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Basic Education
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NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2018

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 28 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 for each question to provide enough information in their answers.
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.**

QUESTION 1**(25 minutes)**

Study the extract and answer the questions that follow.

The musical score extract is for a piano piece in B-flat major (two flats) and 12/8 time. It consists of four systems of music. The first system (measures 1-4) features a right-hand melody with dotted half notes and eighth-note patterns, and a left-hand accompaniment of eighth-note chords. A bracket labeled 'X' spans measures 1-3, and a box labeled '(c)' highlights measure 3. The second system (measures 5-8) continues the melody and accompaniment. A bracket labeled 'Y' spans measures 5-7, and a box labeled '(d)' highlights measure 8. The third system (measures 9-12) shows a change in the right-hand melody. A box labeled '(b)' highlights measure 10. The fourth system (measures 13-16) features a long melodic line in the right hand and a steady eighth-note accompaniment in the left. A triplet of eighth notes is marked in measure 15, and the text 'etc./ens.' appears at the end of the system.

1.1 Name the submediant minor key of this piece.

Answer: F (minor) 1 mark

(1)

1.2 Name the related dominant major key of this piece:

Answer: E^b (major) 1 mark

(1)

1.3 Name the intervals at (a) and (b) according to type and distance.

Answer:

(a) Compound Perfect 5th/Perfect 12th
(b) Minor 3rd

(a) 1x1 = 1 mark
(b) 1x1 = 1 mark
No ½ marks

(2)

1.4 Transpose the bass part of bar 1 at X a perfect 5th lower. Insert the new key signature.

Answer:



Correct key signature = 1 mark
Notation: Minus ½ mark per error = 2 marks
No marks deducted for missing time signature

(3)

1.5 Describe the triads at (c) and (d) according to type and position.

Answer:

(c) Minor, First inversion
(d) Minor, Root position

2x½ = 1 mark
2x½ = 1 mark

(2)

1.6 Halve the note values and rewrite the bass clef part at Y in bar 4. Insert the new time signature.

Answer:



OR



Time signature = 1 mark
Notation = Minus ½ mark per error = 2 marks

(3)

- 1.7 Complete the melody below by writing ascending sequences as indicated.

Answer:

Motif A = 2 marks
 Motif B = 2 marks
 Minus ½ mark per error up to a maximum of 2 marks per sequence.
 (Sequences that start on other notes can also be correct)

(4)

- 1.8 Select the scale/mode on which each of the following TWO extracts is based. Make a cross (X) in the appropriate block.

1.8.1 **Answer:** Dorian mode 1 mark

(1)

1.8.2 **Answer:** Whole-tone scale 1 mark

(1)

- 1.9 Write F[#] melodic minor scale ascending and descending without key signature in the given clef. Use only semibreves and indicate the semitones.

Answer:

Ascending = 1 mark
 Descending = 1 mark
 Minus ½ mark per error to a maximum of 1 mark for ascending and 1 mark for descending
 Minus ½ mark if written with key signature

(2)
[20]

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 where applicable.

Concept answer: Instrument: Saxophone/Clarinet/Trumpet/Violin/Flute/Oboe/Horn, etc.

Allegretto

1 **A**

mf

D:

Imperfect cadence in D
Perfect cadence in A/G/b
Onvolmaakte kadens in D
Volmaakte kadens in A/G/b

5 **B**

D/A/G/b:

Imperfect cadence in D
Perfect cadence in A/G/b
Onvolmaakte kadens in D
Volmaakte kadens in A/G/b

9 **A1**

D:

Perfect cadence in D
Volmaakte kadens in D

OR

- 2.2 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 where applicable.

Concept answer: Instrument: Saxophone/Clarinet/Trumpet/Violin/Flute/Oboe/Horn, etc.

Allegretto

1 *A* *mf* *D:*

5 *B* *D/A/G/b:*

9 *A1* *D:*

Imperfect cadence in D
Perfect cadence in A/G/b
Onvolmaakte kadens in D
Volmaakte kadens in A/G/b

Imperfect cadence in D
Perfect cadence in A/G/b
Onvolmaakte kadens in D
Volmaakte kadens in A/G/b

Perfect cadence in D
Volmaakte kadens in D

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 Note stems, beats per bar, accidentals, spacing, layout	Minus ½ mark per error up to 2 marks	2
Quality - Quality of melody and suitability for chosen instrument - Appropriate tempo, articulation and dynamic indications enhance the quality of the answer - Musicality	9–10 Excellent <i>Coherent and musical; phrases imaginatively define the form; opening innovatively continued; successful use of key; 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 sensibly continued; stable key; melodic shape satisfying; choice of pitches and rhythm accurate</i>	
	4–6 Average <i>Musically not convincing; not all phrases clear; opening not well utilised; key 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 ignored; no sense of key; no melodic shape; pitches and rhythm random</i>	
TOTAL	Markers may use ½ marks	15

[15]

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

3.1 Study the extract and answer the questions.

Answer:

Solo part
Soloparty

Piano/Klavier

(a) (b) (c)

ii°/iib IV°/IVb vii°₆

5 (i) (d) (e)

E: V or V⁷ I₄°/Ic

9 (ii) (f)

Key: A: V vi

Cadence: Interrupted/Deceptive Cadence

- 3.1.1 Name the new key to which the piece modulates in bars 5–8. Write the answer on the score.

Answer: See score

1 mark

 (1)

- 3.1.2 Figure the chords at **(a)–(e)** with Roman numerals on the score, e.g. iii⁶/iiib

Answer: See score

1 mark per chord = 5 marks Minus ½ mark for each error regarding position
--

 (5)

- 3.1.3 Identify the cadence at **(f)** in bars 12–13 on the score. Indicate the key and figure the chords with Roman numerals.

Answer: See score

½ mark for key ½ mark for cadence ½ mark per chord = 1	= 2 marks
--	-----------

 (2)

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

Answer (i) Passing note

= 1 mark

(ii) Auxiliary note/Neighbouring note

= 1 mark

 (2)
[10]

OR

3.2 Study the extract and answer the questions.

Answer:

The musical score is in A major (two sharps) and 4/4 time. It consists of 11 measures. The harmonic analysis labels are as follows:

- (a) Bm/F# (Measures 1-2)
- (b) C#m⁷ (Measures 3-4)
- (c) A/C# (Measures 5-6)
- (d) D (Measures 7-8)
- (i) (Measure 9)
- (ii) (Measure 10)
- (e) A (Measures 11-12)
- (f) E (Measures 13-14)
- (g) A^{add2} (or A⁹) (Measures 15-16)

The score includes various musical notations such as treble and bass staves, key signatures, time signatures, and dynamic markings like *mf* and *f*. Measure numbers 4, 7, and 11 are indicated at the start of their respective lines.

Cadence: Perfect cadence

- 3.2.1 Identify the chords **(a)–(e)** and write chord symbols in the spaces provided on the score, e.g. B^b/D.

Answer: See score

<i>1 mark per chord = 5 marks</i> <i>Minus ½ mark for each error regarding position</i> <i>No Roman numerals accepted</i>

(5)

- 3.2.2 Name the types of non-chordal notes at **(i)–(iii)**.

Answer: (i) Suspension
(ii) Auxiliary/Neighbouring note
(iii) Passing note

<i>= 1 mark</i>
<i>= 1 mark</i>
<i>= 1 mark</i>

(3)

- 3.2.3 Name the cadence which is formed in bars 12–13 on the score. Indicate the chord symbols at **(f)** and **(g)**.

Answer: Perfect cadence, E – A^{add2} (or A⁹)

<i>Cadence = 1 mark</i>	<i>= 2 marks</i>
<i>Each chord symbol = ½ mark</i>	

(2)
[10]

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.

Concept answer:

Correctness:
Korrektheid:

Progression:
Progressie:

D:I ✓ iii ✓ IV ✓ Ic ✓ IVb ✓ iib ✓ V
IV lc/I₄⁶ V

5 ✓ ✓ ✓ ✓ ✓ ✓ ✓

vi ✓ IV ✓ Ib ✓ iib ✓ Ic ✓ V7 ✓ IVc/IV₄⁶ I
I ii or IV

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct cadence	1 mark between each pair of chords (except between bars 4, 5 and 8)	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, e.g. use of cadential $\frac{6}{4}$ and passing $\frac{6}{4}$ progressions	Excellent = 3½–4 marks Good = 2½–3 marks Average = 1½–2 marks Weak = 0–1 mark	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 (÷ 2)
TOTAL		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

- 4.2 Complete the piece below by adding suitable harmonic material in the open spaces on the staff. Continue in the style suggested by the given material in bars 1 and 2.

Concept answer:

Correctness:
Korrektheid:

D⁷ G/D A⁷/C[#] D Em⁷ A⁷/C[#] D D⁷/F[#]

Progression:
Progressie:

5 G G[#]0⁷ D/A B Em Em⁷/B A⁷ D

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct cadence	1 mark between each pair of chords	14
Correctness Notation, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	12
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential $\frac{6}{4}$ and passing $\frac{6}{4}$ progressions	Excellent = 3½–4 marks Good = 2½–3 marks Average = 1½–2 marks Weak = 0–1 mark	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 (÷ 2)
TOTAL		15

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

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. Regardless of the fact that this marking guideline is constructed in bullet form, it is expected that the candidate answers the questions in paragraph/essay form where required.

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

- | | | |
|-----|--|------|
| 5.1 | 5.1.1 B
5.1.2 C
5.1.3 D
5.1.4 B
5.1.5 D
5.1.6 D
5.1.7 D
5.1.8 B
5.1.9 C
5.1.10 B | (10) |
|-----|--|------|

- | | |
|-----|--|
| 5.2 | 5.2.1 B
5.2.2 A
5.2.3 E
5.2.4 C
5.2.5 D |
|-----|--|

FIVE correct answers = 5 marks

(5)

- | | |
|-----|--|
| 5.3 | <ul style="list-style-type: none"> • Song writer/composer • Performer/singer/band member/session musician • Sound engineer • Editor/director • Recording engineer • Producer/recording company • Arranger • Lyricist |
|-----|--|

Any FIVE correct answers = 5 marks

(5)

[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

<i>TWO correct answers = 2 marks</i>

(2)

- 6.2 Clarinet
- | |
|---------------|
| <i>1 mark</i> |
|---------------|

(1)



- 6.3 Two
Timpani/Kettle drums
- | |
|-----------------|
| <i>= ½ mark</i> |
| <i>= ½ mark</i> |

(1)



6.4		Codetta	Coda
	Where in the work	<ul style="list-style-type: none"> • Found at the end of the exposition 	<ul style="list-style-type: none"> • Found at the end of the recapitulation
	Key	<ul style="list-style-type: none"> • Ends in a related key 	<ul style="list-style-type: none"> • Ends in the tonic key
	Function	<ul style="list-style-type: none"> • Tail section as ending and rounding off the exposition 	<ul style="list-style-type: none"> • Tail section to end off the movement
	Length	<ul style="list-style-type: none"> • Usually a short section 	<ul style="list-style-type: none"> • Sometimes short, but often an extensive section
	Structural function	<ul style="list-style-type: none"> • Usually in the form of a repeated (extended) cadence (in new key) 	<ul style="list-style-type: none"> • New material introduced or previously stated material may be developed with extended cadence at the end

<i>Any THREE correct correlated differences = 3 marks</i> <i>Candidates may answer in table format</i>

(3)

- 6.5 6.5.1 Staccato or  or 
- | |
|---------------|
| <i>1 mark</i> |
|---------------|

(1)

- 6.5.2 Fermata or  or 
- | |
|---------------|
| <i>1 mark</i> |
|---------------|

(1)

- 6.5.3 Symbol: < or > or ^ or sf or subito f or sfz or rfz
- | |
|---------------|
| <i>1 mark</i> |
|---------------|

(1)

[10]

QUESTION 7

7.1 *In Diesen Heil'gen Hallen/Within these Hallowed Halls* 1 mark (1)

- 7.2
- Sung by Sarastro – a symbol of good
 - Bass voice – reinforces stable attitude
 - Act 2 – contrasts with the Queen of the Night's vengeful second aria
 - Fairly slow tempo: *Larghetto* – to reinforce 'holiness' of the temple
 - Key: E major – to establish a positive, reassuring atmosphere
 - Form: 2 verses – simplicity of form reinforces calm, stable mood
 - Use of melismas
 - Mood: serious, calm and reassuring
 - Sarastro sings of love, duty and forgiveness / ideals of brotherhood
 - Instrumentation: 2 flutes, 2 bassoons, 2 horns, string section

FOUR correct facts = 4 marks
Minus 1 mark for no paragraph format

(4)
[5]

QUESTION 8

- Established the layout of the standard Classical orchestra
- Arrangement of the standard Classical orchestra into 4 instrument groups
- Each section of orchestra given a particular role
- Large string section with violins playing the principle melody
- Doubled instruments in woodwinds (excluding clarinet) as a binding/filling role
- Woodwinds as melodic instruments
- Restricted use of brass and percussion (two timpani) for the ff sections
- Basso continuo was omitted
- The bass part is given a stronger forward rhythmic drive
- French Horns act as a harmonic binding agent
- Introduced the four movement symphony
- Performance techniques developed
 - Tremolo
 - Sudden *sfz*
 - Opening arpeggios
 - Crescendos and decrescendos
 - Playing techniques: The rocket- and sigh-motives

Any FIVE correct facts
Maximum of 2 marks for performance techniques = 5 marks

[5]

QUESTION 9**Instrumentation**

- Increases number of instruments in orchestra
- Use of timpani more for dramatic effect than for harmonic reinforcement
- Piccolo adds colour to the exhilaration and tension
- Trombones added for intensity and power of sound colour and range

Dynamics

- Greater range and extremes of dynamics are used than before (*pp* – *ff*)
 - *ff* in tremolos of string passages
 - *pp* string passage at end of the symphony
- Sudden changes in dynamics for dramatic purposes e.g. *fortepiano fp*
- More use of accents (*sf*) and climaxes
- Extensive use of crescendi and decrescendi in successive 'waves'
- Extended orchestration to increase dynamic possibilities

Any FIVE facts as long as both dynamics and instrumentation are included = 5 marks
(Maximum of 4 marks if one aspect is omitted)

[5]**QUESTION 10****Answer:****Origin**

- Composed as a result of a visit to Scotland – the Hebrides islands
- Inspired by a cavern known as Fingal's Cave and the surrounding seascape, even made sketches of the island
- A boat ride to these islands had a huge impact on him
- He wrote letters to his sister describing this emotional experience
- Completed in 1830 (The Lonely Island), revised and renamed in 1833

Any THREE correct facts = 3 marks

Description of composition**Form**

- Concert overture
- An independent single movement work
- Sonata form OR Allegro-Sonata form
 - Exposition: B minor - D Major
 - Development: D Major
 - Recapitulation: starts in B minor; includes new material in bridge; 2nd subject in B Major; extended Coda
- The bridge passages are greatly extended

Only 1 mark for keys
Only 1 mark for facts about recapitulation
Any THREE correct facts = 3 marks

Instrumentation/Orchestration

- A work for standard Classical orchestra
- Innovative orchestration resulted in new combinations of colour and mood e.g. use of upper pedal points
- No additional instruments as was the case in most other Romantic orchestral works
- Both themes are played by the lower register instruments (cello, bassoon, viola)
- Demands greater technical competence from the orchestral players
- Instrumentation/orchestration contribute to the mood
 - the murmur of the sea depicted by the tremolo in the strings
 - the crashing waves depicted by sforzandi chords for the orchestra tutti
 - the sea swells depicted by the movement of the opening theme played by cello, viola and bassoon

Any THREE correct facts = 3 marks
--

Style

- Use of chromaticism
- Extreme dynamic contrasts
- A dramatic symphonic work with programmatic content
- Texture: Mostly homophonic
- Tempo: Allegro moderato
- Tempo fluctuations - rubato
- Programmatic nature and sets a scene but does not tell a story

Any THREE correct facts = 3 marks
--

Logical presentation and structure of the essay = 3 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Origins	3 marks	3
Form	3 marks	3
Instrumentation/Orchestration	3 marks	3
Style	3 marks	3
Logical presentation and structure of the essay	Excellent An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks
	Good An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2–2½ 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**

SECTION D: JAZZ**QUESTION 11**

- 11.1
- Trumpet
 - Saxophone

Any correct answer = 1 mark

(1)

- 11.2
- Keyboard/organ
 - Guitar
 - Bass guitar
 - Drum kit

Any TWO correct answers = 2 marks

(2)

11.3

POPULAR SONG FORM	BLUES FORM
32 bars	12 bars (with lyrics in AAB form)
AABA form/Verse and chorus	One part form
Diatonic chord progression e.g. A: I-vi-IV-V B: V ⁷ /vi - V ⁷ /ii - V ⁷ /IV - V ⁷	I ⁷ , IV ⁷ and V ⁷ in a 12-bar cyclic scheme (All chords have a minor seventh added) F ⁷ (4 bars), B ^{b7} (2 bars), F ⁷ (2 bars), C ⁷ (1 bar), B ^{b7} (1 bar), F ⁷ (2 bars)
Two contrasting themes	One theme

*Any TWO correct correlated differences 2 x 2 = 4 marks
Candidates may answer in table format*

(4)

- 11.4 11.4.1 Improvisation/Jamming *1 mark*

(1)

- 11.4.2
- Comping
 - Improvisational chordal accompaniment

*Correct fact = 1 mark
Improvisation will not be accepted as an answer*

(1)

- 11.4.3 Substitution *1 mark*

(1)

[10]

QUESTION 12**Answer:****Characteristics**

- A unique fusion of African jazz with rhythms and melodies of traditional vhaVenda and baPedi music
- Melodies, percussion and language derived from baPedi and vhaVenda cultures
- Prominent use of African polyrhythms
- African rhythms supplied by the bongo, malombo and meropa
- Lyrical, lilting guitar and flute melodies are extensively used
- Free jazz, blues and rock influences from North America
- Guitar arrangements and improvisatory style are borrowed from musicians such as Wes Montgomery and John McLaughlin
- 12-bar blues structure employed in some compositions

<i>Any FOUR characteristics = 4 marks</i>

Artist/Band

- Philip Tabane
- Julian Bahula
- Malombo Men
- Malombo Jazz

<i>Any ONE artist/band = 1 mark</i>

[5]**QUESTION 13****Answer:****Marabi**

- Both vocal and instrumental music
- Primarily a keyboard style
- Influenced by Duke Ellington (Afro-American fusion)
- Other instruments: piano, pedal organ, guitar/banjo, bass guitar, percussion and voice in a small instrumental ensemble
- Voice and piano have melodic role
- Songs often start with a brief introduction featuring the guitar or piano

OR

Kwela

- Instrumental music mostly
- Guitar and banjo outline the chord progression and give rhythmic drive
- The guitar plays the skiffle-like rhythm
- Penny-whistle often used as lead instrument (saxophone added later)
- Songs usually start with a pennywhistle introduction
- Penny-whistle used as a warning signal during apartheid-era

<i>Any FIVE facts = 5 marks</i> <i>Minus 1 mark for no paragraph format</i>
--

[5]

QUESTION 14**Abdullah Ibrahim****Melody**

- Folk-like melodies
- Hymn-like/Chorale style
- Ghoema/Cape Malay characteristics
- Modal melodies
- Extensive improvisational style
- Melodies are often realised on the piano

Any FOUR correct facts = 4 marks

Relevant example

- *Mannenberg, Soweto is where it's at, Tsakwe (Royal Blue)*

Any correct example = 1 mark

[5]

OR

Robbie Jansen**Melody**

- Folk-like melodies
- Khoisan/Cape Malay melodies interwoven with Malaysian/Indonesian melismatic styles
- Saxophone melody produced with a nasal tone with vibrato at the end of phrases
- Lead-saxophone (alto) mostly plays the melody
- Extensive improvisation for all instruments, blending various styles (eclectic)

Any FOUR correct facts = 4 marks

Relevant example

- *Hoija Tjie Bonga, Tsakwe, Sommer Ghoema*

Any correct example = 1 mark

[5]

OR

Winston Mankunku Ngozi**Melody**

- Lead-saxophone (tenor) plays the melody
- Folk-like melodies
- Khoi-Khoi and San melodies intertwined
- Malaysian and Indonesian melismatic styles are fused
- Extensive improvisation for all instruments, blending various styles
- Call and response between lead saxophone and other instruments

Any FOUR correct facts = 4 marks

Relevant example

- *Abantwana be Afrika, Crossroads*

Any correct example = 1 mark

[5]

QUESTION 15**Reasons for popularity:**

- The very popular traditional Zulu Indlamu dance rhythms are prominently part of mbaqanga and that is the reason that it is popular. The modern style mbaqanga is based on the traditional music
- The music style mbaqanga is associated with the popular staple food, 'maize bread'
- A fusion of popular American jazz, mbube, kwela and marabi music caused more people to be drawn to this mixed style
- Introduction of Radio Bantu ensured that many musicians recorded their music for airplay
- The 'spirit of competition' around releasing new recordings made this style popular
- One of the reasons why it became popular is that it was an easy way for musicians to make a quick buck (money)

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

Style characteristics

- Use of both traditional and Western instruments
- Fuses traditional and Western music elements
- Electric guitar very important in mbaqanga, e.g. by Mahlathini and the Mahotella Queens
- Electronic organ more important in mbaqanga than in preceding styles of music, e.g. the Soul Brothers
- Sometimes a male-only vocal style: Soul Brothers
- Usually starts with a brief guitar introduction
(or in the case of Soul Brothers, the introduction is done by the electronic organ)
- Heavy bass line and rock beat are prominent features
- Chord progression I – IV – V – I cycle over a bouncy 8/8 rhythm
- Music has a repetitive character
- Call and response used between the lead singer/guitarist and the backing singers/band

Any <i>SEVEN</i> style characteristics = 7 marks
--

Artist/Band:

- *Mahlathini and the Mahotella Queens*
- *Soul Brothers*
- *The Cool Crooners*
- *Makgona Tsohle Band*

Any <i>TWO</i> artists/bands = 2 marks
--

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Reasons for popularity	1 mark for each correct fact	3
Style characteristics	1 mark for each correct fact	7
Artists	1 mark for each correct fact	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>	= 2-2½ 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
- vhaVenda drums
 - Mbila mutondo
 - Mbila dzamedza
 - Ngoma
 - Tshikona pipes

Any TWO instruments = 2 marks

(2)

- 16.2 Flute

1 mark

(1)

- 16.3
- Keyboard/organ
 - Guitar
 - Bass guitar
 - Drum kit

Any correct answer = 1 mark

(1)

- 16.4

Indlamu	Mokhibo
amaZulu dance	baSotho dance
Fast and energetic	Can be moderate and calm
Uses mostly the lower body and includes stomping of feet	Uses mostly the upper body and includes the shaking of the back and shoulders
Performed, using feet	Performed while kneeling

Any THREE correct correlated differences = 3 marks
--

Candidates may answer in table format

(3)

- 16.5 16.5.1 Ululation

1 mark

(1)

- 16.5.2 Izibongo

1 mark

(1)

- 16.5.3 Chordophone

1 mark

(1)

[10]

QUESTION 17

- Traditional elements which were retained are the following:
 - Kiba polyrhythms
 - Always in Sepedi language
 - Call and response between voices and instruments
 - Ululation, crepitations and vocal lilting
- Changes which were introduced:
 - Modern jazz rhythms are added
 - Any modern instruments (guitar, keyboard, drum kit) can be used
 - Any African language can be used
 - Free kiba is recorded and sold for commercial gain.

<i>Any TWO facts relating to traditional elements</i>	<i>= 2 marks</i>	
<i>Any THREE facts on transformation of elements to modern style</i>	<i>= 3 marks</i>	<i>= 5 marks</i>

[5]**QUESTION 18**

- He has created a modern version of the malombo style
- He employs various indigenous African languages
- He replaces the original reed flute with a Western flute
- Cyclical chord structures are employed
- Call and response between voice and instrument is used extensively
- Vocals, bass guitar, drum kit, indigenous drums and rattles are used

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

[5]**QUESTION 19**

- Ancestral worship
 - Certain songs and dances exist exclusively to communicate with the ancestors e.g. at funerals and weddings
 - Certain songs and dances induce a trance through which contact is established
 - Through music and dance the assistance and blessing of the ancestors are sought e.g. during initiation ceremonies
 - The participation of the community in the musical activity often signifies the joy of connecting with the ancestral spirits successfully
- Traditional Healers (Sangomas)
 - Sangomas are agents and conduits of divinity, e.g. 'Saane' and 'Leepo'
 - Sangomas will initiate the process of contacting the ancestral spirits by using invocative singing and praise poetry
 - Sangomas will incite the community/people to participate in ceremony
 - Singing, drums and whistles are employed during ritualistic performances to provide the link between the worshippers and the divine

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

[5]

QUESTION 20**Playing techniques on guitar**

- Ukuvamba technique:
 - strumming chords percussively
- Ukupika technique:
 - a finger-picking style
 - the thumb plays the lower strings ('amadoda', the Zulu word for 'men')
 - the other fingers in the right hand (mainly the index finger) plays a melody on the upper strings ('amatombazane', the Zulu word for 'women')
- A plectrum (called ikati) is often used

Any THREE correct facts = 3 marks

Tuning of the guitar

- Different maskandi use different tunings depending on the specific style of dance/song
- Standard maskanda guitar tuning is called isiZulu-style
 - strings are tuned as: EADGBD
- Isishameni-style
 - strings are tuned as: DADABD
- Isichunu style
 - strings are tuned as: DADABD (as in Isishameni)
- Isigeyane-style
 - Uses isiZulu (standard maskanda tuning) but different rhythmic patterns
- Isimandolini style
 - strings are tuned as: EBBC#F#G#

Any TWO correct facts = 2 marks

Style of singing

- Based on amahubo (using the pentatonic scale)
- Umaskanda melody is an authentic remnant of the Zulu amahubo music, the foundation of all Zulu vocal music
- Range of voices is not wide: between a 5th and 11th
- Singers switch between singing and speaking
- Vocal glissandi or pitch bending is used
- Text for umaskanda music is in isiZulu
- Formal design of umaskanda music imitates the vocal style of isiZulu music which in turn is based on Zulu-speech
- Leader (call) and backup singers (response)

Any FIVE correct facts = 5 marks

Izihlabo

- An instrumental introduction based on a descending motive played on guitar or concertina
- Consists of short bursting motifs
- It sounds like an 'improvised sound check' to check the tuning
- Uses free rhythm and metre

Any TWO correct facts = 2 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Playing techniques on the guitar	1 mark for each correct fact	3	
Tuning of guitar	1 mark for each correct fact	2	
Style of singing	1 mark for each correct fact	5	
Izihlabo	1 mark for each correct fact	2	
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.	= 2-2½ 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		

TOTAL SECTION E: 40

GRAND TOTAL: 120