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basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2023

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 39 pages.

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SECTION A: THEORY OF MUSIC (COMPULSORY) (90 minutes)

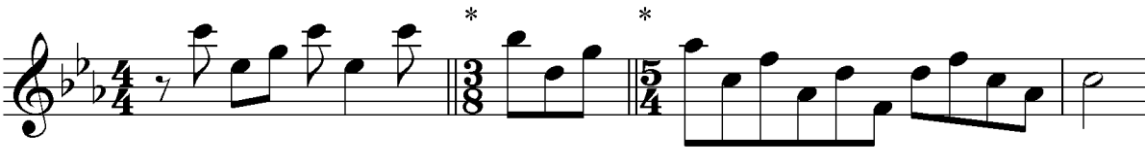
Answer SECTION A on the QUESTION PAPER.

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

QUESTION 1 (25 minutes)

1.1 Add the correct time signature at each asterisk (*) indicated below.

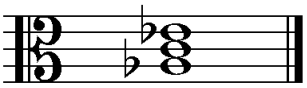
Answer:



1 + 1 (2)

1.2 Complete a major triad in close position above the given root note.

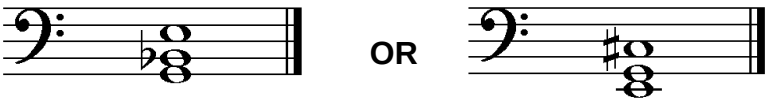
Answer:



1 mark
No ½ marks (1)

1.3 Write a diminished triad in first inversion that appears diatonically in the D harmonic minor scale. Use accidentals instead of a key signature.

Answer:



OR

1 mark
Any note value and octave placement is acceptable (1)

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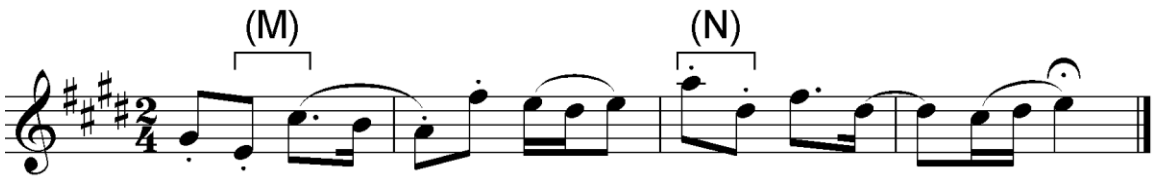
1.4 Study the extract below and answer the questions that follow.



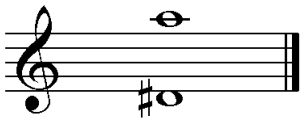
1.4.1 Name the inversion of the interval at (M) according to type and distance.

Answer: Minor 3rd

1 mark
No ½ marks (1)

1.4.2 Write the interval at (N) as a compound diminished 5th. Use semibreves.

Answer:



1 mark
No ½ marks (1)

1.4.3 Name ONE articulation indication used in this extract.

Answer: Staccato/Legato/Slur/Mezzo-staccato

Any ONE (1)

1.4.4 Give the Italian term for the sign above the last note.

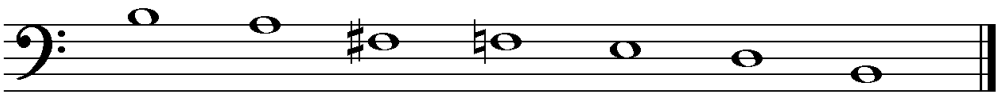
Answer: Fermata

1 mark (1)

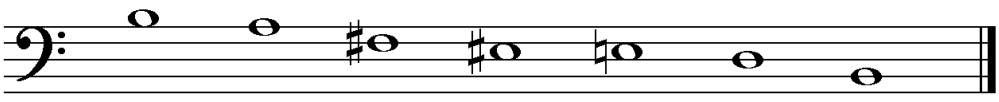
1.5 Write the scales below according to the given instructions:

1.5.1 A descending blues scale starting on the given note.

Answer:



OR



Minus ½ mark per error up to a maximum of 2 marks (2)

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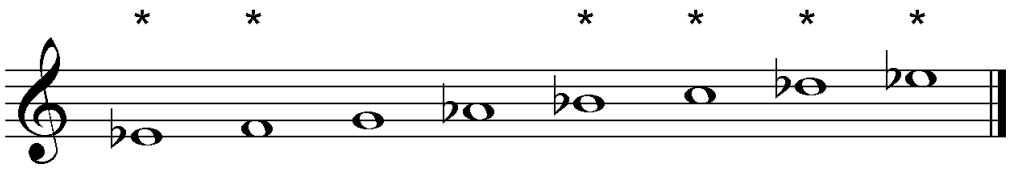
1.5.2 Fill in the missing notes under the asterisks (*) to complete a major scale starting and ending on the dominant. Do NOT use a key signature.

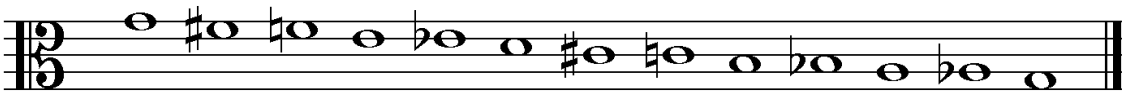
Answer:



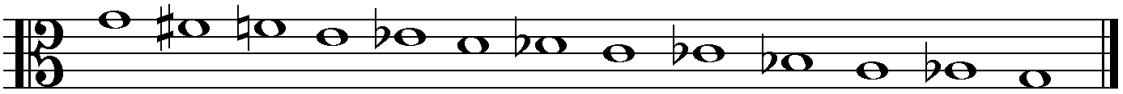
½ mark per note (3)

1.6 Complete the following descending chromatic scale:

Answer:



OR



Minus ½ mark per error up to a maximum of 2 marks
A maximum of two notes per letter name
Any correct enharmonic notes are acceptable

(2)
[15]

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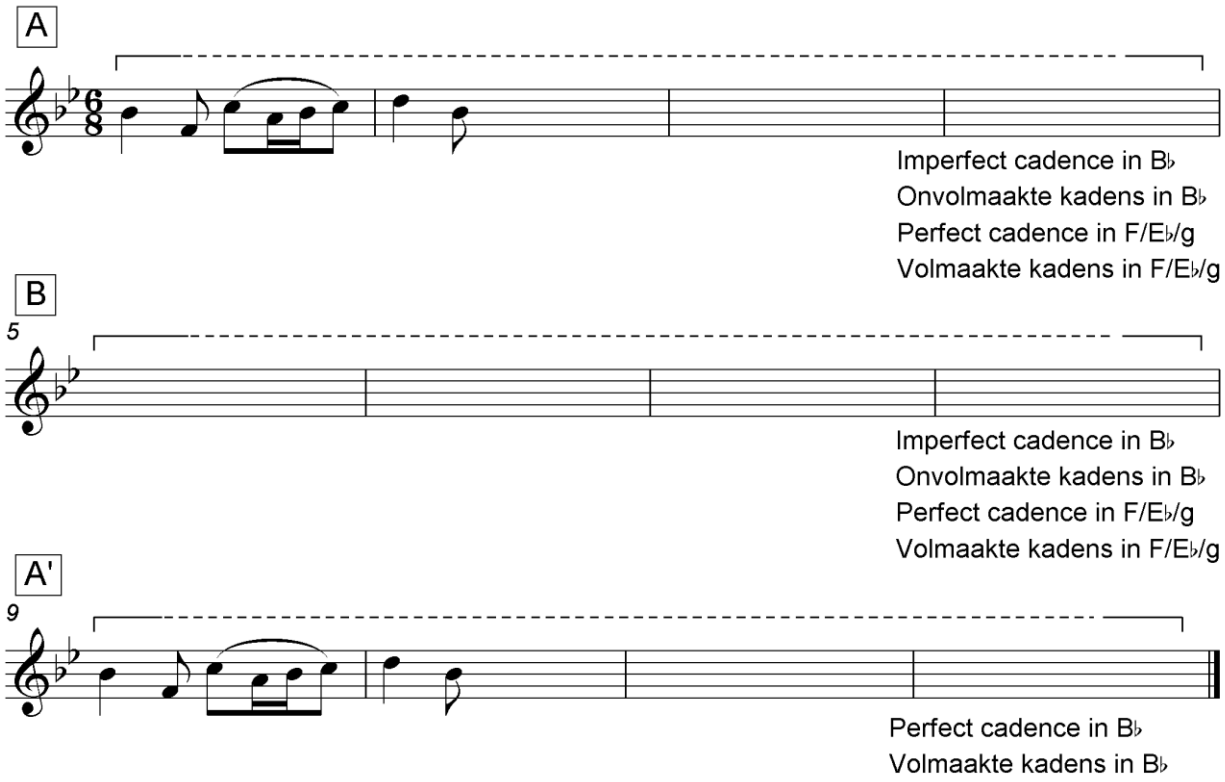
QUESTION 2 **(25 minutes)**

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Complete the opening below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications at appropriate places.

Concept answer: Instrument: Saxophone/Clarinet/Flute/Trumpet/Violin, etc.
Tempo: Moderato/Allegretto, etc.



OR

2.2 Complete the opening below in sol-fa notation OR in staff notation to form a twelve-bar melody in ternary form for voice. Name the voice type and supply a suitable tempo indication. Add dynamic indications at appropriate places.
Do NOT add lyrics. Only use ONE notation system.

Concept answer: Voice: Soprano/Alto/Tenor/Baritone
Tempo: Moderato/Allegretto, etc.

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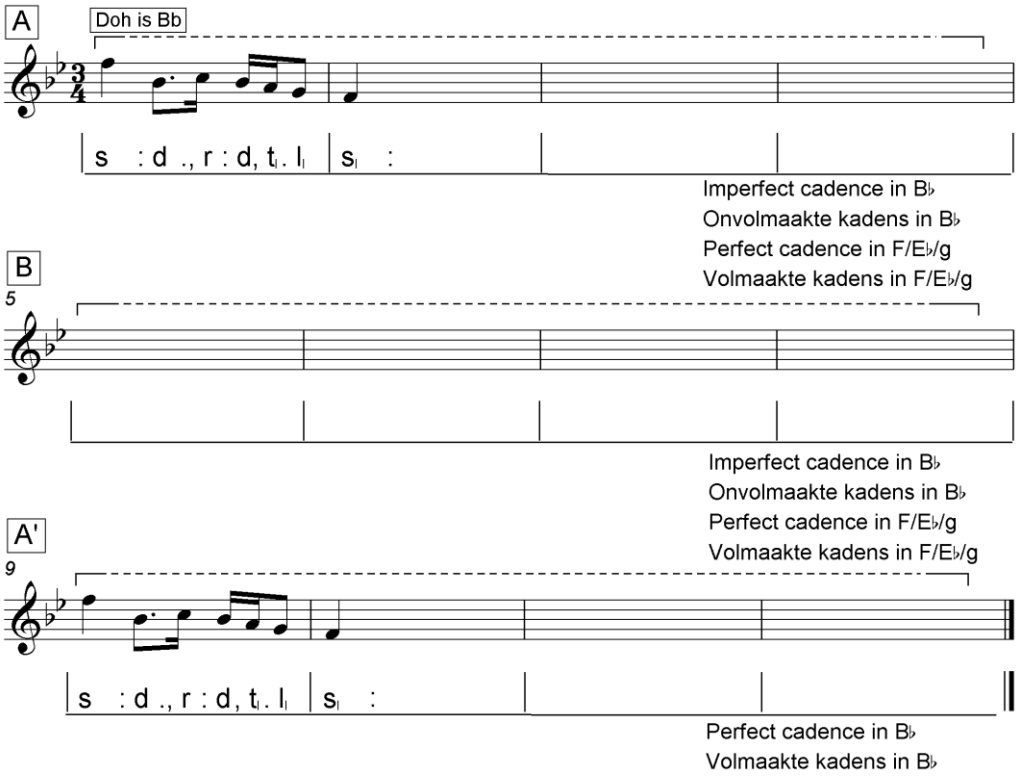

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION		
Form and cadential points	*1 mark per phrase x 3*		3
Correctness Sol-fa notation: rhythmic and pitch indications Staff notation: beats per bar, note stems, grouping, spacing and accidentals	*Minus ½ mark per error up to a maximum of 2 marks*		2
Quality Suitability of instrument (range), tempo, performance indications (articulation, dynamics), musicality	9–10	***Excellent*** *Coherent and musical; phrases imaginatively define the form; opening motive innovatively continued; successful use of key; melodic shape masterfully handled; creative approach to choice of pitches and rhythm*	10
	7–8	***Good*** *Correct and musical; phrases clearly indicate the form; opening motive sensibly continued; stable key; melodic shape satisfying; choice of pitches and rhythm accurate*	
	4–6	***Average*** *Musically not convincing; not all phrases clear; opening motive not well utilised; key unstable; melodic shape is suspect; choice of pitches and rhythm unimaginative*	
	0–3	***Weak*** *No musical sense; no sense of phrasing; opening motive ignored; no sense of key; no melodic shape; pitches and rhythm random*	
TOTAL	*Markers may use ½ marks*		**15**

[15]

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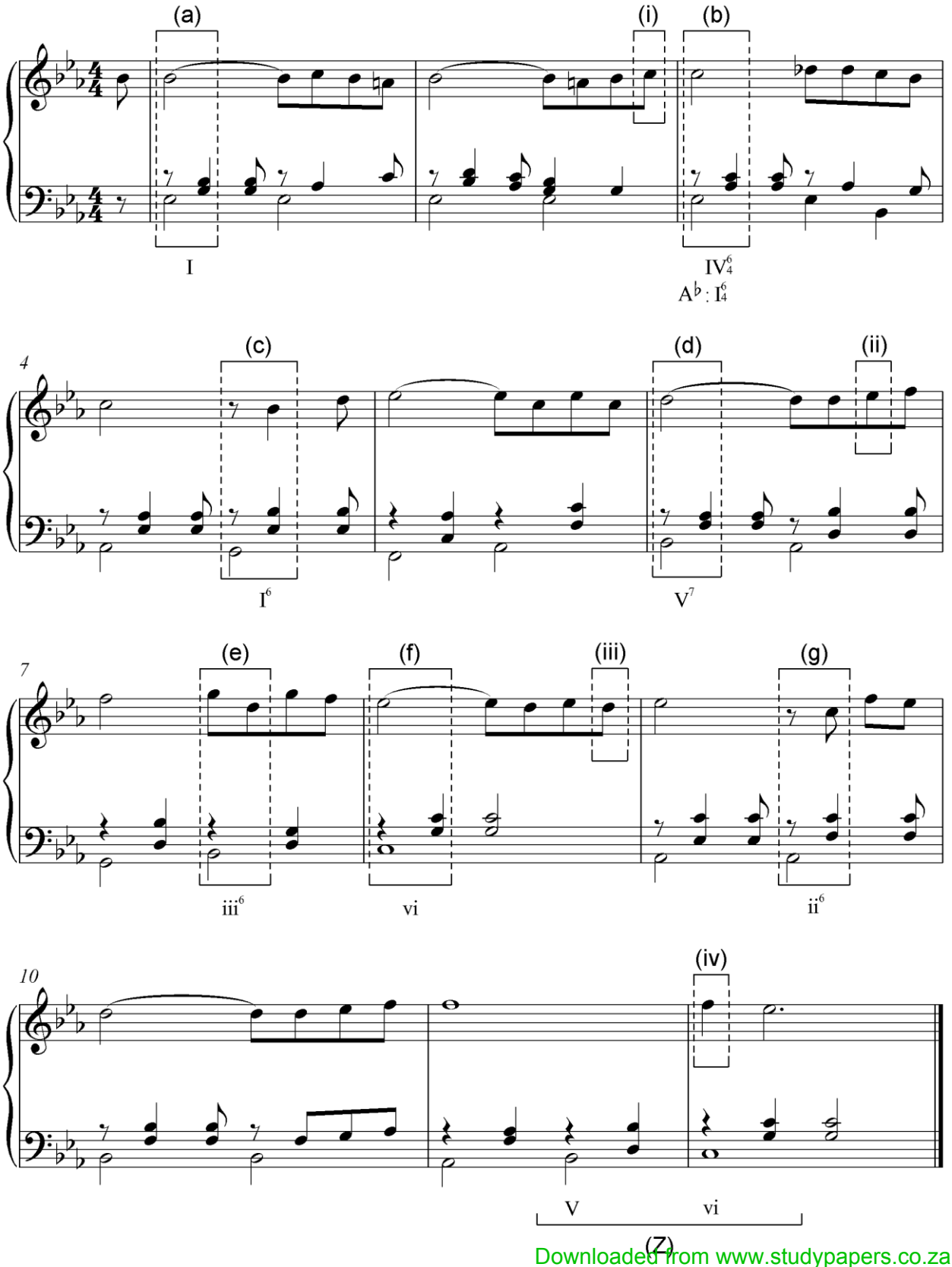
QUESTION 3 **(10 minutes)**

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract below and answer the questions.

Answer:



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3.1.1 Figure the chords at (a) to (g) on the score using Roman numerals, e.g. vii^{o6}/vii^{o}b.

Answer: See score

1 mark per chord = 7 marks *Minus ½ mark if inversion or 7th is missing or incorrect*

(7)

3.1.2 Name the cadence formed at (Z) and figure the chords on the score.

Answer:
Interrupted cadence
V - vi

Cadence = 1 mark *Chords = 2 marks*

(3)

3.1.3 Comment on the bass line in bars 1 to 3^{3}.

Answer:

- It creates a pedal point (on the tonic note, E^{b})
- The bass note E^{b} repeats while the harmony changes

Any ONE *'Repeats' only = ½ mark*

(1)

3.1.4 Name the type of non-harmonic notes at (i) to (iv).

Answer:
(i) Anticipation
(ii) Passing note
(iii) (Lower) Auxiliary
(iv) Suspension

4 x 1

(4)
[15]

OR

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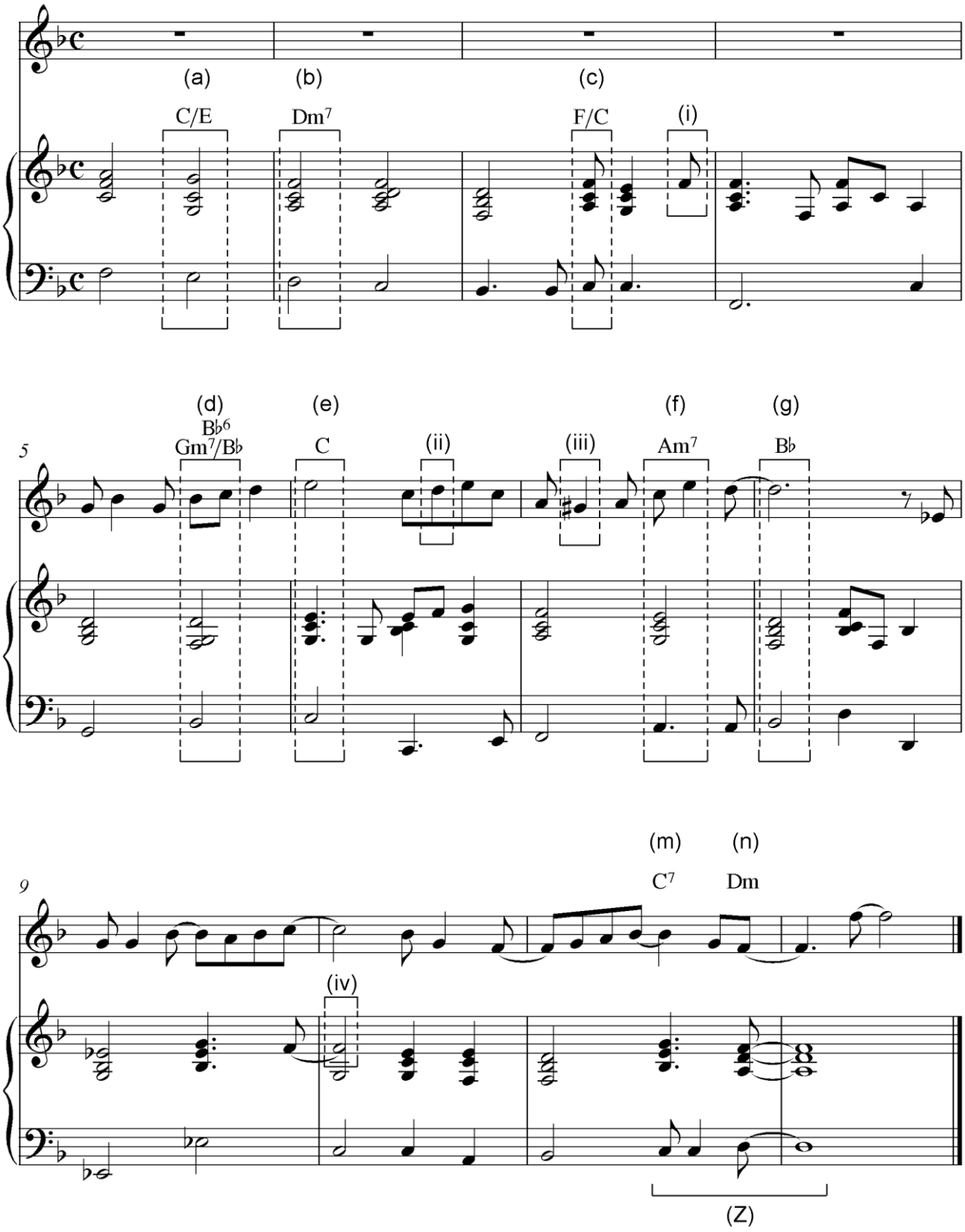
3.2 Study the extract below and answer the questions.

Answer:



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3.2.1 Identify the chords at (a) to (g). Write the chord symbols in the spaces provided above the staves, e.g. G/B.

Answer: See score

1 mark per chord = 7 marks
Minus ½ mark if inversion or 7th is missing or incorrect (7)

3.2.2 Name the cadence which is formed at (Z) and write the chord symbols at (m) and (n).

Answer:
Interrupted cadence
C^7 – Dm

Cadence = 1 mark
Chords = 2 marks (3)

3.2.3 Comment on the use of the E^b in bar 8.

Answer:
- It creates an upbeat to the next bar which is based on an E^b chord
- It anticipates the E^b chord following in bar 9
- It does not belong to the B^b major chord in bar 8
- It creates a B^bsus chord

Any ONE
'Non-harmonic note' only = ½ mark (1)

3.2.4 Name the type of non-harmonic notes at (i) to (iv).

Answer: (i) Anticipation
(ii) Passing note
(iii) (Lower) Auxiliary
(iv) Suspension

4 x 1 (4)
[15]

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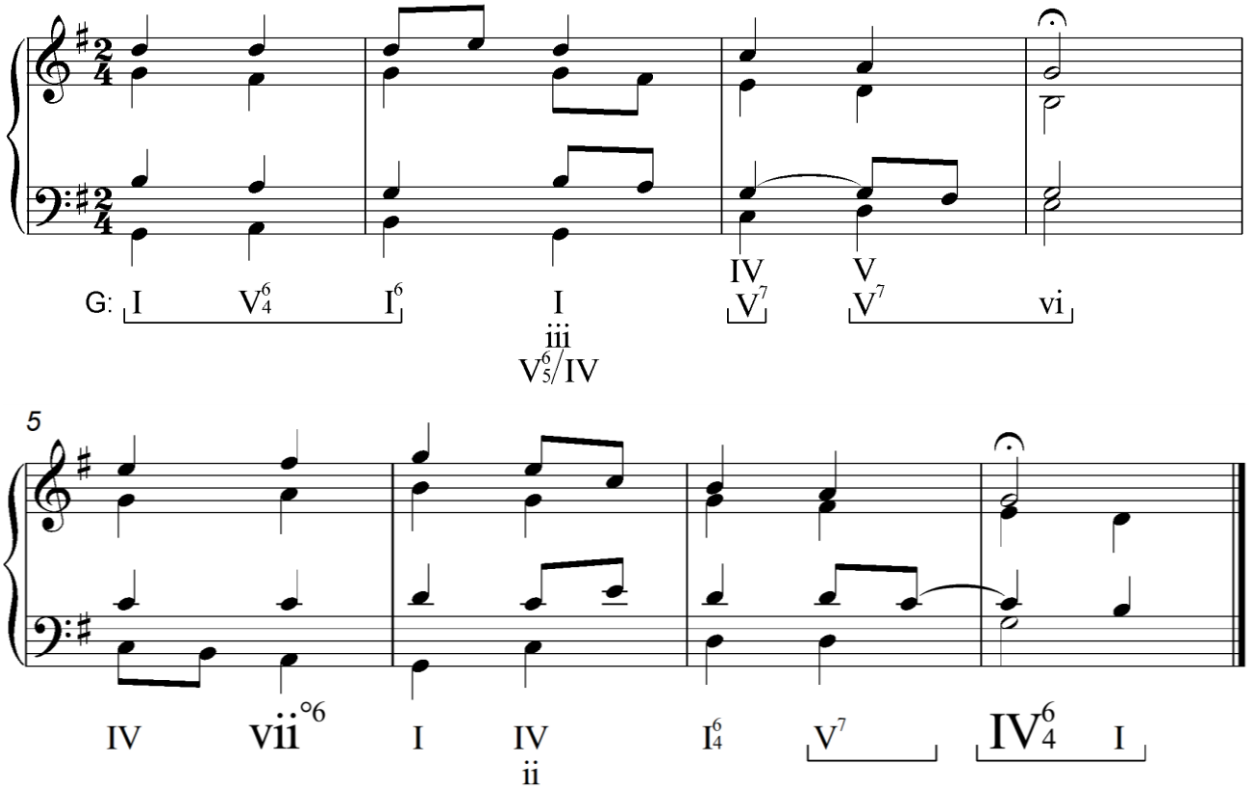
QUESTION 4 **(30 minutes)**

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. Harmonise in crotchets (use a minim in bar 4) and demonstrate the following:

- Passing second inversion ($^6_4$) progression (3)
- Cadential second inversion ($^6_4$) progression (2)
- Interrupted cadence (2)
- Dominant seventh chord (1)

Concept answer:



The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	
Choice of chords		**15**
Notation and voice leading	*Number of mistakes ÷ 4 up to a maximum of 8 marks*	**8**
Quality	*Overall impression and creativity*	**7**
Note to marker: Mark out of 30 must not contain a ½ mark		**(30 ÷ 2)**
TOTAL		**15**

[15]

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

OR

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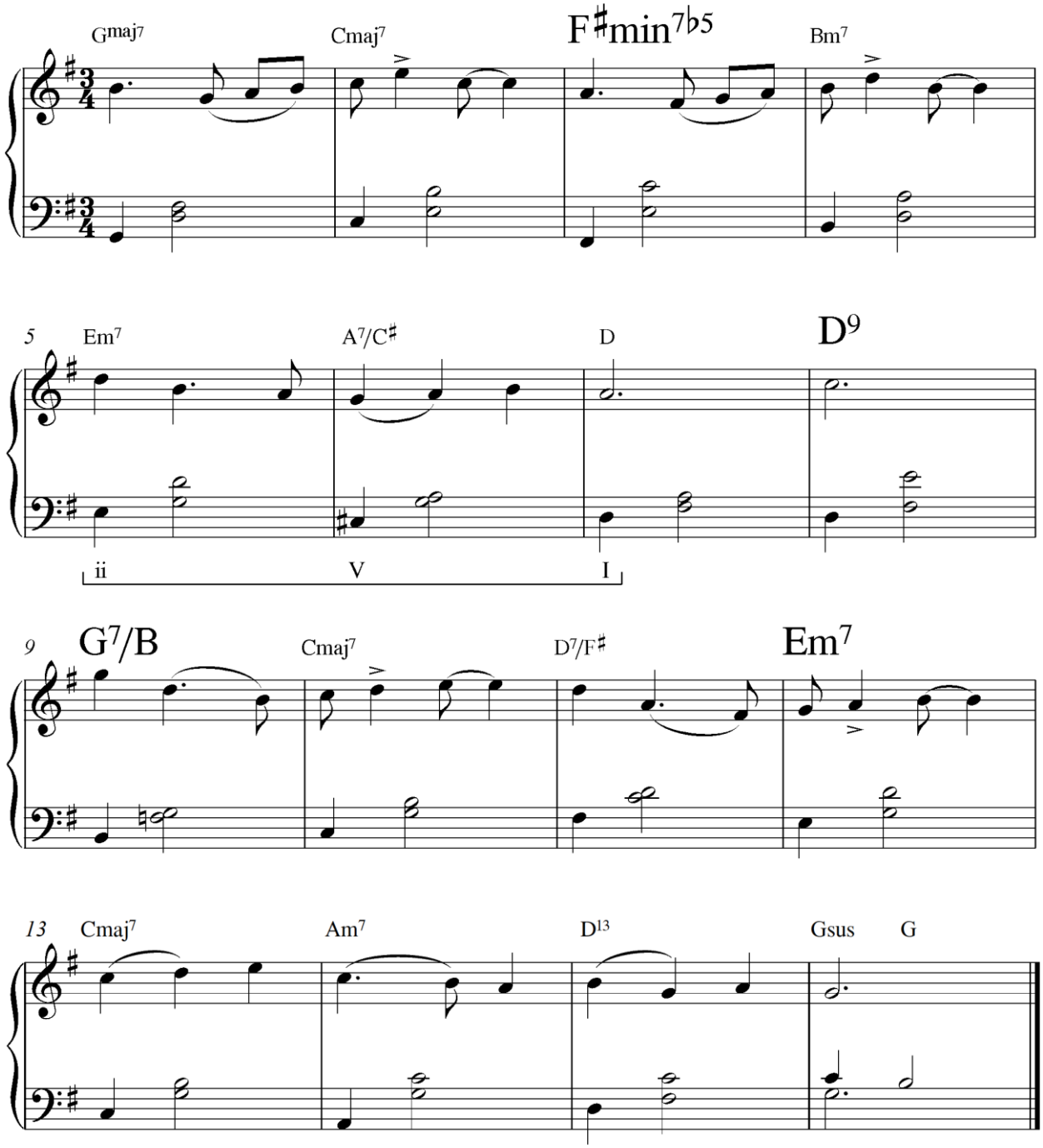
4.2 Complete the sixteen-bar piece below by adding suitable harmonic material. Continue in the style suggested by the given material in bar 1. Include the following:

- Harmonic realisation of the given chord symbols (4)
- ii – V – I progression in D (3)
- At least ONE "sus chord" (chord with suspension) (1)
- A 13th chord (1)

Concept answer:



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The answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	
Choice of chords		**15**
Notation and voice leading	*Number of mistakes ÷ 4 up to a maximum of 8 marks*	**8**
Quality	*Overall impression and creativity*	**7**
Note to marker: Mark out of 30 must not contain a ½ mark		**(30 ÷ 2)**
TOTAL		**15**

[15]

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

TOTAL SECTION A: 60

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

SECTIONS B, C, D and E must be answered in the ANSWER BOOK.

SECTION B: MUSIC INDUSTRY (COMPULSORY)

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

QUESTION 5

5.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (5.1.1 to 5.1.5), e.g. 5.1.6 E.

5.1.1 Parties who benefit from needletime rights are …

Answer: D All of the above-mentioned *1 mark* (1)

5.1.2 Which of the following is NOT a function of SAMRO?

Answer: C SAMRO arranges funerals for its members *1 mark* (1)

5.1.3 Royalties are …

Answer: D All of the above-mentioned *1 mark* (1)

5.1.4 SAMPRA administers …

Answer: D Needletime rights *1 mark* (1)

5.1.5 A licence fee for the playing of background music is NOT paid by …

Answer: D Private homes *1 mark* (1)

5 x 1 = 5

5.2 Name FOUR steps in the value chain before an instrumental piece of music is distributed.

Answer:
- Conceptualisation of a music idea
- Composing the piece
- Contracting a publisher
- Arranging of parts
- Recording of performance
- Registering with a music rights organisation

Optional answers:
- The piece is written down
- Public performance

4 x ½ (2)

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5.3 Explain the difference between members of CAPASSO and those of a recording company, e.g. EMI.

Answer:

- CAPASSO members are composers, authors and publishers of music, while
- recording company members are performing artists

ONE correlating fact (1)

5.4 Name TWO exclusive rights that copyright owners have regarding their own work.

Answer:
Copyright ownership of a work allows the owners to:

- Reproduce and make copies of the original work
- Publish the work
- Arrange/Adapt the work
- Distribute the work
- Perform the work publicly
- Broadcast/Stream the work
- Display the work

Any TWO (2)

TOTAL SECTION B: 10

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

SECTION C: INDIGENOUS AFRICAN MUSIC (IAM)

Note to marker: although these marking guidelines are in bullet form the candidates may answer in full sentences.

QUESTION 6

6.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (6.1.1 to 6.1.5), e.g. 6.1.6 E.

6.1.1 Which ONE of the following instruments can produce two or more different notes at the same time?

Answer: D Mbira *1 mark* (1)

6.1.2 With which ONE of the following items is maskanda associated?

Answer: A Amahubo *1 mark* (1)

6.1.3 Which statement best defines polyrhythm?

Answer: A Simultaneous combination of contrasting rhythms *1 mark* (1)

6.1.4 Homophony is an element associated with …

Answer: B Texture *1 mark* (1)

6.1.5 Which scale is typically used in indigenous African music?

Answer: A Pentatonic scale *1 mark* (1)

5 x 1 = 5

6.2 Define the following terms:

Answer:

6.2.1 **Amantombazane in maskanda**
- Finger picking style on the guitar where the fingers of the right hand, mainly the index finger, play a melody on the upper strings (1)

6.2.2 **Malombo music**
- A style of jazz with Bapedi and vhaVenda music influences, in which the malombo drums are an essential ingredient (1)

6.2.3 **Crepitation**
- It is a vocal sound used to exhort short excitement or approval during a performance, e.g. animal sounds, grunts, etc. (1)

3 x 1 = 3

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6.3 Select TWO terms from the list below that best describe Spokes Mashiyane's *Banana Ba Rustenburg*:

Answer: Kwela
Swing

2 marks (2)

6.4 Describe the characteristics of ONE of the dances below. Write down the name of the dance. Refer to the following: cultural origin, description of dance, context and the name of an instrument.

6.4.1 Tshikona
6.4.2 Borankana
6.4.3 Muchongolo
6.4.4 Mohobelo
6.4.5 Isitshikitsha
6.4.6 Indlamu
6.4.7 Dinaka
6.4.8 Sibhaca

Answer:

DANCE	DANCE FEATURES
6.4.1 Tshikona	**Cultural origin** • vhaVenda **Description** • Men dancing in a circular formation from the middle of the area going outwards **Context** • Performed during important occasions such as the inauguration or death of a king **Instruments** • Nanga • Ngoma • Thungwa • Murumba
6.4.2 Borankana	**Cultural origin** • Batswana **Description** • Males performing quick rhythmic steps with their arms mimicking the horns of a cow **Context** • Historically performed during tribal activities only • Setapa for boys performing diphatisi • Setapa is danced by elderly men during wedding ceremonies

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	Instruments • Phala • Matlawana • Clapping
6.4.3 Muchongolo	**Cultural origin** • vaTsonga **Description** • A male dance in which high lifting of feet and stomping (ku chongolo) while standing in one position are used while women play the drums **Context** • A war dance/song style used for the inauguration of a king **Instruments** • Xighubu • Fayi • Ncomone • Xitiringo • Xitende • Mohambi • Voice
6.4.4 Mohobelo	**Cultural origin** • Basotho **Description** • A male dance in which dancers stride, slide and stomp while swinging decorated sticks **Context** • Historically used to energise warriors **Instruments** • Singing • Drums
6.4.5 Isitshikitsa	**Cultural origin** • amaNdebele **Description** • Originally a female dance in which the raising of feet and stomping are the main features **Context** • A ceremonial dance historically performed for the king's pleasure and for a rainmaking ceremony (injelele) **Instruments** • Singing • Clapping • Whistling

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6.4.6 Indlamu	**Cultural origin** • amaZulu **Description** • Originally a male war dance in which dancers stand in one line with a leader (igosa) in front; isizingili uses less stamping but more stepping and kicking while isikhuze uses harder stamping **Context** • Historically a war dance however now used for entertainment **Instruments** • Isigubhu
6.4.7 Dinaka	**Cultural origin** • Bapedi **Description** • Performed by up to twenty men dancing and playing wind instruments (where each one plays only one note), wearing kilts which they swing vigorously during performance **Context** • A dance originally performed by warriors returning from successful battles, nowadays intended for social and tribal ceremonies **Instruments** **Drum section** • Kiba • Kaedišo • Dothopana **Reed/Wind section** • Phalola • Phalolana • Kgomo • Kgongwana • Sereko • Phetudi • Teledi **Horn section** • Letsie • Phalafala

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6.4.8 Sibhaca	**Cultural origin** • amaXhosa **Description** • A male dance with strong amaZulu influences in which the dancers swing their legs towards the underarm followed by stomping in unison **Context** • A dance developed by migrant labourers intended for entertainment **Instruments** • Isighubu • Impempe • Clapping • Singing

4 x 1 (4)

6.5 Explain the spiritual role of music in African ceremonies.

Answer:
- Music is the means to communicate with the ancestral spirits
- Certain songs induce a trance-like state where a spirit enters the body
- Music brings the community together by reinforcing values and beliefs
- Specific songs are linked to a specific ceremony, e.g. dikoma/umtshilo/domba are only sung during initiation

Any THREE (3)

6.6 Choose a feature of kwela in COLUMN B that matches the element in COLUMN A. Write only the letter (A–G) next to the question numbers (6.6.1 to 6.6.3) in the ANSWER BOOK, e.g. 6.6.4 H.

Answer:

6.6.1	D
6.6.2	A
6.6.3	F

3 x 1 (3)
[20]

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QUESTION 7

Explain how TWO of the following elements of music are used in African music:

- Harmony
- Melody
- Rhythm

Answer:

Harmony

- Four-part harmony with primary chords
- SATB/TTBB in choral works
- Parallelism in chord movement

Melody

- Cyclical, highly repetitive, with multiple entries at times
- Call and response
- Vocal music normally has two contrasting parts to create a call and response effect which can be performed in the following ways:
  - a soloist with chorus response
  - a duet, where one singer takes the lead or singers alternate with one another
  - an interlocking method where each singer adds a line or note at a particular point
- Melodies form polyphonic textures to enhance rhythmical interest
- New melodies improvised over the original (at times it contributes to a polyphonic texture)
- Melody lines are related to tonal inflections in spoken language, the melody follows the sound of the spoken dialect – the word tone dictates which note the singer selects

Rhythm

- In traditional African music the beat/metre may be regular or irregular but modern African music has mostly a regular beat
- African music seldom changes tempo
- Melorhythm is used extensively
- Rhythm may be derived from spoken text
- Polyrhythm is a result of (rhythmical) layering and is closely connected to the dances
- The addition of whistling, ululation, clapping hands and stamping feet contribute to the rhythmic drive

Maximum of THREE marks per element **[5]**

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QUESTION 8

8.1 Describe TWO pre-performance rituals in isicathamiya.

Answer:

- While waiting backstage, the group members first pray in a circle
- The key of the first song is given by the leader and then the whole group hums the key with their heads bowed
- The group stands in a semi-circle on stage with the leader at the front before they start the performance

Any TWO (2)

8.2 Choose THREE of the following components and explain the amaZulu cultural customs associated with EACH in isicathamiya:

- Pitch
- Rhythm
- Composition
- Performance techniques

Answer:

	CULTURAL CUSTOMS
Pitch	• Determining a suitable pitch for a performance is compared to the convergence of the horns of a beast as demonstrated in the pre-performance ritual of humming with bowed heads • Meeting/converging of the bull horns (izimpondo zenkomo) is associated with harmony and strength
Rhythm	• Rhythm-making is described as ukubasa (making fire) ○ Iziko (fire place) is very important and located in the centre of the traditional Zulu hut ○ In the same way that fire is symbolic of life, rhythm is the heart of music
Composition	• Belief in the saying that 'umuntu ngu muntu ngabantu', e.g. when building a hut, members of the community come together to help; ○ The song composition is shared as they do when building a hut (ukwakha) ○ The composer teaches only his part (indlela) and the rest of the group follow with their own parts (izigqi) • Some of the songs are also inspired by dreams of songs given to them by ancestors
Performance techniques	• Belief in animals associated with strength and power symbolically portrayed, e.g. crepitations imitating animal sounds

3 marks (3)

[5]

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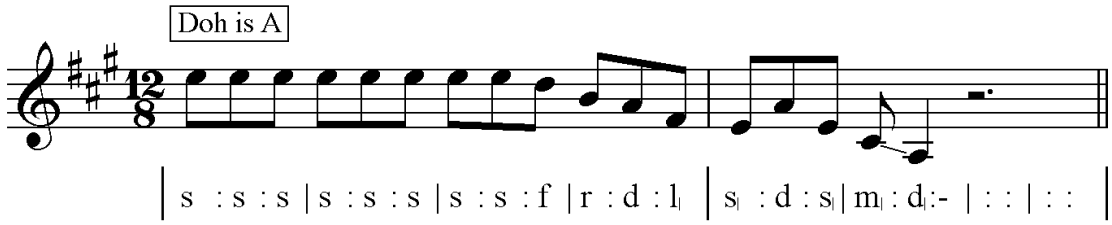
QUESTION 9

The following extract is a typical maskanda song:



9.1 Identify the artist of the extract above.

Answer:
Inkunz' Emdaka *1 mark* (1)

9.2 Discuss the role of the backing vocalists as used in maskanda music.

Answer:
- Backing vocalists are an integral element in maskanda music
- They set the tone and mood
- Backing vocalists do "ukuvuma ingoma" (to sing along in agreement with what the lead vocalist is singing)
- They are vital in the overall arrangement of the maskanda song
- They must have a solid understanding of music concepts in order to provide rhythmic drive and harmonic support
- The backing vocalists also serve as the band's dancers

Any FOUR (4)
[5]

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QUESTION 10

Mbaqanga is a music style that developed as a result of changes in the political, social and cultural climate.

Expand on this statement by discussing how these changes influenced the development of mbaqanga. Refer to the political, social and cultural background, as well as the relevant musical influences. Name ONE artist/band and ONE song.

You will be credited for the logical presentation of facts and the structure of your essay.

Answer:

Example of an introduction
South Africa's turbulent history resulted in a melting pot for European and indigenous musical influences. Colonisation and urbanisation transformed the traditional way of living and music-making among the black population, which led to the music style mbaqanga.

Political, social and cultural background

- The gold mines brought radical changes in the social structure
  - The changed economic conditions forced black men to look for work in mines where they were housed in compounds
  - In the mines people from different ethnic groups were brought together
  - As various ethnic groups met they learnt from each other
- A new social life began to emerge which reflected in music of black people as a whole
  - People came to the cities to find work and Sophiatown was founded, which accommodated people across all racial lines
  - In Sophiatown various musical styles evolved as a result of intermingling of cultures
- The influence of mission schools was evident:
  - The mission schools taught Western church music
  - This resulted in traditional music being seen as an inferior music by some
  - The working class wanted music that would reflect their urban lifestyle
  - The hymns influenced the development of mbaqanga
- Radio propaganda:
  - Used to force Western culture onto people
  - Radio would only play mostly American popular music
  - Black artists were forced to adapt lyrics to suit the prescriptions of the radio stations

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Musical Influences

- Some traditional instruments were replaced by Western instruments, e.g. one-string bow replaced by guitar
- More popular use of Western instruments, e.g. saxophones, electric organ, accordion, drums, electric guitar and electric bass
- Various styles of American music:
  - Soul music – as popularised by Aretha Franklin and Percy Sledge
  - Rock 'n Roll – Chuck Berry
  - The Twist, associated with African-American performers
  - Gospel music and R&B
  - American jazz music broadcast on the SABC in the early 1950s
- Church music
  - Four-part choral harmony
  - Hymn melodies, using primary chords I-IV-V
- Marabi and kwela influences
  - Use of primary chords
  - Repetition of short harmonic cycles
  - Use of short melodic riffs
  - Piano-based marabi sound influenced the mbaqanga keyboard sound
  - Saxophone replaced the penny whistle of the kwela
  - Mbaqanga rhythms derived from marabi/tsaba-tsaba

Artist/Band

- Simon 'Mahlathini' and the Mahotella Queens
- Soul Brothers

Song

- *Melodi Yalla*
- *Wamuhle*

Example of a conclusion

It is evident that mbaqanga developed and was influenced by several factors that prevailed in South Africa during the first half of the 20th century. Music became a vehicle through which the black population could construct their identities.

Since this music is a mixture of ingredients, its features echo in most African musical genres as well.

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The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Political, social and cultural background			5
Musical influences			5
Artist/Band and song			2
Logical presentation and structure of the essay	***Excellent*** *An introduction and conclusion, with a substantial argument in the body of essay*	*= 3 marks*	3
	Good *An introduction and conclusion, with a logical argument in the body of essay*	*= 2-2½ marks*	
	Average *An introduction and conclusion, with an insignificant argument in the body of essay*	*= 1½ marks*	
	Below average *No clear introduction or conclusion, with a weak argument in the body of essay*	*= 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: 50
GRAND TOTAL: 120

OR

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SECTION D: JAZZ

Note to marker: although these marking guidelines are in bullet form the candidates may answer in full sentences.

QUESTION 11

11.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (11.1.1 to 11.1.5) in the ANSWER BOOK, e.g. 11.1.6 E.

11.1.1 Which scale is typically used in jazz music?

Answer: D All of the above-mentioned *1 mark* (1)

11.1.2 Which instrument is NOT typically part of a big band?

Answer: A Oboe *1 mark* (1)

11.1.3 Which statement best defines polyrhythm?

Answer: A The simultaneous combination of contrasting rhythms *1 mark* (1)

11.1.4 Homophony is an element associated with …

Answer: B Texture *1 mark* (1)

11.1.5 Which ONE of the following items is NOT associated with kwela?

Answer: A Straight rhythms *1 mark* (1)

5 x 1 = 5

11.2 Describe the following terms:

Answer:

11.2.1 **Cyclic chords**

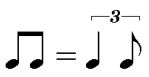
- A repetition of the harmonic/chordal progression

11.2.2 **Ragtime rhythm**

- A rhythm based on a simultaneous combination of a straight duple time (march-like) accompaniment and a syncopated melody

11.2.3 **Swing rhythm/Swing eighths**

- Uneven subdivision of quavers with the strong beat longer than the off-beat



3 x 1 (3)

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11.3 Select TWO items that best describe Miriam Makeba's *Lakutshon' ilanga*:

Answer:
- Ballad
- Slow shuffle-like rhythm

2 marks (2)

11.4 Answer the following questions regarding The Jazz Epistles:

11.4.1 Name TWO members of this band and name the instrument that EACH played.

Answer:
Dollar Brand (later Abdullah Ibrahim) – piano
Hugh Masekela – trumpet
Kippie Moeketsi – alto saxophone
Jonas Gwanga – trombone
Johnny Gertze – bass
Early Mabuza/Makhaya Ntshoko – drums

½ mark per band member and ½ mark per corresponding instrument (2)

11.4.2 Name the style of music for which the Jazz Epistles became known.

Answer: Bebop/Hard bop *1 mark* (1)

11.4.3 Name the album which they are famous for and state its importance in South African jazz history.

Answer:
Album: *Jazz Epistle, Verse 1/ Verse 1*
Importance: The first recorded album of progressive jazz by a black South African band

2 x 1 (2)

11.5 Comment on the personal sound of Feya Faku's music.

Answer:
- A modern, progressive style
- Influenced by his culture and Xhosa heritage
- A warm and expressive sound image
- Focus on a solo brass (trumpet/flugelhorn) sound

Any TWO (2)

11.6 Choose a feature of kwela in COLUMN B that matches the element in COLUMN A. Write only the letter (A–G) next to the question numbers (11.6.1 to 11.6.3) in the ANSWER BOOK, e.g. 11.6.4 H.

Answer:

11.6.1	D
11.6.2	A
11.6.3	F

3 x 1 (3)

[20]

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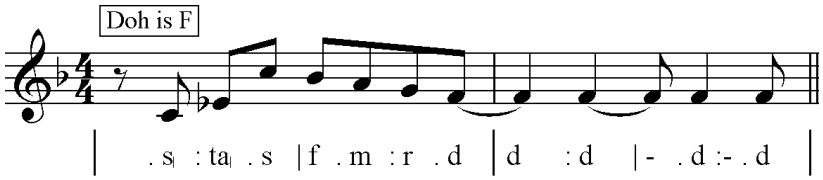
QUESTION 12

The following extract was composed by Abdullah Ibrahim:



12.1 Identify the composition.

Answer:
Mannenberg *1 mark* (1)

12.2 Explain how this extract is used in the piece identified in QUESTION 12.1.

Answer:
- Main opening riff
- Two-bar melodic riff (melodic call) within a four-bar phrase
- The extract is repeated four times in the beginning of the work
- Repetitive riff used throughout the work
- First introduced by piano
- Imitated by saxophones
- Forms the basis of the composition

Any FOUR (4)
[5]

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QUESTION 13

Discuss the origin and instrumentation of marabi.

Answer:

Origin

- Developed in the townships around major South African cities during 1920s and 1930s
- Increasing urbanisation around mining centres led to the development of slums
- Music reflected people's way of life
- Marabi dance parties centered around beer-brewing and having a good time
- Music created the energy for the all-night shebeen parties
- Gave the black community and working class a sense of identity

Instrumentation

- Traditionally a keyboard-based style
- Vocal and instrumental music
- Small instrumental ensemble:
  - Pedal organ/piano
  - Guitar, banjo
  - (Self-made) drum
  - Percussion/shakers

Maximum of THREE marks per item **[5]**

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QUESTION 14

Explain how harmony and rhythm are used in mbaqanga.

Answer:
Harmony
- Cyclic four-bar harmonic sequence
- Chord progressions: I – IV – I^6_4 – V or I – IV – V – V
- Close four-part harmonies (based on the female vocal style of The Mahotella Queens) – lead singer with three backing vocalists
- Parallelism in chord movement

Rhythm
- Rhythm is derived from spoken text
- Repetitive rhythmic and melodic motifs
- A dance music combining traditional and Western music elements
- Harder driving beat than kwela
- The heavy bass line carries the beat
- The Zulu indlamu beat (played on the drum kit) provides the driving impetus
- Rhythmic layering (e.g. different metres within a steady beat) results in polyrhythm
- Melorhythm is used extensively
- The beat is always synchronised with dance movements

Maximum of THREE marks per item **[5]**

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QUESTION 15

The Brotherhood of Breath was a big band created by Chris McGregor at the end of the 1960s while he was in exile.

Expand on this statement by discussing how this band both conformed to and deviated from the style of a traditional big band. Refer to style, instrumentation and the role of improvisation in your answer. Explain how these characteristics manifested in the composition *Mra*.

You will be credited for the logical presentation of facts and the structure of your essay.

Answer:

Example of an introduction
Chris McGregor started The Brotherhood of Breath in the late 1960s as an extension of his smaller group, The Blue Notes, who disbanded. It was clear from the start that this new group both conformed to and deviated from the traditional sound of American big bands.

Style
- Mixture of hard-driving blues (Charles Mingus) and wild experimentation (Sun Ra)
- Raucous, highly adventurous blend of South African and British jazz
- Fusion of township riffs, swing and avant-garde
- Moved away from the organised aspect of big band with freedom and flexibility in playing
- Avant-garde arrangements, bordering on atonality
- Very experimental sound for the time, not intended for dancing
- Free and flexible melodic lines
- Sophisticated instrumental arrangements
- Cutting-edge performance style with a tight rhythmic arrangement
- Propulsive rhythmic figures
- Straying over the boundaries of 1950s/60s jazz
- Tight-fitting interplay between brass and woodwinds
- His big band style influenced a new type of British big band music

Instrumentation
- Rhythm section (drums, guitar, piano)
- Dynamic big band ensemble – number of wind players changed according to who was available
- Parts written for specific players rather than for instruments

The role of improvisation
- Repeated patterns employed improvisation at the repeats
- Free improvisational features, independent of underlying chord progressions

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Mra

- Unique sound owing to South African influences:
  - Cyclic harmonic progression
  - Consecutive parallel movement
  - Repetitive rhythmic patterns
- Mixture of South African traditional music and the more progressive American contributions to jazz
- Mbaqanga and kwela influences combined with African-flavoured avant-garde sound
- Style was established in the context of the social cohesion of African sound and culture, amid the environment of free jazz, and through the engagements of a quarter century in the European jazz theatre
- Influences of Charles Mingus/Thelonious Monk are evident

Example of a conclusion

Although Chris McGregor was influenced by, inter alia, the American big band tradition, it is clear in the work *Mra* that the unique South African flavours that were merged with international trends of experimental timbres and tonality resulted in an individual South African style.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Style			4
Instrumentation			2
The role of improvisation			2
Mra			4
Logical presentation and structure of the essay	***Excellent*** *An introduction and conclusion, with a substantial argument in the body of essay*	*= 3 marks*	3
	Good *An introduction and conclusion, with a logical argument in the body of essay*	*= 2-2½ marks*	
	Average *An introduction and conclusion, with an insignificant argument in the body of essay*	*= 1½ marks*	
	Below average *No clear introduction or conclusion, with a weak argument in the body of essay*	*= 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 D: 50
GRAND TOTAL: 120

OR

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SECTION E: WESTERN ART MUSIC (WAM)

Note to marker: although these marking guidelines are in bullet form the candidates may answer in full sentences.

QUESTION 16

16.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (16.1.1 to 16.1.5), e.g. 16.1.6 E.

16.1.1 Another term for the word contrapuntal is …

Answer: D Polyphonic *1 mark* (1)

16.1.2 Which ONE of the following is an example of compound form?

Answer: A Scherzo and Trio *1 mark* (1)

16.1.3 Choose the term that describes mood:

Answer: A Tranquillo *1 mark* (1)

16.1.4 Which instrument is NOT part of a string quartet?

Answer: B Double bass *1 mark* (1)

16.1.5 Transposition involves a change of …

Answer: A Key *1 mark* (1)

5 x 1 = 5

16.2 Define the following terms:

Answer:

16.2.1 **Melodic sequence**

- Repetition of a motif on a higher or lower pitch in the same voice

1 mark
If 'in the same voice' is omitted = ½ mark (1)

16.2.2 **Trio ensemble**

- Three instrumentalists/singers performing together

1 mark (1)

2 x 1 = 2

16.3 Choose TWO terms from the list below that best describe Papageno's aria *Der Vogelfänger bin ich ja*, from *The Magic Flute* by Mozart.

Answer:

- Giocoso
- Scherzando

2 marks (2)

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16.4 Answer the following questions on opera:

16.4.1 Who were the founders of the opera?

Answer: Camerata *1 mark* (1)

16.4.2 Name ONE of the first composers of opera.

Answer: Monteverdi**/**Caccini/Peri *Any ONE* (1)

16.4.3 Name the country where this genre originated.

Answer: Italy *1 mark* (1)

16.5 Indicate the keys of the different sections of the *Hebrides Overture* by Mendelssohn:

Answer:

16.5.1	B minor
16.5.2	D major
16.5.3	B major

(1)
(1)
(1)

3 x 1 = 3

16.6 Explain the main difference between *abstract music* and *programme music*.

Answer:
Abstract music is "music for the sake of music". Genre types are usually sonata, concerto, symphony, etc., with tempo indications, such as Allegro, etc., as titles
Programme music is based on an extra-musical idea, has descriptive titles and can have a programme (story) supplied by the composer

2 x 1 (2)

16.7 Answer the following questions on the minuet and trio form:

16.7.1 Name the overall form type.

Answer: Compound Ternary *1 mark* (1)

16.7.2 What is the key relationship between the minuet and the trio?

Answer:
- The minuet begins and ends in the tonic key
- The trio is written in a relative/contrasting key
- Examples of relative keys: dominant or relative major or minor, or parallel major or minor

2 x 1 (2)
[20]

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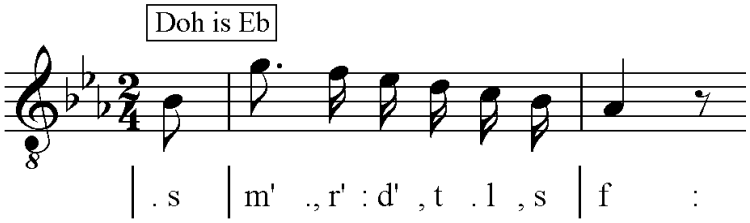
QUESTION 17

The following extract is sung by Tamino in *The Magic Flute* by Mozart:



17.1 Give the title of the aria.

Answer:
Dies Bildnis ist bezaubernd schön (This image/portrait is enchantingly beautiful)

1 mark (1)

17.2 Explain how the specific mood is created by the musical features of this aria.

Answer:
- The required lyrical quality of the tenor voice for the aria invokes a sense of longing and depicts Tamino's heroic character
- The opening upward leap of a sixth invokes an emotional surge of love
- The descending contour of the opening phrase, repeated in a descending sequence, adds to the mood of longing
- The sparse orchestral accompaniment with a lot of rests growing to a fuller orchestral texture in the louder passages reflects the character's heightened emotions
- The tenderness of the love theme is portrayed by the clarinets playing in thirds like two lovers moving in synch
- Slow tender melodies in the vocal line and accompaniment using appoggiaturas, leaps, legato articulation and soft dynamic levels, create a sense of warmth and longing
- The slow harmonic rhythm enhances a contemplative mood
- Intimacy is suggested through mostly small intervallic movement

Any FOUR (4)
[5]

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QUESTION 18

Discuss the origin and orchestration of the *Hebrides Overture* by Mendelssohn.

Answer:
Origin
- Inspired by a boat ride to Fingal's Cave on the island of Staffa, off the coast of Scotland
- He expressed his emotional experience in a letter to his sister in which he notated the opening bars of the overture
- Work was given numerous titles before finally being called *Fingal's Cave* and *The Hebrides* (*The Lonely Island*, *The Isle of Fingal*)

Orchestration
- Uses the standard classical orchestra
- Mendelssohn explored different combinations of instruments to convey the mood of the composition
- Mendelssohn extended the timbre of the standard classical orchestra evoking the sounds of the seascape

Maximum of THREE marks per item **[5]**

QUESTION 19

Compare Mozart's overture to *The Magic Flute* to Mendelssohn's *Hebrides Overture*. Refer to context and form.

Answer:
Context
- Mozart's overture is the opening work of the opera while Mendelssohn's overture is an independent loose-standing work
- Mozart's overture is typical of the Classical period while Mendelssohn's overture is a genre originating in the Romantic period

Form
- Mozart's overture starts with a slow introduction followed by sonata form and a coda, while Mendelssohn's overture is a concert overture in sonata form with extended coda
- Both genres usually are in sonata form
- Both overtures are single-movement works

Differences = 2 x 2
Similarities = 1 mark
At least ONE difference for context and ONE for form **[5]**

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QUESTION 20

Beethoven's *Symphony No. 6 in F major Op. 68* does not conform to the model of a typical Classical symphony.

Expand on this statement by discussing Beethoven's contribution to the development of the symphony. Refer to form and structure, orchestration and programmatic features.

You will be credited for the logical presentation of facts and the structure of your essay.

Answer:

Example of an introduction

Beethoven was both traditional and unconventional when composing his *Symphony No. 6 in F major Op. 68*. He applied the principles developed by the composers of the Mannheim school and Joseph Haydn, and adapted them to suit the programmatic approach in the *Pastoral Symphony*.

Form and structure

- Beethoven lengthened the duration of the symphony
  - He added a movement to create a five-movement work
  - He expanded the coda to create almost a second development
- The extra movement was inserted between the traditional third and fourth movement
- Last three movements are connected
- Changed internal form types
  - Second movement: conventional ternary form is replaced with sonata form
  - Third movement: replaced the minuet and trio with a scherzo and trio
  - Fourth movement: included episodical/free form

Orchestration

- Beethoven uses the standard Classical orchestra but added instruments to extend timbre
  - Added two trombones and a piccolo
  - Trombones added gravity and piccolo added tension for dramatic effect to convey the mood in the fourth movement: *Storm*
- Beethoven extended the range of the orchestra and the difficulty of the parts
- He assigns different parts to the cellos and double basses

Programmatic features

- Contains programmatic elements, e.g.
  - the fourth movement depicts a thunderstorm
  - the fifth movement paints a picture of a rural scene
- Title of Beethoven's symphony: *Pastoral symphony – Symphony No. 6 in F major Op. 68*
- Each movement has a title, e.g.:
  - Fourth movement: *Storm*
  - Fifth movement: *Shepherd's song: cheerful and thankful feelings after a storm*

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Example of a conclusion
Beethoven both conformed to and deviated from the principles and structure of the standard classical symphony and in this way paved the way to the Romantic symphony.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Form and structure			4
Orchestration			4
Programmatic features			4
Logical presentation and structure of the essay	***Excellent*** *An introduction and conclusion, with a substantial argument in the body of essay*	*= 3 marks*	3
	Good *An introduction and conclusion, with a logical argument in the body of essay*	*= 2-2½ marks*	
	Average *An introduction and conclusion, with an insignificant argument in the body of essay*	*= 1½ marks*	
	Below average *No clear introduction or conclusion, with a weak argument in the body of essay*	*= 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 E: 50
GRAND TOTAL: 120

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