTICS	DEPICTION IN ARIA
<ul style="list-style-type: none"> Royal, noble and enlightened (Masonic) character 	<ul style="list-style-type: none"> E^b major ('royal' key) <i>Larghetto</i> tempo
<ul style="list-style-type: none"> Heroic character 	<ul style="list-style-type: none"> Lyric tenor
<ul style="list-style-type: none"> Inspired resolve, bravery, persistence and determination 	<ul style="list-style-type: none"> Slow expressive melodic line
<ul style="list-style-type: none"> Tamino's surging emotions 	<ul style="list-style-type: none"> Interval of an ascending major 6th Sparse orchestral accompaniment contrasted with surges in sound <i>Sfp</i> or <i>forte</i> at climax points <i>Crescendos</i>
<ul style="list-style-type: none"> Love theme (personal connection) Yearning to win the love of Pamina 	<ul style="list-style-type: none"> Clarinets in thirds Slow tender melody e.g. appoggiaturas, leaps legato, soft dynamic level, irregular phrases (at start of aria)

*Any 2/3 characteristics matched to 3/2 depictions in the aria = 5 marks***Papageno:** *Der Vogelfänger bin ich ja* (*The bird catcher am I*)*Character linked with title of aria = 1 mark*

CHARACTERISTICS	DEPICTION IN ARIA
<ul style="list-style-type: none"> Birdcatcher 	<ul style="list-style-type: none"> Musical motif played on pan flute to attract birds Motif used 6 times to reinforce musical connection to his profession
<ul style="list-style-type: none"> Comic character, entertaining the audience 	<ul style="list-style-type: none"> Baritone Major key Uses melodic decoration
<ul style="list-style-type: none"> Simple, carefree, peasant character 	<ul style="list-style-type: none"> Sings folk-like melody Simple, diatonic harmony Sparse orchestral accompaniment Clear phrasing Strophic form Homophonic texture

Any 2/3 characteristics matched to 3/2 depictions in the aria = 5 marks

The essay will be marked according to the following criteria:

CRITERIA		MARK ALLOCATION	
Tamino: 3 characteristics matched to 3 depictions in the aria = 6 marks			6
Papageno: 3 characteristics matched to 3 depictions in the aria = 6 marks			6
Logical presentation and structure of the essay	Excellent An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks	3
	Good An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2 marks	
	Average An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks	
	Below average An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark	
	Weak A single paragraph. A poor attempt at an essay.	= ½ mark	
	Not acceptable Only facts in bullet form.	= 0 marks	
TOTAL			15

[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ**QUESTION 11**

- 11.1
- Dance music with cyclic structure/repeated harmonic progression
 - Piano-based music influenced by ragtime with guitar and banjo often included

Any TWO correct facts = 2 marks

(2)

- 11.2
- His music blends elements of Khoema, Kaapse Klopse, church bands, langarm, African and Western music, which is typical of Cape Jazz
 - His recordings reflect the langarm (Cape dance bands) sound where the saxophone melody is played with nasal tone and vibrato accents on ends of phrases
 - Use of 17th century characteristics (harmonic progressions) blended with jazz features (e.g. blues and improvisation), typical of Cape Jazz
 - Cape Jazz is influenced by township jazz (Marabi, Kwela and Mbaqanga) and this is evidenced in his various compositions e.g. *Mannenberg*, which has
 - a Marabi groove and harmonic progression
 - a slow khoema drum beat
 - langarm sounding saxophones
 - extended jazz improvisation
 - Folk-like and hymn-like melodic and harmonic construction e.g. *The Wedding*

Any FOUR correct facts = 4 marks

(4)

- 11.3
- 11.3.1 Guitar/Voice
- 11.3.2 Pennywhistle
- 11.3.3 Piano
- 11.3.4 Trumpet

1 mark each = 4 marks

(4)

[10]

QUESTION 12

- Mbaqanga developed from a blending of cultures when people migrated to work in the cities due to the Land Act, 1913 (Act 27 of 1913)
- Zulu traditional music combined with township music (Marabi and Kwela)
- Uses cyclical structure of Marabi and rhythms influenced by Kwela
- Unlike kwela which relied on the pennywhistle, Mbaqanga uses many instruments prevalent in popular music
- Zulu Indlamu dance rhythms used
- Started as an instrumental genre but gained popularity with the introduction of isimanjemanje and umgqashiyo (vocal Mbaqanga)

<i>Any FIVE correct facts = 5 marks</i>

[5]

QUESTION 13**Zim Nqawana**

- Fuses traditional ancient Xhosa (and other African) rhythms, melodies and harmonies with his interpretation of modern Jazz
- Jagged melodic lines, irregular harmonic rhythms show progressive approach to phrasing and cadence
- Avant-garde approach to music in that saxophone improvisation often becomes atonal and free
- Influenced by Abdullah Ibrahim's compositional styles and techniques, in the way he combines African melodies with Western church harmony
- Music contains elements of bop, funk, Indian and Western classical music, samba, tango and vocal chants
- Highly percussive and often dance-like
- Strong emphasis on improvisation
- Influenced by the folk traditions of Norway through his collaborations with Norwegian musicians

Hit/Album

- | | |
|---------------------------|-------------------|
| • <i>eBhofolo</i> | • <i>San Song</i> |
| • <i>Zimology</i> | • <i>Ingoma</i> |
| • <i>Zimphonic Suites</i> | • <i>Vadzimu</i> |

<i>Style characteristics: any FOUR correct facts</i>	<i>= 4 marks</i>
<i>Hit/Album</i> <i>(Any correct hit/album can be accepted)</i>	<i>= 1 mark</i>

[5]**OR****Sakhile**

- Traditional African roots
- Use of Western instruments, e.g. electric guitar
- Mixture of jazz and traditional African music
- Glimpses of township music (Kwela and Mbaqanga)
- Lyrics depict the political atmosphere of the 1980s
- Mbaqanga guitar style employed (use of melodic ostinato and highly rhythmic chordal strumming)
- Employs a commercial sound (use of electric instruments common to popular music)
- Influence of Malombo style through the introduction of Malombo drums and rhythms by the percussionist Mabe Thobejane
- Use of repetitive melodic and rhythmic motifs
- Often used traditional dancers during their performances
- Influenced by jazz fusion of Miles Davis (use of electric instruments and rock rhythms)

Hit/Album

- *Sakhile*
- *Together*
- *I Need Your Touch*
- *Isililo*
- *New Life*
- *We Come Together*

<i>Style characteristics: any FOUR correct facts</i>	<i>= 4 marks</i>
<i>Hit/Album</i> <i>(Any correct hit/album can be accepted)</i>	<i>= 1 mark</i>

[5]**OR****Spirits Rejoice**

- Jazz-fusion band using a combination of jazz and rock instruments and music
- Incorporates many styles:
 - Jazz and traditional African music (rhythmic repetition)
 - Free jazz mixed with jazz rock (emphasis on the second and the fourth beats)
 - Popular music and jazz (pop album and covers)
 - American and African jazz (12-bar blues chord cycle)
 - Latin American and African jazz (Bossa Nova beat)
- Contains elements of 'smooth jazz' emerging in the 1980s
- Often uses repetitive hymn-like harmonic and melodic motifs
- Use of rock rhythms and jazz melodic and harmonic content
- Jazz based improvisation built upon the harmonic structures of the songs
- Strong horn section (saxophones, trumpets, flutes and trombones) featured

Hit/Album

- *Joy*
- *Shine On*
- *Joy*
- *I'm So Strong Now*
- *Emakhaya*
- *Spirits Rejoice*

<i>Style characteristics: any FOUR correct facts</i>	<i>= 4 marks</i>
<i>Hit/Album</i> <i>(Any correct hit/album can be accepted)</i>	<i>= 1 mark</i>

[5]

QUESTION 14

- The Mahotella Queens/Dark City Sisters/Flying Jazz Queens are South African female vocal groups
- These groups come from a Marabi background
- Contributed to Mbaqanga's development
- Noted for their distinct vocal harmony sound
- Popularised vocal Marabi/Mbaqanga (Umqgashiyo and Isimanjemanje)
- Guitar-led mbaqanga music
- Fast-paced stage dancing (Zulu traditional indlamu)
- Type of jive music
- Fuses Zulu traditional music with township music (Marabi and Kwela)
- Featuring up-tempo songs with harmonies by females, sometimes combined with powerful male bass lead vocal

Any <i>FIVE</i> correct facts = 5 marks

Maximum 1 mark for naming of female group(s)

[5]

QUESTION 15**Musical Origins**

- Kwela was prevalent in the 1950s in Sophiatown
- Roots of Kwela can be found in:
 - American Jazz
 - Boogie-Woogie
 - Marabi
- The pennywhistle became a popular choice of instrument, due to the following:
 - It was similar to the many different flutes found in traditional music (like the traditional three-holed flute used by cattle herders)
 - It was a cheap/affordable and portable instrument
 - It could be used as both a solo and ensemble instrument
- Individual street performance and busking were common

<i>Any THREE origins = 3 marks</i>

Social value

- Seen as a symbol of resistance against oppression
- Street performers could use their pennywhistles to warn others of the arrival of the police
- The popularity of Kwela brought global attention to South Africa and helped make the world aware of the political conditions of apartheid South Africa
- The pennywhistle was a link to the traditional reed instruments (flutes) of the indigenous cultures

<i>Any TWO social values = 2 marks</i>

Musical features

- Cyclic chord structure
- Chord progressions: I – IV – I⁶/₄ – V or I – IV – V – I
- The ensemble often consists of a solo player with accompanying band
- Moderate to upbeat tempo
- Skiffle-like beat
- Jive/Swing rhythms
- Weaved a secondary melodic line around the main tune
- Melodic material developed in improvisation
- Pennywhistle used initially as lead instrument
- Saxophone substitutes pennywhistle as lead instrument
- Accompanied by guitar(s) and drums initially

<i>Any FIVE musical features = 5 marks</i>

Artist and Hit/Album

- Spokes Mashiane – *Banana ba Rustenburg, Phata, Phata*
- Lemmy Mabaso – *See you later*
- Elias Lerole – *Mafikeng*

<i>Any correct hit/album = 1 mark</i>
<i>Any correct artist = 1 mark</i>

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Musical Origins	<i>1 mark for each correct fact X 3</i>	3
Social values	<i>1 mark for each correct fact X 2</i>	2
Musical features	<i>1 mark for each correct fact X 5</i>	5
Artist and Hit/Album	<i>1 mark for each correct fact X 2</i>	2
Logical presentation and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks
	Good <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2 marks
	Average <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks
	Below average <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark
	Weak <i>A single paragraph. A poor attempt at an essay.</i>	= ½ mark
	Not acceptable <i>Only facts in bullet form.</i>	= 0 marks
TOTAL		15

[15]

TOTAL SECTION D: 40

OR

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)**QUESTION 16**

- 16.1
- Mbaqanga, also known as township jive is dance music that combines traditional elements and jazz that developed in the townships during the 1960s
 - Mixes American jazz, Mbube, Kwela and Marabi music: main instruments include accordion, violin, pennywhistle and saxophone, backed by electric bass, drums and keyboards/guitars

Any TWO correct facts = 2 marks

(2)

- 16.2
- Blend between traditional music and cultural themes (African spirituality, ancestral communication)
 - Interplay of African drums and hand percussion with unique guitar (combination of Marabi, Mbaqanga and jazz styles) and flute sounds reminiscent of traditional reed instruments)
 - African rhythms provided by the bongo and Malombo drums
 - Fusion of musical traditions of the baPedi and vhaVenda with jazz
 - Polyrhythmic use of traditional drums

Any FOUR correct facts = 4 marks

(4)

- 16.3
- 16.3.1 Maskandi
- 16.3.2 Isicathamiya
- 16.3.3 Mbaqanga
- 16.3.4 Free Kiba/Malombo

1 mark each = 4 marks

(4)

[10]

QUESTION 17

- Izibongo is a type of self-praise which the musician recites while playing a musical instrument
- The main purpose of the recitation is to introduce (to greet) the performer
- The performers usually recite their own praise names
- Izibongo usually comes in the middle of a Maskandi song
- Spoken in a fast tempo
- Poetry features such as repetition, parallelism and imagery are used
- Historical incidents and memorable achievements may also be included
- Izibongo is used to transmit social consciousness while also entertaining

Any FIVE correct facts = 5 marks

[5]

QUESTION 18

- baPedi instruments now used in conjunction with Western instruments (rhythm section)
- Uses any African language in addition to Sepedi
- The music is not exclusive to a specific group, any skilled musician can perform it
- Kiba has become commercially accessible as Free Kiba
- It is performed over standard contemporary drumbeat style
- Contemporary African traditional clothes worn during performance instead of the traditional baPedi clothes
- Tonality is mostly major instead of pentatonic
- Traditional Kiba pipes not used exclusively

Any FIVE correct facts = 5 marks

Any relevant characteristics on Free Kiba

[5]**QUESTION 19****General**

- A cappella singing
- May be accompanied
- Male choir ensemble ranging in size from 8 to 20 singers
- Formal dress/attire is an important feature
- TTBB singing
- Steeped in rural Zulu culture
- Lyrics in isiZulu
- Call and response singing between the leader and the group
- Improvisational character
- Close connection between performing musicians and audience/Audience participation is encouraged
- Ukucothoza dance style (dance on tip-toes/walk like a cat)

Leader

- Introduces the choir member to the audience
- Musical introduction in free time
- Praise poetry (izibongo) of leader happens anywhere in the performance

Any FIVE correct facts = 5 marks

[5]

QUESTION 20**Social context**

- African music plays a functional part in all important stages of a person's life e.g. birth, puberty, initiation, marriage and death
- Spontaneous involvement with the community's musical life is encouraged
- Musical performances usually occur in outdoor settings
- Performers and audience members often make music together
- Music is often a communal activity instead of an individual endeavour
- The music is ethnically distinctive
- The language used in a song often varies from the language used in ordinary conversation

Any FIVE correct facts = 5 marks

Typical musical elements:**Rhythmic features**

- Rhythm is derived from spoken text
- Use of ostinato patterns is common
- Melo-rhythm used extensively
- Interlocking polyrhythms are commonly used
- The beat (metre) can be regular or irregular depending on the meaning of the music
- Most of the material is improvised
- Emphasis is on rhythm rather than on melody
- Repetition is used as an organising principle
- Improvisation is done over repetitive structure

Form and Texture

- Call-and-response where soloist presents the call and the group (choir) give the response
 - Response comes after the call with a different melody and text
 - Response can begin before the call ends (overlapping)
- Call and refrain where the soloist sings the entire verse and the chorus repeats it
- Litany – one or two phrases are repeated over and over
- Additive form – new section appears as the song/piece unfolds (Episodic form)
- Crepitation, ululation and body percussion create an additional layer

Melody and harmony

- Based on principles of homophonic parallelism (in 3^{rds}, 4^{ths}, 5^{ths} and 8^{ves})
- Homophonic polyphony (independent parts moving together)
 - Counter-melody (secondary melody)
 - ostinato-variation (variations based on a repeated theme)
- Instrument/voice can often be manipulated to produce simultaneous sounds (overtones)
- Overlapping choral antiphony and responsorial singing are principal types of African polyphony (call and response)
- Parallel intervals are additional polyphonic techniques frequently employed
- Chords constructed from pentatonic and hexatonic scales

Any SEVEN correct facts = 7 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Social context	<i>1 mark for each correct fact x 5</i>	5
Typical musical elements	<i>1 mark for each correct fact x 7</i>	7
Logical presentation and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	3
	Good <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	
	Average <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	
	Below average <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	
	Weak <i>A single paragraph. A poor attempt at an essay.</i>	
	Not acceptable <i>Only facts in bullet form.</i>	
TOTAL		15

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120