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GRADE 12

MUSIC P1

NOVEMBER 2016

MEMORANDUM

MARKS: 120

This memorandum consists of 33 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.**

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

QUESTION 1**(25 minutes)**

Study the extract below and answer the questions that follow.

You Needed Me (Extract)

Randy Goodrum

The musical score for 'You Needed Me' (Extract) by Randy Goodrum is presented in 4/4 time and the key of D major. It consists of two staves: Violoncello and Piano. The score is divided into measures 1 through 7. Measure 1 is boxed and labeled 1.2.1. Measure 2 is boxed and labeled 1.3.1. Measure 3 is boxed and labeled 1.5. Measure 4 is boxed and labeled 1.3.2. Measure 5 is boxed and labeled 1.4. Measure 6 is boxed and labeled 1.2.2. Measure 7 is boxed and labeled 1.6. The score ends with 'etc.'.

1.1 Name the main key of this piece.

Answer:

G major / G

<i>G major/G</i>	<i>= 1 mark</i>
<i>g major</i>	<i>= 1 mark</i>
<i>g</i>	<i>= No mark</i>

(1)

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

Answer:

1.2.1 Minor 7th

1.2.2 Major 3rd

<i>Minor 7th</i>	<i>= 1 mark</i>
<i>Major 3rd</i>	<i>= 1 mark</i>
<i>Distance only, NO ½ mark</i>	

(2)

1.3 Name the triads at **1.3.1** and **1.3.2** according to type and position/inversion.

Answer:

1.3.1 Major – second inversion/ IV⁶₄/IVc

1.3.2 Minor – root position/iii

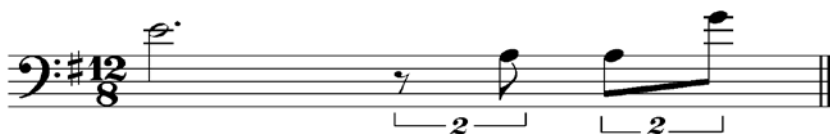
<i>Major</i>	<i>= ½ mark</i>
<i>Second inversion</i>	<i>= ½ mark</i>
<i>Minor</i>	<i>= ½ mark</i>
<i>Root position</i>	<i>= ½ mark</i>

(2)

1.4 Rewrite the violoncello part of bar 7 in compound time. Add the new time signature.

Answer:

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$



OR

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$



<i>Time signature</i>	<i>= 1 mark</i>
<i>Notation</i>	<i>= ½ mark per beat = 2 marks</i>

(3)

- 1.5 Transpose the violoncello part of bars 4³–6² a tone (major second) higher. Insert the new key signature.

Answer:



Correct key signature

= 1 mark

Notation (correct sounding with incorrect key signature)

= 2 marks

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

(3)

- 1.6 Rewrite the bass part of the piano in bar 8 TWO octaves higher in the alto clef.

Answer:



Correct notation = 1 mark

No ½ marks

(NO subtraction of marks for wrong stem direction)

(1)

- 1.7 Complete the melodic fragment below by adding TWO ascending sequences

Answer:



Sequences = 1 mark per sequence as indicated

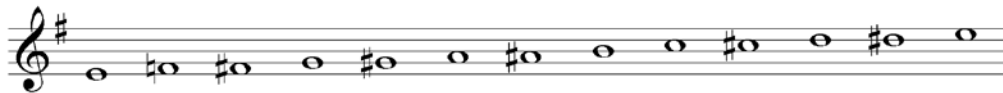
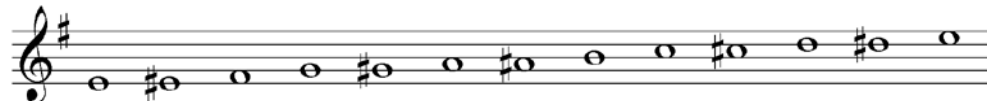
(If F-natural used, it is also accepted)

Minus ½ mark per mistake to a maximum of 1 mark per sequence

(2)

1.8 Write the scales below as indicated.

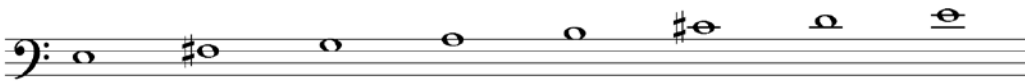
1.8.1 Complete the ascending chromatic scale starting on the given note.

Answer:**OR**

Minus ½ mark for each pitch error
Candidates may use any form of the chromatic scale as long as the sound is correct

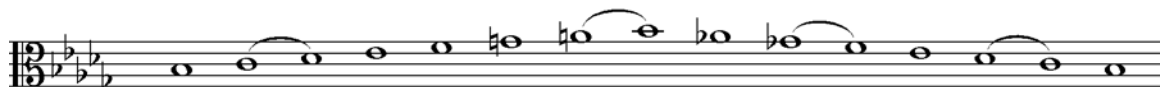
(2)

1.8.2 Complete the ascending Dorian mode starting on E.

Answer:**OR**

Minus ½ mark for each pitch error
Mode can be written with/without key signature

(2)

1.8.3 Write B^b melodic minor ascending and descending with key signature. Mark the semitones.**Answer:**

Key signature (NO ½ mark if wrong order/position) = 1 mark
Notation = 1 mark
Minus ½ mark per error to a maximum of 1 mark
Minus ½ mark no semitones

(2)
[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
 2.2 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.

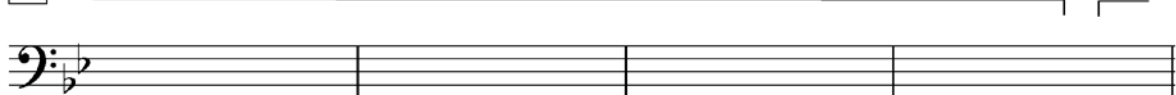
Concept answers:

- 2.1 Instrument: Cello/Trombone/Tuba/Bassoon/Bass Guitar/Double Bass

*Allegretto***A**

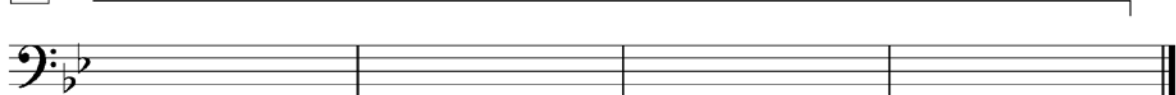
Bb:

Imperfect cadence in Bb
 Perfect cadence in F/g

B

Bb/F/g:

Imperfect cadence in Bb
 Perfect cadence in F/g

A

Bb:

Perfect cadence in Bb

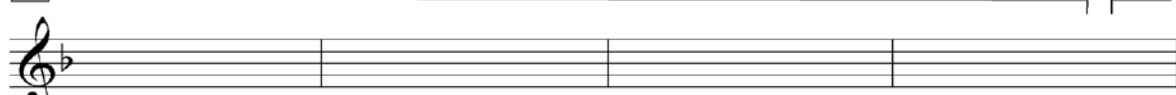
OR

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

*Allegretto***A**

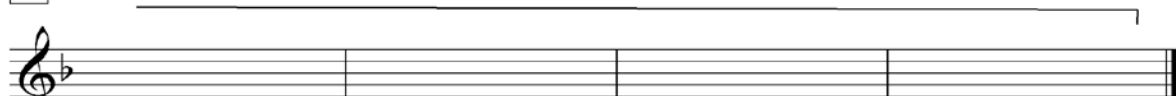
F:

Imperfect cadence in F
 Perfect cadence in C/d

B

F/C/d:

Imperfect cadence in F
 Perfect cadence in C/d

A

F:

Perfect cadence in F

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 enhances the quality of the answer - 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 tonality; 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 from Mozart's *Sonata K.283* below and answer the questions that follow.

Answer:

(a) G

(b) D/F#

G: I V^b V⁶ Perfect cadence 3.1.3

(c) C

(i)

IV

3.1.5

(d) G/D I₄⁶

(e) D⁷ V⁷

3.1.1 Name the key of this extract.

Answer:

G major/G

<i>G major/G</i>	<i>= 1 mark</i>
<i>g major</i>	<i>= 1 mark</i>
<i>g</i>	<i>= no mark</i>

(1)

3.1.2 Identify chords **(a)–(e)** and figure them on the score. Use EITHER figuring below the score, for example V⁶, OR chord symbols, for example B/D[#] above the score.

Answer:

See score:

1 mark per chord = 5 marks
(Minus ½ mark for each error)
(Minus ½ mark for NO/wrong inversion)
(Key indication not compulsory)
Markers should mark either chord symbols (above) or figuring (below);
not a mixture

(5)

3.1.3 Name the cadence in bars 3–4.

Answer:

- Perfect (cadence)

Perfect cadence = 1 mark
(No mark if only chords are given)

(1)

3.1.4 Name the type of non-chordal note at **(i)**.

Answer:

Suspension

Suspension = 1 mark

(1)

3.1.5 Circle ALL the passing notes on the score that occur in bar 8 on beats 1 and 2.

Answer:

½ mark for each circled note = 2 marks

(2)

[10]

OR

3.2 Study the extract from *Solitaire* by Neil Sedaka and Philip Cody below and answer the questions that follow.

Answer:

E \flat major

(a) E \flat

(b) F 7

(i)

5

(ii)

(iii)

3.2.4
Perfect cadence

8

(c) F 9

(d) E \flat /B \flat

(e) B \flat 7

11

3.2.1 Name the key of this extract.

Answer:

E^b major/ E^b

E^b major/ E^b	= 1 mark
e^b major	= 1 mark
e^b	= No mark

(1)

3.2.2 Identify chords **(a)–(e)** and figure them on the score. Use chord symbols above the score, for example B^b/D .

Answer:

See score

1 mark per chord	= 5 marks
(a) $E^b:I$	
(b) $E^b:V_7$ of V or $B^b:V_7$	
(c) $E^b:V_9$ of V or $B^b:V_9$	
(d) $E^b:I_4^6$ or Ic	
(e) $E^b:V_7$	
No ½ marks will be given	

(5)

3.2.3 Name the type of non-chordal notes at **(i)–(iii)**.

Answer:

(i) Passing note

(ii) Passing note

(iii) Suspension

3 correct answers 1 mark each	= 3 marks
No ½ marks	

(3)

3.2.4 Name the cadence in bars 6–7.

Answer:

Perfect (cadence)

Perfect	= 1 mark
---------	----------

(1)

[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: ✓ ✓ ✓ ✓ ✓ ✓ ✓

Progression: I ✓ V^c ✓ Ib ✓ vi ✓ IV ✓ iib ✓ V

16 marks for correctness

5

Ib ✓ iii ✓ IV ✓ Ib ✓ IV ✓ iib ✓ Ic ✓ V ✓ IVc I

14 marks for progression

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)	14
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	16
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • Excellent = 9–10 marks • Good = 7–8 marks • Average = 5–6 marks • Weak = 3–4 marks • Unacceptable = 0–2 marks 	10
	Note to marker: Mark out of 40 must not contain a ½ mark	40 (÷ 8 x 3)
TOTAL		15

Candidates must be credited for a 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 a suitable bass line and harmonic material in the open staves. Continue in the style suggested by the given material in bars 1–3.

Concept answer:

Correctness: ✓

C⁷ C⁷/E A⁷ A⁷/C[#] D⁷ G⁷ C

Melody

Chords

Bass

Progression: ✓ ✓

5 Dm⁷ G⁷ C⁷ D⁷ Dm⁷ G⁷

8 C⁷ C⁷/E A A⁷/C[#] D⁷ G⁷ C⁷ C⁷

(15 marks for progression)
(15 marks for correctness)

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords; correct use of cadences	<i>1 mark between each pair of chords</i>	15
Correctness Notation, doubling, spacing, voice leading	<i>Minus ½ mark per error but not more than 1 mark per chord</i>	15
Quality Musicality, non- chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • <i>Excellent</i> = 9–10 marks • <i>Good</i> = 7–8 marks • <i>Average</i> = 5–6 marks • <i>Weak</i> = 3–4 marks • <i>Unacceptable</i> = 0–2 marks 	10
	<i>Note to marker: Mark out of 40 must not contain a ½ mark</i>	40 (÷ 8 x 3)
TOTAL		15

Candidates must be credited for a 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.

[15]

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).**

Answer these 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 this memorandum.

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

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

1 mark for each correct answer = 10 marks

(10)

- 5.2
- Copyright – Protected
 - Licences – Grant these for performance
 - Grant these for reproduction
 - Grant these for recording
 - Royalties - Collect
 - Distribute
 - Bursary (Competitions)
 - Retirement fund for members

Any 4 correct facts = 4 marks

(4)

- 5.3
- Copyright gives the owner of a creative work the right to permit or prevent the use of that work by others
 - Right to prohibit copying the work
 - Right to grant permission to publish the work
 - Right to make an adaptation of the work
 - Right to perform the work
 - Copyright gives the owner of a creative work the right to earn money from it – time frame of 50 years after the death of copyright holder
 - Copyright is infringed if any action is taken concerning the creative work without the authorisation of the copyright owner – penalties could ensue

(4)

Any 4 correct facts = 4 marks

- 5.4 5.4.1 Needletime rights royalties: When recorded material is played in public, all parties involved in the creation of this material (composers, performers and recording companies) are remunerated. (1)

Correct answer = 1 mark

- 5.4.2 Mechanical rights royalties: When original works are recorded or published, all parties involved in this process (composers and publishers) are remunerated. (1)

Correct answer = 1 mark

TOTAL SECTION B: 20

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

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

SECTION C: WESTERN ART MUSIC (WAM)**QUESTION 6****6.1 6.1.1 Minuet and trio**

- Large scale ABA form/Ternary
- Minuet is repeated after the Trio (da capo)
- A minuet followed by a trio followed by a repeat of the minuet (Minuet/Trio/Minuet)
- Both minuet and trio are independent works with their own internal forms
- (Third) movement of Symphony or Sonata
- Key relationship between the key of the Minuet and Trio

1 mark each for 2 correct facts = 2 marks

(2)

6.1.2 Rondo

- A form type with a recurring initial section called the rondo-theme or refrain
- Five part rondo: ABACA
- Seven part rondo: ABACADA
- The A-section is always in the tonic key
- Other sections are in related keys and contain contrasting material
- B, C etc. are called episodes
- Often the last movement of Symphony or Sonata

1 mark each for 2 correct facts = 2 marks

(2)

6.1.3 Development

- The second large section of sonata form
- Placed after the exposition
- Tonality is explored / related keys are used
- Previous material (from exposition) and new material evident and developed
- Often ends on dominant pedal point to prepare for return of tonic key

1 mark each for 2 correct facts = 2 marks

(2)

6.1.4 First subject/theme

- The first subject/theme in the opening main section (exposition)
- Found in sonata form
- Rooted in the tonic key
- Presents the first thematic material
- Often robust (strong) in comparison to more lyrical second theme

1 mark each for 2 correct facts = 2 marks

(2)

- 6.2
- A symphonic poem is a genre of one-movement orchestral music
 - Mostly written by Romantic composers inspired by extra-musical ideas e.g. nature, exoticism
 - Usually has a title which can suggest/set a scene or tell a story

(2)

Any 2 correct facts = 2 marks

[10]**QUESTION 7**

- Established the overall structure of the symphony (4 movements)
 - Established sonata form
 - Established the layout (positioning) of the standard classical orchestra
 - The composition of the standard classical orchestra was established with each section having a particular role to play.
 - A large string section; doubled instruments in woodwinds (excluding clarinet); limited use of brass and percussion.
 - Set new standards in terms of orchestral playing
 - Performance techniques developed
 - Tremolo
 - Sudden *sfz*
 - Opening arpeggios
 - Crescendos and decrescendos
 - Playing techniques: The rocket- and sigh-motives
- (Maximum 2 marks)

Maximum of 1 mark per bullet = 5 marks
 (Maximum of 2 marks per performance techniques)

[5]**QUESTION 8****Definition of genre**

- Concert overture
- Loose standing, single-movement orchestral work

Any correct fact = maximum of 1 mark

Form:

- Standard sonata form (Exposition, Development, Recapitulation)
- Contrasting first and second themes in Exposition
- Tonality – b min/D major, Theme 2 in B major (Recapitulation)
- Development the longest section in the work (starts with Theme 1, motif A)

Any 2 correct facts = maximum of 2 marks
 (Bar numbers not required)

Title:

- Second title *Fingal's Cave (The Lonely Island)*
- Work composed after Mendelssohn's visit to the Hebrides Islands
- Some suggestion of programmatic influence in this work

Any 2 correct facts = maximum of 2 marks

[5]

QUESTION 9

- First movement of the symphony
- *Awakening of cheerful feelings upon arrival in the country* or *Ontwaking van vrolike gevoelens by die aankoms in die vrye natuur* or *Erwachen heiterer Empfindungen bei der Ankunft auf dem Lande*
- The key (F major) and time signature (2/4) suggest the pastoral setting (simple life in the country)
- A calm and cheerful movement
- Sonata form
- Allegro ma non troppo
- Four different rhythmic motifs
- Instrumentation – standard Classical Symphony Orchestra

1 mark for each correct fact = 5 marks
--

[5]**QUESTION 10****Definition of aria**

A formal song sung by a single vocalist

Characteristics:

- Regular metre (in contrast to the recitative)
- A reflective character
- Clear melodic contour
- Vocal decorations, use of melismas
- Text has an emotional context
- Alternates with recitatives and choruses within the Opera
- In two parts (binary form), or in three parts (*da capo*-aria)
- Accompaniment is continuously provided by the orchestra

Any 2 correct facts = 2 marks

Aria:

- **Der Vogelfänger bin ich ja (The birdcatcher I am indeed)**
- Papageno, Baritone
- Simple folk-like melody with a comic element in major key
- Strophic form
- The birdcatcher is the simple and comical character which contrasts with the serious elements in the opera
- Sparse, homophonic accompaniment
- Papageno plays a flute to lure the birds to him

Aria:

- **Dies Bildnis ist bezaubernd schön (This likeness is enchantingly lovely)**
- Tamino, Tenor
- Lyrical character achieved by a slow tempo and cantabile vocal style
- Exaggerated wonder of beauty and love at first sight
- Tamino, the prince, is given a portrait of Princess Pamina and it is to this portrait that he addresses the aria
- A warm orchestral accompaniment is employed

Aria:

- **O Isis und Osiris**
- Sarastro, Bass voice and chorus joins
- Heavy, deep bass to characterise Sarastro, the high priest of wisdom
- Chordal introduction to present the serious character
- As Papageno and Tamino enter the trials to join their holy order, Sarastro prays that they will be watched over during the trials
- The aria is well placed at a serious moment in the opera
- Sarastro represents the moral and good in the opera

Aria:

- **In diesen heil'gen Hallen (Within these hallowed halls)**
- Sarastro, Bass
- The ponderous tone, a major key and slow tempo helps to set the scene
- Calm assurance, reverence for order, religious undertone
- After Pamina pleads with Sarastro to have mercy on her scheming mother, Sarastro sings of the ideals of Brotherhood to a great calming effect
- Accompaniment of strings playing in the low register helps to set the mood

Aria:

- **Der Hölle Rache kocht in meinem Herzen (Hell's revenge cooks in my heart)**
- Queen of the night, Coloratura/dramatic soprano
- Provides a dark mood, dramatic drive and theatrical emphasis
- Extreme vocal range, minor key and fast tempo express the Queen's anger
- The Queen of the Night is the complex and dramatic character which contrasts with the lighter elements in the opera
- Full orchestral accompaniment to increase dramatic intensity

Aria:

- **Ach, ich fuhls, es ist verschwunden (Ah, I feel it, it has disappeared)**
- Sung by Pamina, Soprano
- Attracted by the playing of Tamino's flute, Pamina comes and meets Tamino and is hurt when he doesn't talk to her
- Slow, soulful, expressive aria
- Extensive use of melisma
- Sparse accompaniment – enhances feelings of loneliness

Aria:

- **Ein Mädchen oder Weibchen (A girl or a little wife)**
- Papageno, Baritone
- Aria has a light character supported by a major key at a moderate tempo
- The instrumentation uses glockenspiels at the start of the Aria
- The birdcatcher is the simple and comical character which contrasts with the serious elements in the opera
- Simple folk-like melody with a comic element

Note to marker: Only TWO Arias will be marked. If a candidate answers two arias by the same character, only the first one will be marked

Facts presented should relate to Mozart's genius in handling the aria as a genre

1 mark for title

1 mark for name of character and voice type

3 marks for description and significance

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Definition of Aria	<i>1 mark for each correct fact</i>	2
Aria 1: Title Character and voice type Description and significance	<i>1 mark 1 marks 3 marks</i>	5
Aria 2: Title Character and voice type Description and significance	<i>1 mark 1 marks 3 marks</i>	5
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	3
	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 C: 40

OR

SECTION D: JAZZ**QUESTION 11**

11.1

11.1.1	E
11.1.2	C
11.1.3	B
11.1.4	A
11.1.5	D
11.1.6	F

1 mark each = 6 marks

(6)

11.2

11.2.1 Zim Nqawana

- Developed a typical local saxophone style by his imitation of vocal inflection
- Music rooted in indigenous sound yet incorporated progressive phrasing and cadences to attain universal relevance
- Adapts an avant garde approach and traditional African music into a new inspiring interpretation

(1)

Any correct answer = 1 mark

11.2.2 Jazz Epistles

- Played hard bop and influenced the developing jazz culture
- Developed a modern avant garde South African jazz sound
- Recorded the first jazz album by a black band, *Jazz Epistle, Verse 1*

(1)

Any correct answer = 1 mark

11.2.3 Miriam Makeba

- Sang modern versions of local songs in isiXhosa
- Through music she inspired activism against apartheid
- Through her hit song *Pata Pata* she gained international recognition for South African music

(1)

Any correct answer = 1 mark

11.2.4 Chris MacGregor

- He made a huge contribution to free improvised music both locally and internationally
- He moved away from the arranged format of Big Band music and reflected moods and textures in ways that allowed players more freedom to express themselves
- His Big Band style influenced a new type of British Big Band

(1)

Any correct answer = 1 mark

[10]

QUESTION 12**Characteristics of Kwela**

- Penny-whistle based music
- Cyclic Harmonic progressions are prevalent
 - $I - IV - I^6_4 - V$
 - $I - I - IV - V$
- Solo melody often embellished and developed through jazz improvisation
- Guitar and banjo outline the chord progression and give rhythmic drive
- Saxophone, which was added later, is often used as lead instrument in place of the penny-whistle
- Skiffle-like rhythm provided by the guitar
- Specific dance moves associated with Kwela music

Any 3 correct facts = 3 marks

The role of Kwela in the development of South African jazz

- Originated with street music
- It developed from Marabi, both harmonically and rhythmically
- It brought South African music to international prominence in the 1950s
- It has influenced later South African jazz e.g. Mbaqanga
- It fused traditional African folk music with contemporary harmonies and jazz styles
- It provided many prominent soloists, e.g. Spokes Mashiyane, Lemmy Mabaso and Elias Lerole
- Many famous South African jazz and popular artists had Kwela influences (and repertoire) in their playing style e.g. Kippie Moeketsi, Mango Groove

[5]

Any 2 correct facts = 2 marks

QUESTION 13

- A dance music combining traditional and western music
- Mixes American jazz, mbube, kwela and marabi music
- Backed by electric bass and drums
- Sometimes the electronic organ is used
- Originally predominantly male singers, but mixed nowadays
- The songs often begin with a brief introduction featuring the guitar
- Uses a 4 chord sequence: $I - IV - I^6_4 - V$
- Call and response is used in the vocal passages and between vocals and instruments
- Bass lines play an important role, often repeating rhythmic and melodic features and backing the vocal lines
- Harder driving beat than kwela music

Any 5 correct facts = 5 marks

[5]

QUESTION 14**Origins**

- Traditional music of the Zulu, Xhosa, and Sotho people
- Early American jazz
- Ragtime and Blues
- Ticky-draai (Cape folk-dance)

Any 2 correct facts = 2 marks

Style characteristics

- Cyclic chord structure using I – IV – I⁶₄ – V
- Basic, simple primary triads
- Small instrumental ensemble including piano and shaker
- Simple pedal organ, guitar, banjo and drum (self-made) or percussion (shakers)
- Moderate to fast ragtime-based rhythms

Any 2 correct facts = 2 marks

Artist/Group

- Jazz Mechanics, Merry Blackbirds, Manhattan Brothers, Mahotella Queens

[5]

*Any 1 correct artist/group = 1 mark
(Any other correct answer = 1 mark)*

QUESTION 15**Abdullah Ibrahim****Characteristics of his music:**

- Instrumentation: Piano, bass, drums, saxophone, trumpet, trombone, etc.
- Rhythm and beat: Blending African, Ghoema and Swing elements
- Harmony: Standard Classical chord progression blended with jazz features (e.g. blues)
- Melody: Folk-like and hymn-like melodies
- Texture: Mainly homophonic with elements of call and response
- Mood: Wide variety
- Improvisation: Extensive for all instruments blending various styles
- Very personal piano playing style featuring: tremolo chords, pedal points and cluster chords

Any 5 correct facts = 5 marks

Origins and influences:

- Multicultural: Influences from Cape Town
 - Kaapse Klopse/Cape Minstrels carnival
 - Slave folk songs
 - Cape Malay and Khoi-San songs
 - Traditional Xhosa rhythms
 - Church music, marching and brass bands
 - Ghoema beat
 - Banjo and guitar and saxophone from the Kaapse Klopse/Cape Minstrels

- Broader South African styles
 - Marabi music
 - Kwela music
 - Mbaqanga
- Elements of American jazz
 - Thelonious Monk (Piano style)
 - Duke Ellington (Swing)
 - James Johnson (Stride piano)

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

Albums/songs:

- *Township One More Time*
- *Mannenberg*
- *Soweto*
- *Echoes from Africa*
- *Ekaya*

<i>Any 2 correct albums/songs = 2 marks</i> <i>(Any other correct answers = 2 marks)</i>

OR

Robbie Jansen**Characteristics of his music:**

- Instrumentation: Lead-saxophone, piano, bass, drums, trumpet, trombone, etc.
- Rhythm and beat: Blending African, ghoema and swing elements
- Harmony:
 - classical hymn-like harmonic features blended with jazz features (e.g. blues)
 - use of primary chords lingering longer on them unlike Afro-Jazz which moves faster to the next chord
 - amaXhosa harmonies
- Melody: Folk-like melodies
 - Khoi-san melodies interweaved with Malaysian and Indonesian melismatic styles
 - Reed-like quality of Khoisan flute evident
 - Saxophone melody produced in a nasal tone with vibrato at the end of phrases
- Texture: Mainly homophonic with elements of call and response/overlapping
- Mood: Wide range
- Improvisation: Extensive for all instruments blending various styles

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

Origins and influences:

- Multicultural: Influences from Cape Town
 - Kaapse Klopse/Cape Minstrels carnival
 - Slave folk songs
 - Cape Malay and Khoi-San songs
 - Traditional Xhosa rhythms
 - Church music, marching and brass bands
 - Ghoema beat

- Broader South African styles
 - Marabi music
 - Kwela music
 - Mbaqanga
- Elements of American jazz and influences
 - American saxophone players
 - Dizzy Gillespie
 - Big Band
 - Salvation Army marching bands
 - Funk and Salsa

Any 5 correct facts = 5 marks

Albums/songs:

- *Hoiya Tjie Bonga*
- *Tsakwe*
- *Sommer Goema*
- *The Cape Doctor*
- *Nomad Jez*

Any 2 correct albums/songs = 2 marks
(Any other correct answers = 2 marks)

OR

Winston Mankunku Ngozi

Characteristics of his music:

- Instrumentation: Lead-saxophone, piano, bass, drums, saxophone, trumpet, trombone, etc.
- Rhythm and beat: Blending African, ghoema and swing elements
- Harmony:
 - Classical hymn-like harmonic features blended with jazz features (e.g. blues)
 - amaXhosa harmonies
- Melody: Folk-like
 - Khoi-Khoi and San melodies intertwined with Malaysian and Indonesian melismatic styles
- Texture: Mainly homophonic with elements of call and response/overlapping
- Mood: Wide range
- Improvisation: Extensive for all instruments blending various styles

Any 5 correct facts = 5 marks

Origins and influences:

- Multicultural: Influences from Cape Town
 - Kaapse Klopse/Cape Minstrels carnival
 - Slave folk songs
 - Cape Malay and Khoi-san songs
 - Traditional Xhosa rhythms
 - Church, marching and brass bands
 - Pentatonic mission hymns
 - Ghoema beat

- Broader South African styles
 - Marabi music
 - Kwela music
 - Mbaqanga
- Elements of American jazz
 - John Coltrane (saxophone style)
 - Horace Silver
 - Big Band

Any 5 correct facts = 5 marks

Albums/songs:

- *Abantwana be Africa*
- *Crossroads*
- *Ya Khal 'iNkomo*
- *Molo Africa*
- *Dudula*

Any 2 correct albums/songs = 2 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Music characteristics	1 mark for each correct fact X 5	5
Origins and influences	1 mark for each correct fact X 5	5
Albums/Songs	1 mark for correct fact X 2	2
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 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 D: 40

OR

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

16.1

16.1.1 Isicathamiya

Isicathamiya or any other correct style = 1 mark

16.1.2 Isihlabo or Intela

1 mark

16.2

16.2.1	B
16.2.2	D
16.2.3	A
16.2.4	E
16.2.5	C

1 mark each = 5 marks

(5)

- 16.3
- Curing rituals inspired by the divine, always accompanied by singing and drumming
 - The drum is used early morning and evenings to pray to the ancestors
 - Sacred diviner's instruments are played with a specific rhythm/motif
 - Music could accompany sacred dances that induce a trance to aid communication with the ancestors
 - The spiritual presence is evoked by the drum beats/clapping and singing

Any 3 correct facts = 3 marks(3)
[10]**QUESTION 17****17.1 Local influences**

- Sangoma music learnt from Phillip Tabane's mother adds to the spirituality of Malombo music
- Use of the sacred Malombo drums and pipes
- Use of local materials (the Baobab tree) in the making of Malombo drums
- Haunting melodies and rhythms from the Bapedi and Vhavenda
- African polyrhythms

International influences

- American jazz style improvisation
- Uses 12-bar blues structure
- Western instrumentation (drumkit, bass guitar, electric guitar, transverse flute)
- Echoes/Influences of Wes Montgomery, the iconic American jazz guitarist, in the use of the hollow-bodied electric guitar and in the guitar playing style.
- Artist/group: Philip Tabane, Malombo Jazz Makers

[5]*Local influences: Any 2 correct facts = 2 marks**International influences: Any 2 correct facts = 2 marks**Artist/group: Any 1 correct fact = 1 mark*

QUESTION 18

- A dance music combining traditional and western music
- Mixes American jazz, mbube, kwela and marabi music
- Backed by electric bass and drums
- Sometimes the organ or electronic organ is used
- Originally predominantly male singers, but mixed nowadays
- The songs often begin with a brief introduction featuring the guitar
- Uses a 4 chord sequence: I – IV – I⁶₄ – V
- Call and response is used in the vocal passages and between vocals and instruments
- Bass lines play an important role, often repeating rhythmic and melodic features and backing the vocal lines
- Harder driving beat than kwela music

[5]

Any 5 correct facts = 5 marks

QUESTION 19**Characteristics**

Harmony

- TTBB (SATB)/choral
- Close-harmonies
- Simple and cyclic harmonies
- Deep bass voice singing

Vocal style

- Call and response
- Tenor leader's role: leader of the group and composer, keeping the group together, often sings in falsetto range
- Creptation and ululation – adds excitement to the music and enhances the rhythm, encourages audience participation

Texture

- Homophonic
- Call and response between leader and group

Melody

- Improvisational
- Can include praise poetry
- Small vocal range
- A capella singing

Dance movement

- Soft, cat-like movement (ukucuthoza) – tap-toeing (dancing technique)
- Tenor leader introduces the dance - call and response as part of the movement
- Choreographed and well-rehearsed

Social context

- Promoted cleanliness and dignity of the mineworker
- Music occurred in organised dance hall competitions

Any 3 correct facts = 3 marks

International Status

- Isicathamiya gained popularity with the recording of *Graceland* by Paul Simon
- Ladysmith Black Mambazo performed the song *Diamonds on the Soles of her Shoes* with Paul Simon
- Invited to perform in America in New York in 1985
- Won first Grammy for Best Traditional Folk in 1988
- Continues to win Grammys and other music awards up until present day
- Recorded and featured with international artists

Any 2 correct facts = 2 marks

[5]**QUESTION 20****Origins**

- Deep rural IsiZulu musical tradition
- Originally sung by men only, but later by the broader community
- Use of umakhweyane (traditional string instrument)
- Men would walk great distances and playing the guitar kept them company
- Maskandi may have been termed after the Afrikaans word “musikant” (to mean musician)
- In urban areas Maskandi musicians started using more instruments e.g. drums, electric guitar and keyboards
- Developed from Izibongo (traditional IsiZulu poetry)

Any 4 facts = 4 marks

Style characteristics

- Accompaniment by guitar played in a picked and/or strumming style (ukupika/ukunanza and ukuvamba)
- Ukupika – a finger-picking style
 - In ukupika, the thumb plays Amadoda (lower strings)
 - The other fingers on the right hand (mainly the index finger) play a melody on Amantombazane (upper strings)
- Ukuvamba – strumming chords percussively
- Acoustic steel string guitar used.
- Guitar tuning not the same as the traditional Western tuning – complex and varied
- Always starts with Isihlabo – rapidly spoken sections of IsiZulu praise poetry – each accompanied by the signature instrumental playing style of the composer/performer
- There are various styles of Maskandi e.g. Isibhaca
- Traditional community-based music which became commercialised

- A key feature is the Ukubonga (praise poetry), which appears in the middle of the song
- Lyrics strictly in IsiZulu
- Call and response between the leader and the backing singers and/or band
- Includes dance – choreography is traditional IsiZulu

Any 6 facts for 6 marks

Any artist and song

- iHashi Elimhlope: *Nkiyankiya*
- Phuzekhemisi: *Phuzekhemisi-Imbizo*

Any one artist and corresponding song = 2 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Origins	<i>1 mark for each correct fact X 4</i>	4
Style characteristics	<i>1 mark for each correct fact X 6</i>	6
Artist and song	<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
	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