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NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2014

MEMORANDUM

MARKS: 120

This memorandum consists 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.
5. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.
6. Number the questions 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. 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 (COMPULSORY)	5	20		
SUBTOTAL		20		
AND				
C: WAM	6	10		
	7	8		
	8	7		
	9	15		
SUBTOTAL		40		
OR				
D: JAZZ	10	10		
	11	8		
	12	7		
	13	15		
SUBTOTAL		40		
OR				
E: IAM	14	10		
	15	8		
	16	7		
	17	15		
SUBTOTAL		40		
GRAND TOTAL		120		

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

**Answer QUESTION 1
AND QUESTION 2.1 OR 2.2
AND QUESTION 3
AND QUESTION 4.1 OR 4.2.**

Candidates must 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.

Study

T.F. Dunhill

The musical score is for a piece titled 'Study' by T.F. Dunhill, in 2/4 time and B-flat major. It consists of 11 measures. The notation includes various musical symbols such as treble and bass clefs, key signature (two flats), time signature, and various note values (quarter, eighth, sixteenth notes). Fingerings are indicated by numbers 1-5. Articulation marks like slurs and accents are present. Specific patterns are highlighted with dotted boxes and labeled with numbers: 1.11, 1.10, 1.2.1, 1.5, 1.2.2, 1.3, and 1.4. Measure numbers 1, 6, and 11 are placed at the beginning of their respective staves.

- 1.1 Name the TWO keys found in this extract.

Answer:

G minor, C minor, F minor

G minor = 1 mark
C minor = 1 mark
F minor = 1 mark
Any TWO correct answers

(2)

- 1.2 Name the type of triads marked **1.2.1** and **1.2.2**, for example major triad .

Answer:

1.2.1 Diminished triad OR g: ii^o6/4

1.2.2 Augmented triad OR c: III⁺

1.2.1 Diminished triad OR g: ii^o6/4 = 1 mark
1.2.2 Augmented triad OR c: III⁺ = 1 mark

(2)

- 1.3 Name the interval marked **1.3**, for example perfect 4th.

Answer:

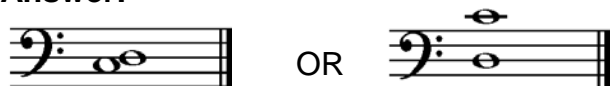
Compound Major 3rd/Major 10th

Compound Major 3rd/Major 10th = 1 mark
Only Major 3rd = ½ mark

(1)

- 1.4 Invert the interval marked **1.4**. Write and name the inverted interval in the space below. Use any note value.

Answer:



Major 2nd

Minor 7th

Correct notation = 1 mark (½ mark for compound notation)
Interval: Major 2nd or Compound Major 2nd = 1 mark
Only 2nd = no mark
Any register will be accepted
For English paper: Minor 7th and correct transcription will be accepted

(2)

- 1.5 Rewrite the bass part of bar 5, doubling the note values. Write your answer in the alto clef. Insert the new time signature.

Answer:



Correct clef = 1 mark
Correct time signature (4/4 will not be acceptable) = 1 mark
1 mark per beat (minus ½ mark per mistake to a maximum of two marks) = 2 marks
If the pitch is wrong, minus ½ mark per beat

(4)

- 1.6 Name the bar in which all the notes of an ascending melodic minor scale occur.

Answer:

Bar 13

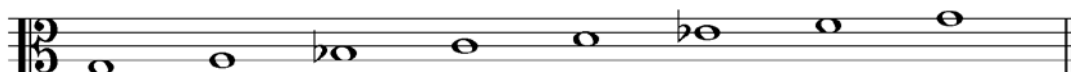
Bar 13 = 1 mark

(1)

- 1.7 Write a scale according to the following instructions, using the given clef:

- The natural minor scale that starts on G without a key signature
- Write ascending only.
- Use semibreves.

Answer:



Minus ½ mark per mistake to a maximum of 2 marks

(2)

- 1.8 Give another name for the natural minor scale.

Answer:

Aeolian mode/Descending melodic minor (scale)/Pure minor (scale)

Aeolian mode/Descending melodic minor (scale)/Pure minor (scale)

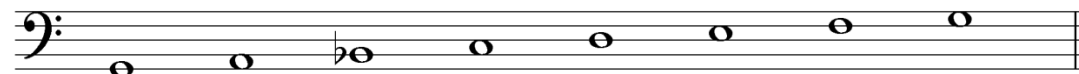
= 1 mark

(1)

- 1.9 Write a scale according to the following instructions, using the given clef:

- The Dorian mode that starts on G
- Write ascending only.
- Use semibreves.

Answer:



Minus ½ mark per mistake to a maximum of 2 marks

(2)

- 1.10 Rewrite the soprano part of bar 4 by changing the notes enharmonically (notes sounding the same but with different note names).

Answer:



1 mark per beat = 2 marks

(minus ½ mark for each error)

Other correct possibilities are also acceptable.

(2)

1.11 Identify the compositional technique at **1.11**.

Answer:

Sequence/Rhythmic repetition

<i>Sequence/Rhythmic repetition = 1 mark</i>
--

(1)
[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 for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing. Indicate the tempo and add dynamic and articulation indications.

Concept answer:

Instrument: Trombone/Bassoon/Cello/Male voice

A

B

A

OR

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

Concept answer:

Instrument: Guitar/Saxophone/Clarinet/Trumpet/Female voice

A

B

A

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION		CANDIDATE'S MARKS
Instrument choice Any suitable single-line melodic instrument. (Piano will not be accepted.)	<i>Instrument</i>	=1	
Form and cadential points	<i>1 mark per phrase x 3</i>	=3	
Correct notation Note stems, beats per bar, accidentals, spacing	<i>Correct notation (Minus ½ mark per error up to 1 mark)</i>	=1	
Dynamics and articulation		=2	
Musicality Melodic shape, climax, rhythm, musical unity, creativity	7–8	Excellent: <i>Coherent and musical; cadences imaginatively define the form; opening motif innovatively continued; ingenious use of tonality; modulation (not compulsory) is successful; melodic shape masterfully handled; creative approach to choice of pitches and rhythm</i>	=8
	5½–6½	Good: <i>Correct and musical; cadences clearly indicate the form; opening motif sensibly continued; stable tonality; modulation (not compulsory) is attempted; melodic shape satisfying; choice of pitches and rhythm accurate</i>	
	4–5	Average: <i>Musically not convincing; not all cadences clear; opening motif not entirely utilised; tonality is pedestrian; melodic shape limited; choice of pitches and rhythm unimaginative</i>	
	2½–3½	Pass worthy: <i>Unmusical; cadences muddled; opening motif largely ignored; weak sense of tonality; little evidence of melodic shape; choice of pitch and rhythm weak.</i>	
	0–2	Not acceptable: <i>No musical sense; no sense of cadence; opening motif ignored; no sense of tonal centre; no melodic shape; pitches and rhythm random</i>	
TOTAL		15	

[15]

QUESTION 3**(10 minutes)**Study the extract from *Bottle Junction* by Nikki Iles below and answer the questions.**Answer:****Bottle Junction**
(extract)

Nikki Iles

Example: (a) (b) (c) (d)

Chords indicated above the staff: A, A/C#, E⁷, F#m, A, E, E⁷, A.

Roman numerals indicated below the staff: A: I, I⁶, V⁷, vi, I, V, V⁷, I.

Points marked: (a) measure 1, (b) measure 2, (c) measure 3, (d) measure 4, (e) measure 5, (f) measure 6, (g) measure 7, (h) measure 8.

- 3.1 Identify the chords from (a)–(e) and figure them on the score. Use EITHER figuring symbols below the score OR chord symbols above the score. Note the example in bar 1.

Answer:

See score:

*1 mark per chord = 5 marks
(minus ½ mark for each error)
Alternative figuring symbols, e.g. Va, Vb, Vc will also be acceptable.*

(5)

- 3.2 Name the type of non-chordal notes at (f) and (g).

Answer:

(f) Passing note

(g) (Accented) Upper auxiliary note/Harmony note

*(f) Passing note = 1 mark for words 'passing note'
(g) (Accented) Upper auxiliary = 1 mark for words 'auxiliary
note/Harmony note note'/'harmony note'*

(2)

- 3.3 Write the chord progression and the name of the cadence at (h).

Answer:

- V7–I or E7–A
- Perfect (cadence)

*V7–I or E7–A = 1 mark (½ mark for each correct chord)
Perfect (cadence) = 1 mark*

(2)

- 3.4 Name the compositional technique used in the treble clef in bars 1 and 2.

Answer:

- Upper notes treated sequentially, while the lower notes (E) are pedal notes
- Pedal point
- Rhythmic repetition
- Anchor tone pattern on E
- Bar 2 is a variation of bar 1
- Sequence

Any ONE correct answer = 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. Use at least TWO non-chordal notes.

Concept answer:

Cadence

Choice of chords: ✓ ✓ ✓ ✓ ✓

Cadence

I iii IV I⁶ I IV I⁶ — V⁷ I

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION		CANDIDATE'S MARK
Choice of chords	13 progressions x 1 mark per progression	= 13	
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error up to a maximum of 5 marks, however, not more than minus 1 per chord	= 5	
Use of non-chordal notes	Any TWO of the following: passing notes, auxiliary notes. Suspensions, anticipations, etc.	= 2	
	Note to marker: Mark out of 20 must not contain ½ mark.	20 (÷ 4 x 3)	
TOTAL		15	

Note to marker: The change from 14 to 13 marks has been made due to the fact that there are only 13 progressions. 1 mark has been moved to the correctness category.

[15]**OR**

- 4.2 Complete the piece below by adding suitable notated harmonic material in the open stave. Add a suitable clef and key signature.

Concept answer:

With swing

The musical score is in 4/4 time with a swing feel. The key signature has two flats (B-flat major). The first system contains four measures with chords: F, C/E, Dm, Am/C, Bb, F/A, Gm, Bbma7/D, C7. The second system contains four measures with chords: F, C/E, Dm7, Am, Bb, Bbma7, C11, C9, F. The bass line consists of a steady eighth-note pattern in the right hand and a steady eighth-note pattern in the left hand.

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION		CANDIDATE'S MARK
Choice of chords	<i>Given chords</i>	=5	
	<i>Choice of remaining chords</i>	=12	
Correctness Notation, doubling, spacing, voice leading	<i>Minus ½ mark per error up to a maximum of 3 marks, however, not more than minus 1 per chord</i>	=3	
	<i>Note to marker: Mark out of 20 must not contain a ½ mark.</i>	20 (÷ 4 x 3)	
TOTAL		15	

Candidates must be credited for different/creative and correct harmonisation not given in the memorandum.

[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).**

Candidates must answer these questions in the ANSWER BOOK provided.

SECTION B: GENERAL (COMPULSORY)

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

QUESTION 5

5.1

- | | | |
|--------|---|--|
| 5.1.1 | D | All of the above-mentioned |
| 5.1.2 | C | Clarinet |
| 5.1.3 | A | Sitar |
| 5.1.4 | D | Lenaka |
| 5.1.5 | C | Oboe |
| 5.1.6 | B | Major scale |
| | C | Pentatonic scale |
| 5.1.7 | B | Idiophonic |
| 5.1.8 | C | Tone, semitone, tone, tone, tone, semitone, tone |
| 5.1.9 | A | Sforzando |
| 5.1.10 | C | Isicathamiya |
| 5.1.11 | C | Kora |
| 5.1.12 | C | Baroque |
| 5.1.13 | D | simple quadruple time |
| 5.1.14 | A | African-Americans |
| 5.1.15 | B | a spontaneous creation |
| 5.1.16 | A | found in single-line melodies |
| | C | found in chamber music |
| | D | characterised by overlapping melodies |
| 5.1.17 | B | Concerto |
| 5.1.18 | B | Chromatic harmony |

(10 x 1) (10)

*1 mark for each correct answer per question.
Only the first 10 answers completed by the candidate will be marked.*

[10]

5.2

- 5.2.1
- Copying of music (audio, video or score) that is not in the public domain
 - Copying music illegally to sell and make money

1 mark for any ONE correct answer

(1)

- 5.2.2
- Online piracy – downloading music from the internet illegally
 - Pirate recordings or making illegal copies of CDs
 - Bootleg recordings or illegal recordings of radio, TV or live concerts
 - Counterfeit recordings that one would try to pass off as the original recordings

1 mark for each correct answer to a maximum of 2 marks

(2)

5.2.3

- (a)
- You would need to get permission from the copyright owner
 - You would need to get permission to use any and all copyrighted music
 - You would have to pay the copyright owner of the other song a percentage of the royalties that you receive for your work

1 mark for any ONE correct answer

(1)

- (b)
- Performance Rights: royalties paid to composers, whenever their music is performed in public.
 - Mechanical Rights: royalties paid to composers, whenever their music is copied on any kind of recording device – such as when CDs are printed, or when MP3s are sold online.
 - Needle-time Rights: royalties paid to Recording Artists when a song is used.

1 mark for each correct answer to a maximum of 2 marks

(2)

- 5.2.4
- Performer
 - Composer
 - Producer
 - Retailer
 - Manufacturer
 - Distributor
 - Design artist

(3)

1 mark for each correct answer to a maximum of 3 marks

- 5.2.5 They are all recording companies

1 mark

(1)

[10]

TOTAL SECTION B: 20

**Answer SECTION C (WAM)
OR SECTION D (JAZZ)
OR SECTION E (IAM).****SECTION C: WESTERN ART MUSIC (WAM)**

*One mark will be allocated for each correct fact.
Candidates must be credited for any other correct answers not given in the memorandum.*

QUESTION 6

- 6.1
- A single-movement orchestral piece with a programme
 - A Romantic orchestral piece that portrays an extra-musical idea

*1 mark for any reference to 'orchestral piece'
1 mark for any reference to 'programme' or 'extra-musical idea'*

(2)

- 6.2 Sonata form

1 mark

(1)

- 6.3
- Fourth movement: *Thunderstorm*
 - Fifth movement: *Shepherd's Song or Happy and thankful feelings after a storm*

1 mark for each correct answer = 2 marks

(2)

- 6.4
- Establishing the layout of the standard classical orchestra
 - Dynamics
 - Playing techniques
 - Rocket
 - Sigh
 - Symphonic structure
 - Establishing sonata form

(1)

1 mark for any correct answer

- 6.5.1 D Papageno

- 6.5.2 C Queen of the Night

- 6.5.3 A Sarastro

- 6.5.4 B Tamino

1 mark for each correct answer = 4 marks

(4)
[10]

QUESTION 7**Form**

- Symphony in five movements (different from the Classical model)
- First movement: sonata form
- Second movement: sonata form
- Third movement: - scherzo and trio form (ternary form)
- ends abruptly, attacca to the fourth (no pause)
- Fourth movement: - free, episodical form
- moves fluently to fifth movement
- joins last three movements to create unity
- Fifth movement: sonata rondo form
- Coda sections expanded

1 mark for each correct fact to a maximum of 3 marks
--

(3)

Dynamics

- Greater dynamic range to illustrate the programme (e.g. Storm – very loud)
- Dynamic range from *pp* (raindrops) to *ff* (by drum roll to depict the thunder)
- Uses sudden unexpected dynamic changes e.g. *fortepiano* in fourth movement
- *Fortissimo* tremolo-arpeggio figures in strings to increase excitement and tension
- Rapid crescendos leading to entry of trombones as storm reaches climax in the fourth movement
- *Pianissimo* string passage ends the fifth movement
- Extended orchestration to enhance dynamics

(5)

1 mark for each correct fact to a maximum of 5 marks
--

[8]Source: Warburton, A: *Analysis of Musical Classics*, Book 3, Longman p.126**QUESTION 8**

- 8.1
- Dramatic work for voices and orchestral accompaniment
 - Combines music, drama, costumes, décor and often dance

1 mark for 'voices and orchestra'
1 mark for idea of 'combination'

(2)

8.2 Opera seria

- Opera with serious subject matter
- Stories often tragic or heroic
- Typically involves royalty or ancient myths and gods

Any 1 fact = 1 mark

Opera buffa

- Opera with comic subject matter
- Stories often light-hearted and romantic
- The comic characters are from the working class e.g. maids, peasants, servants

Any 1 fact = 1 mark

(2)

8.3 Singspiel

- Uses German language medium
- Contains extensive spoken dialogue
- Plots are generally comic, romantic or including elements of fantasy
- Includes elements of magic, fantastical creatures
- Comically exaggerated characterisations of good and evil

<i>1 mark for each correct fact to a maximum of 2 marks</i>

(2)

Examples:

- *Bastien en Bastienne* – Mozart
- *The Magic Flute* – Mozart
- *Die Entführung aus dem Serail* – Mozart

(1)

<i>Any correct Singspiel = 1 mark</i>

[7]

QUESTION 9**Origin of work**

- Result of a visit to Scotland – outer Hebrides Islands
- A boat ride to the islands had a major influence on him
- He sketched the area
- He wrote about his emotional experience on the island
- Exoticism plays a significant role here
- Work given numerous titles before finally being called *Fingal's Cave* and the *Hebrides Overture*. (*The Lonely Island*, *The Isle of Fingal*)

Programmatic features (Ideas and images)	Musical representation and realisation of the programme features (Instruments and techniques)
<ul style="list-style-type: none"> • Rise and fall of the swelling of the sea (movement) 	<ul style="list-style-type: none"> • Opening theme in the low strings vs. the held notes of the violins and woodwinds imitate this • The 'lapping wave' subject that opens the overture • The rising melody for the lower strings and woodwinds
<ul style="list-style-type: none"> • The murmur of the sea (sound) 	<ul style="list-style-type: none"> • Tremolo in the strings • Many crescendos and diminuendos • Wide range of dynamics
<ul style="list-style-type: none"> • The crashing and fury of the waves breaking on the rocks and cliffs 	<ul style="list-style-type: none"> • Sforzandi chords for the full orchestra
<ul style="list-style-type: none"> • The shimmering of light on the sea 	<ul style="list-style-type: none"> • Tremolo in the strings
<ul style="list-style-type: none"> • Evokes smells, sounds and even taste of the sea 	<ul style="list-style-type: none"> • The complex texture and layering of the instruments and music
<ul style="list-style-type: none"> • Grandeur of the natural setting: seascape, cave and coastline 	<ul style="list-style-type: none"> • Wide range of dynamics and free development of melodic material
<ul style="list-style-type: none"> • Storm at sea 	<ul style="list-style-type: none"> • Crescendo over a pedal note strengthened by brass driven toward a climax marked <i>con fuoco</i> in the strings
<ul style="list-style-type: none"> • Storm subsides 	<ul style="list-style-type: none"> • Ends quietly with reference to the first subject in clarinets
<ul style="list-style-type: none"> • Suggests the whole seascape 	<ul style="list-style-type: none"> • Many crescendos and diminuendos
<ul style="list-style-type: none"> • Echoing caves 	<ul style="list-style-type: none"> • Material used in Coda: Loud chord followed by soft clarinet melody
<ul style="list-style-type: none"> • Sea birds 	<ul style="list-style-type: none"> • Woodwinds used in high register
<ul style="list-style-type: none"> • Mystic spray of the sea 	<ul style="list-style-type: none"> • Flutes playing chromatic scales
<ul style="list-style-type: none"> • Grey barren sky/Scottish summer 	<ul style="list-style-type: none"> • Lower, darker instruments, e.g. violas, cellos, bassoons

Marks will be allocated for the following:

- | | |
|----------------------------|------------|
| • Origin | = 4 marks |
| • Realisation of programme | = 5 marks |
| • Musical representation | = 5 marks |
| • Essay format | = 1 mark |
| • TOTAL | = 15 marks |

Credit must be given to a candidate who puts forward a convincing argument concerning the form and the link to the programme and historical context.

Sources:

Warburton, A: *Analysis of Musical Classics, Book 1*, Longman, bl. 287Lopez, JP: *Afrikaanse konsertgids*, Human & Rousseau bl. 135Wise, Dr. P and Van der Spuy, M: *Musical History and General Knowledge of Music***[15]****TOTAL SECTION C:****40****OR****SECTION D: JAZZ***One mark will be allocated for each correct fact.**Candidates must be credited for any other correct answers not given in the memorandum.***QUESTION 10**

- 10.1
- Manhattan Brothers
 - Skylarks

*1 mark for each correct fact to a maximum of 2 marks***(2)**

- 10.2 Marabi

*1 mark***(1)**

- 10.3 Kwela/Pennywhistle jive

*1 mark***(1)**

- 10.4
- Kwela
 - Marabi

*1 mark for each correct fact to a maximum of 2 marks***(2)**

- 10.5 **Musical influences**

- Slave folk songs
- Cape Malay, Khoi-san songs
- Rhythmic characteristics of amaXhosa music
- Music from the street carnival parade or Mardi Gras (Kaapse Klopse)
- Ghoema beat
- Marabi music
- Brass instruments from the marching and church bands
- Banjo and guitar from Kaapse Klopse
- European and American jazz
- Kwela

(3)*1 mark for each correct contribution to a maximum of 3 marks*

- 10.6
- Abdullah Ibrahim (Dollar Brand)
 - Robbie Jansen
 - Winston Mankunku Ngozi
 - Any other relevant well-known artist

Any ONE correct answer = 1 mark

(1)
[10]

QUESTION 11

Instrumentation:	Piano, bass and drums (Additional instruments: Saxophone, trumpet, trombone, etc.)
Rhythm and beat:	Blending African, Khoema and Swing elements
Harmonic language:	17 th century characteristics blended with jazz features (e.g. blues)
Melodic features:	Folk-like and hymn-like melodic construction
Texture feature:	Mainly homophonic with elements of call and response (interaction)
Mood:	Wide variety is employed from intimate to extravagant
Improvisation:	Extensive for all instruments blending various styles
Idiosyncratic piano playing	Tremolo chords, pedal points, cluster chords
Style:	
• Multicultural:	Influences from Cape Town (Khoema, Kaapse Klopse, Church bands, Langarm)
• Broader South African styles:	Marabi, mbaqanga, kwela
• Elements of American jazz:	Duke Ellington (Swing), James Johnson (Stride piano), Thelonious Monk (Piano style)

1 mark for each correct fact to a maximum of 8 marks
--

[8]

QUESTION 12**Dolly Rathebe****Music characteristics**

- Afro-pop/jazz style
- Sang popular styled tuneful melodies with catchy rhythms
- Sang popular dance style music
- Smooth and sultry voice
- Vocal range of alto voice
- Blues style

1 mark for each correct fact to a maximum of 2 marks

(2)

Contribution to South African music

- Contributed to African vocal jazz styles
- Popularised American songs and local African compositions
- Contributed to South African protest music
- Incorporated the American swing idiom with lyrics in African languages
- *Woza* (1991)
- *A Call for Peace* (1995)
- *Siya gida – We dance* (1997)

1 mark for each correct fact to a maximum of 4 marks

(4)

Album/hit

Meadowlands

Any correct work for 1 mark

(1)

OR

Thandi Klaasen**Music characteristics**

- Has a silky smooth voice
- Sang with the dance bands and jazz combos of her era
- Cabaret singer
- Blues, jazz and Xhosa influences found in her music
- Typical AABA song form

1 mark for each correct fact to a maximum of 2 marks

(2)

Contribution to South African music

- Forming of the first all-girl group, The Quad Sisters
- 50 years of performing
- Award (Woman of Distinction) for outstanding musical role in the political struggle
- Performing in *King Kong*

1 mark for each correct fact to a maximum of 4 marks

(4)

Album/hit

Sophiatown

Any correct work for 1 mark

(1)

OR

Miriam Makeba**Music characteristics**

- Wide-ranging African repertoire including marabi, mbaqanga, traditional African music and Afro-soul
- Varied world music repertoire including English ballads, Portuguese fados, Brazilian bossa novas, Hebrew and Yiddish melodies, Haitian chants, etc.
- In the *Skylarks* she sang a blend of jazz and traditional melodies from South Africa
- Her voice compared to
 - the 'smoky tones and delicate phrasing' of Ella Fitzgerald
 - the 'intimate warmth' of Frank Sinatra
- Best-known for singing in her mother tongue, and explosive, clicking sounds
- Frequently incorporated traditional elements into her style, e.g. male backing vocals inspired by mbube choirs
- Combined jazz, R&B, pop and African music in a highly personalised style
- Uses a cappella healing chants of the amasangoma (traditional healers) in one of her albums
- Sounds and rhythms of greater Africa found in her song *Aluta continua*

1 mark for each correct fact to a maximum of 2 marks
--

(2)

Contribution to South African music

- Sang modern versions of indigenous songs in her mother tongue isiXhosa
- Documentary: *Amandla!: A Revolution in Four-Part Harmony* about the struggles of black South Africans against the injustices of apartheid through the use of music
- Has historical significance as a result of her inspiring activism against Apartheid through music
- With the release of *Pata Pata* in 1967 in the USA, Makeba gained international recognition for South African music, highlighting awareness of the plight of the majority of South Africans
- Earned an international reputation not only as a musician but also a cultural activist opposed to the segregationist policies of the South African government
- First female artist from Africa to popularize African music around the world
- Recorded and toured with many popular artists such as Harry Belafonte and Paul Simon
- Received a Grammy Award for Best folk recording with Harry Belafonte
- Performed in *King Kong*

1 mark for each correct fact to a maximum of 4 marks
--

(4)

Album/hit*Pata Pata*

Any work for 1 mark

(1)

Source: Wikipedia, the free encyclopaedia

[7]

QUESTION 13

	Marabi	Kwela
Origins = 3 x 2 = 6	<ul style="list-style-type: none"> • Ticky-draai (Cape folk dance) • Xhosa folk songs • Early American Jazz • Ragtime and Blues • By African urban working class musicians at parties and shebeens • Used for social occasions e.g. Stokvel parties • 1920 in Johannesburg 	<ul style="list-style-type: none"> • American Jazz • Boogie-Woogie • Marabi • Individual street performance and busking • Accompaniment added to later kwela music • 1950 in Sophiatown • To warn the people that the police are on their way
Characteristics and Instrumentation = 3 x 2 = 6	<ul style="list-style-type: none"> • Cyclic chord structure using I – IV – I6/4 – V • Three-chord pattern for the reworked traditional melodies • Small instrumental ensemble including piano and shaker • Moderate to upbeat tempo • Fast ragtime-based rhythms • Repetitive single-themed dance tunes • Simple pedal organ, guitar, banjo, and drum (self-made) or percussion (shakers) 	<ul style="list-style-type: none"> • Cyclic chord structure using I – IV – I6/4 – V or I – IV – V – I • Solo players or with accompanying band • Moderate to upbeat tempo • Skiffle-like beat • Jive/Swing rhythms • Weaved another melodic line around the vocals • Melodic material developed in improvisation • Pennywhistle • Accompanied by guitar(s) and drums at first • Saxophone substitutes pennywhistle as lead instrument
Performers and works = 1 x 2 = 2	<ul style="list-style-type: none"> • Manhattan Brothers – <i>Jikela emaweni</i> • The Jazz Maniacs – <i>Gully Low Blues</i> 	<ul style="list-style-type: none"> • Spokes Mashiane – <i>Banana ba Rustenburg</i> • Lemmy Mabaso – <i>See you later</i>
Essay format = 1		

Marks will be allocated for the following:

Stylistic origins	= 3 x 2 = 6 marks
Music characteristics and instrumentation	= 3 x 2 = 6 marks
Artists and works	= 1 x 2 = 2 marks
Essay format	= 1 mark
TOTAL	= 15 marks

This is not comparative; candidates may write two mini-essays, one on each style

[15]

TOTAL SECTION D: 40

OR

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)

*One mark will be allocated for each correct fact.
Candidates must be credited for any other correct answer not given in the memorandum.*

QUESTION 14

- 14.1
- | | |
|--|-----------------|
| <i>Vocal music used in initiations</i> | <i>= 1 mark</i> |
| <i>Vocal music used at weddings</i> | <i>= 1 mark</i> |
| <i>Role of music in initiations</i> | <i>= 1 mark</i> |
| <i>Role of music at weddings</i> | <i>= 1 mark</i> |
- (4)

- 14.2
- **Ululation**
A long wavering, high-pitched trilling sound produced by vocal chords
 - **Crepitation**
Vocal and mouth interjections and exclamations which reinforce the emotional content of the song or piece

<i>1 mark for each correct definition = 2 marks</i>

(2)

- 14.3 *Marks will be awarded for mentioning the type of dance and for describing how movement is integrated with the music.*

E.g. Type of dance – Indlamu

- Women sing and clap the beat during the male dance
- Drummers watch the dancers carefully while drumming so that they give a strong beat at the precise moment when the leg comes down or when the dancers throw themselves on the floor
- There is a difference in how high the legs should go when stomping between a young maiden and a married woman
- The music establishes the tempo, rhythm and exuberance of the dance

<i>Example 1</i>	
<i>Description of dance</i>	<i>= 1 mark</i>
<i>Integration</i>	<i>= 1 mark</i>

<i>Example 2</i>	
<i>Description of dance</i>	<i>= 1 mark</i>
<i>Integration</i>	<i>= 1 mark</i>

(4)
[10]

QUESTION 15**Origin**

- Originated in the 1970s out of Imbube
 - Derived from the word *cathama*
 - Isicathamiya means to walk in a stalking way
 - The style is named after the choreography of the singers of the style (ukucothoza)
 - It came about from men migrating to the cities to look for work
 - They stayed in hostels and would often become bored so they formed isicathamiya choirs and competed against each other
- (3)

Style characteristics

- A cappella singing
 - Lyrics in isiZulu
 - Call and response singing between the leader and the group
 - Improvisational character
 - TTBB singing
 - Male choir ensemble ranging in size from 8 to 20 singers
 - Ukubonga – Introduction sung by the leader to tell the audience about the choir members
 - Praise poetry in the leader's improvisation
 - Close rapport between performing musicians and audience (even audience participation)
- (3)

Famous group – Ladysmith Black Mambazo (1)

Album/Hit – *Unomathemba, Homeless* (1)

<p>Origins – 1 mark for each correct fact to a maximum of 3 marks</p> <p>Style characteristics – 1 mark for each correct fact to a maximum of 3 marks</p> <p>Famous group – 1 mark</p> <p>Album/hit – 1 mark</p>
--

[8]

QUESTION 16**Style characteristics**

- A typical mbaqanga song begins with a brief improvised introduction featuring a rhythmically ambiguous line from a solo guitar
- A four bar sequence of chords over which the entire piece will unfold is set by the drums and bass guitar
- Call and response is used in the vocal passages, and also between voices and instruments
- Bass lines play an important role in mbaqanga songs because they not only provide the harmonic framework but often repeat rhythmic and melodic ideas found in the vocal lines
- Mbaqanga keeps the dance-like stylistic characteristics but presents a more powerful sound and harder driving beat than Kwela and other dance genres

Any 5 correct and relevant facts will be accepted

(5)

Artist and Album/Hit

- Boyoyo Boys – *Tsotsi*
- Mahlathini and the Mahotella Queens – *Melodi yalla, Sithunyiwe*
- Soul Brothers – *Wamuhle*

1 mark for group, 1 mark for album/hit = 2 marks

(2)
[7]

QUESTION 17

Malombo	Maskandi
Origin = 1 mark for each correct fact, 2 marks for each style = 4 marks	
<ul style="list-style-type: none"> • Steeped in rural Vhavenda culture • Bapedi music also characteristic of the style • First Malombo band in 1962 • Style popularised by Phillip Tabane • Country wrecked by ethnic rivalries • Malombo music seen as uniting tribes • Developed further in the jazz festivals during the 80s 	<ul style="list-style-type: none"> • Deep rural isiZulu musical tradition • Developed from imbongi (traditional Zulu poetry) • Guitar-playing could have been learned from farmers • Men would walk distances and playing the guitar kept them company • In urban areas maskanda musicians started using more instruments e.g. drums, electric guitars and keyboards
General musical characteristics = 1 mark for each correct fact, for each style = 8 marks	
<ul style="list-style-type: none"> • Blends traditional compositions and cultural themes • African drums and hand percussion interplay with unique guitar and flute sounds • Comprises of song, dance and dramatic elements • African rhythms provided by the bhongo and malombo drums • Uses 12 bar blues structure • Fusing of musical traditions of the baPedi and vhaVenda with jazz • Soothing major chords with occasional bursts of speedy playing and impassioned singing 	<ul style="list-style-type: none"> • Always starts with Izihlabo – rapidly spoken sections of isiZulu praise poetry • Accompanied by guitar played in a picked style (ukupika) • Acoustic/steel string guitar used • Traditional community-based became commercial later • Ukubonga (Praise poetry) in the middle of the song forms an important part of the style • Strictly Zulu lyrics • Call and response between the leader and the backing singers or/and the band • Choreography is traditional isiZulu
One album/hit = 1 mark for each correct answer, for each style = 2 marks	
<ul style="list-style-type: none"> • <i>Ngwana wa lela, Malombo, Phamba Madiba</i> – Phillip Tabane (any other correct example will be accepted) 	<ul style="list-style-type: none"> • <i>Nkiyankiya</i> – Ihashi elimhlophe, • <i>Imbizo</i> – Puhuzekhemisi (any other correct example will be accepted)
Essay format = 1 mark	

Marks will be allocated for the following:

<i>Origins</i>	<i>2 x 2 = 4 marks</i>
<i>Music characteristics</i>	<i>4 x 2 = 8 marks</i>
<i>Album/hit</i>	<i>1 x 2 = 2 marks</i>
<i>Essay format</i>	<i>1 mark</i>
TOTAL	15 marks

This is not comparative; candidates may write two mini-essays, one on each style

[15]

TOTAL SECTION E:
GRAND TOTAL:

40
120