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# **basic education**

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Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS**

**MUSIC P1**

**2019**

**MARKING GUIDELINES**

**MARKS: 120**

**These marking guidelines consist of 34 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
<b>A: THEORY OF MUSIC (COMPULSORY)</b>	1	20		
	2	15		
	3	10		
	4	15		
<b>SUBTOTAL</b>		<b>60</b>		

**AND**

<b>B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)</b>	5	20		
<b>SUBTOTAL</b>		<b>20</b>		

**AND**

<b>C: WAM</b>	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
<b>SUBTOTAL</b>		<b>40</b>		

**OR**

<b>D: JAZZ</b>	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
<b>SUBTOTAL</b>		<b>40</b>		

**OR**

<b>E: IAM</b>	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
<b>SUBTOTAL</b>		<b>40</b>		

<b>GRAND TOTAL</b>		<b>120</b>		
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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)**

1.1 Study the extract and answer the questions.

**Vivace**

etc./ens.

1.1.1 Name the related dominant key of this piece.

**Answer:** A major

1 mark, no ½ marks

(1)

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

**Answer:** (a) Compound Major 3<sup>rd</sup>  
or Major 10<sup>th</sup>  
(b) Minor 6<sup>th</sup>

1 mark, no ½ marks  
1 mark, no ½ marks

(2)

1.1.3 Transpose the right hand part of bars 7–8 at (e) a major second higher. Insert the new key signature.

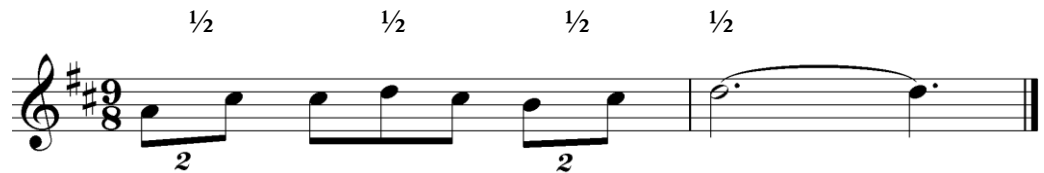
**Answer:**

Key signature = 1 mark  
Notation = 2 marks,  
(Minus ½ mark per error up to a maximum of 2 marks)

(3)

- 1.1.4 Rewrite the melody in bars 7–8 at (e) in compound triple time. Insert the new time signature.

**Answer:**



Time signature	= 1 mark
Notation	= 1/2 mark per beat = 2 marks

(3)

- 1.1.5 Name the triads at (c) and (d) according to type and position.

**Answer:**

(c) Major	= 1/2 mark
Root position	= 1/2 mark
(d) Minor	= 1/2 mark
Second inversion	= 1/2 mark

(2)

- 1.2 Write a sequence for Motif A in the space provided

**Answer:**



OR

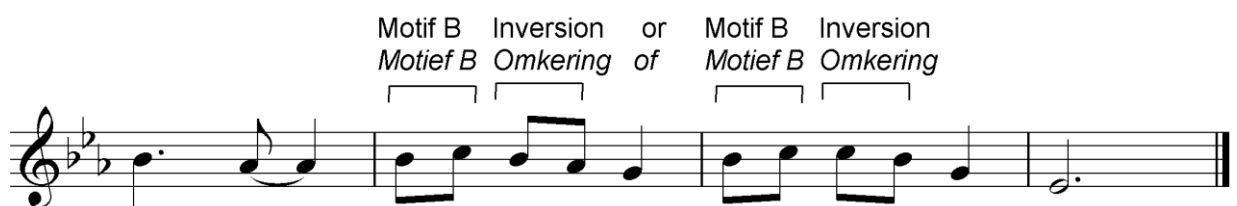


Sequence = 2 marks (1 mark per bar)

(2)

- 1.3 Write a melodic inversion for Motif B as indicated.

**Answer:**



Inversion = 1 mark (1/2 mark per note)

(1)

1.4 Study the music example and follow the instructions.

1.4.1 Circle FOUR consecutive notes in bar 2 which form part of a chromatic scale.

**Answer:**

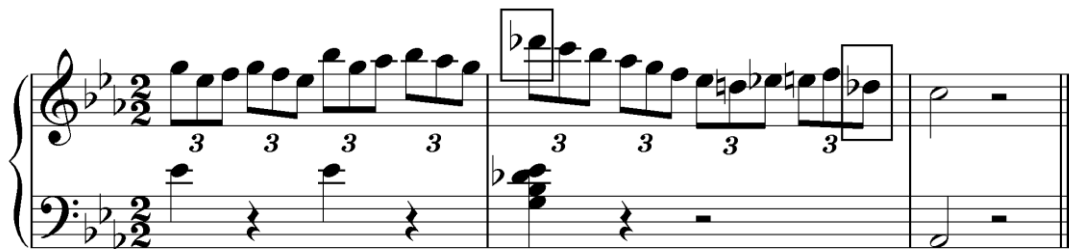


Correct answer = 1 mark (No ½ marks)

(1)

1.4.2 Circle ONE note that is the subdominant note of the new key.

**Answer:**



Correct answer = 1 mark

(1)

1.4.3 Rewrite the chord in the bass clef of bar 2 in the alto clef without key signature.

**Answer:**



Correct pitch = ½ mark

Correct accidentals = ½ mark

(1)

1.5 Identify the scale used in each extract below.

1.5.1



**Answer:** Blues scale

= 1 mark

(1)

1.5.2

Yon - der she comes and it's how - dy how - dy do. Oh

5  
where have you been since the las' that I met you?

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

- 1.6 Write down the letter names of any two notes that are enharmonic equivalents of each other.

**Answer:** E<sup>b</sup>/D<sup>#</sup> (or any correct pair)**1 mark - no ½ marks****(1)**  
**[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 at appropriate places.
- 2.2

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

*Allegretto*

D: *mf*

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

5

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

D: *mf*

Perfect cadence in D  
*Volmaakte kadens in D*

**OR**

**Concept answer:** Instrument: Cello/Double/Bass/Bassoon/Trombone/Bass Guitar, etc.

*Allegretto*

G: *mf*

Imperfect cadence in G  
Perfect cadence in D/C/e  
*Onvolmaakte kadens in G*  
*Volmaakte kadens in D/C/e*

5

G/D/C/e:

Imperfect cadence in G  
Perfect cadence in D/C/e  
*Onvolmaakte kadens in G*  
*Volmaakte kadens in D/C/e*

9

G: *mf*

Perfect cadence in G  
*Volmaakte kadens in G*

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
<b>Form and cadential points</b>	1 mark per phrase x 3	3
<b>Correctness</b> Note stems, beats per bar, accidentals, spacing, layout	Minus ½ mark per error up to 2 marks	2
<b>Quality</b> - Quality of melody and suitability for chosen instrument - Appropriate tempo, articulation and dynamic indications enhance the quality of the answer - Musicality	9–10	<b>Excellent</b> 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
	7–8	<b>Good</b> Correct and musical; phrases clearly indicate the form; opening sensibly continued; stable key; melodic shape satisfying; choice of pitches and rhythm accurate
	4–6	<b>Average</b> Musically not convincing; not all phrases clear; opening not well utilised; key unstable; melodic shape is suspect; choice of pitches and rhythm unimaginative
	0–3	<b>Not acceptable</b> No musical sense; no sense of phrasing; opening motif ignored; no sense of key; no melodic shape; pitches and rhythm random
<b>TOTAL</b>	Markers may use ½ marks	<b>15</b>

[15]

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

3.1 Study the extract and answer the questions.

**Answer:**

(a) (b)

G: Vb or/of V6      G: vi

X

(c) (i)

3

G: V7

Name of cadence: **Perfect**  
Tipe kadens: **Volmaak**

(d) (e) (f)

6

D: Ib or/of I6      D: V or/of iii6      D: I

3.1.1 Name the key to which the extract modulates from bars 5–8.

**Answer:** D major

= 1 mark

(1)

3.1.2 Identify chords (a)–(f) and figure them on the score. Use only Roman numerals for figuring, e.g. IV.

**Answer:** See score

1 mark per chord = 6 marks  
Minus ½ mark for each error

(6)

3.1.3 Name the cadence formed at **X**. Use the space provided.

**Answer: Perfect**

= 1 mark

(1)

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

Answer: (i) Appoggiatura

= 1 mark

(ii) (Lower) Auxiliary note

= 1 mark

(2)

**[10]**

**OR**

3.2 Study the extract and answer the questions.

Answer:

## PROUD OF YOUR BOY

The musical score for 'Proud of Your Boy' is presented in two systems. The first system contains measures 1 through 4, and the second system contains measures 5 through 8. Chord boxes are placed above the vocal line, with labels (a) through (f) indicating specific chords. Measure 5 begins with a fermata over the first note. Measures 7 and 8 are bracketed together and labeled with an 'X' below them, indicating a cadence.

**Chord Labels:**

- (a) A<sup>7</sup>/E
- (b) D/F<sup>♯</sup>
- (c) G
- (d) F<sup>♯</sup>m/A
- (e) Em<sup>7</sup>
- (f) A<sup>7</sup> or/of A<sup>9</sup>

**Lyrics:**

Proud of your boy, I'll make you proud of your boy. Be-lieve me, bad as I've been, Ma you're in for a plea-sant sur - prise.

Name of cadence: **Imperfect**

Tipe kadens: **Onvolmaak**

3.2.1 Does this extract modulate?

**Answer:** No = 1 mark (1)

3.2.2 Identify chords (a)–(f) and figure them on the score. Use chord symbols above the score, for example B<sup>b</sup>/D.

**Answer:**  
See score

1 mark per chord = 6 marks  
No ½ marks will be given (6)

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

**Answer:**

(i) (Lower) Auxiliary note = 1 mark  
(ii) Passing note = 1 mark (2)

3.2.4 Name the cadence in the space provided at **X** in a bar 7 and 8.

**Answer:** Imperfect = 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:  
Korrektheid:

Progression:  
Progressie: Bb:I ✓ V<sub>4</sub> ✓ I<sup>6</sup> ✓ I ✓ IV ✓ vii<sup>6</sup> ✓ IV<sub>4</sub> I

5 (14)

IV<sup>6</sup> ✓ I<sub>4</sub> ✓ IV ✓ ii<sup>6</sup> ✓ I<sub>4</sub> ✓ V<sup>7</sup> ✓ IV<sub>4</sub> I (12)

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
<b>Chord progression</b> Choice of chords, correct use of cadence	1 mark between each pair of chords (except between bars 4 and 5)	12
<b>Correctness</b> Notation, doubling, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	14
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential <sup>6</sup> / <sub>4</sub> and passing <sup>6</sup> / <sub>4</sub> progressions	Excellent = 3½–4 marks Good = 2½–3 marks Average = 1½–2 marks Weak = 0–1 marks	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 (÷ 2)
<b>TOTAL</b>		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 bar 1.

**Concept answer:**

Correctness: ✓  
Korrektheid: ✓

Chords: D7, Em7, Em/G, F#m7, G, A, A7/G

Progression: ✓  
Progressie: ✓

Chords: D/F#, D/A, G, G/B, D/A, A7, D

(13)

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
<b>Chord progression</b> Choice of chords, correct use of cadence	1 mark between each pair of chords	13
<b>Correctness</b> Notation, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	13
<b>Quality</b> Musicality, non-chordal notes, awareness of style, creativity	Excellent = 3½–4 marks Good = 2½–3 marks Average = 1½–2 marks Weak = 0–1 marks	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 (÷ 2)
<b>TOTAL</b>		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 chord 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).**

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

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

- |     |        |   |          |      |
|-----|--------|---|----------|------|
| 5.1 | 5.1.1  | D |          |      |
|     | 5.1.2  | C |          |      |
|     | 5.1.3  | B |          |      |
|     | 5.1.4  | D |          |      |
|     | 5.1.5  | A |          |      |
|     | 5.1.6  | A |          |      |
|     | 5.1.7  | D |          |      |
|     | 5.1.8  | B |          |      |
|     | 5.1.9  | C |          |      |
|     | 5.1.10 | C | (10 x 1) | (10) |
- 5.2 Arre the following statements TRUE or FALSE? Write the answer next to the question number.
- |     |       |       |         |     |
|-----|-------|-------|---------|-----|
| 5.2 | 5.2.1 | True  |         |     |
|     | 5.2.2 | False |         |     |
|     | 5.2.3 | False |         |     |
|     | 5.2.4 | True  |         |     |
|     | 5.2.5 | True  | (5 x 1) | (5) |

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5.3	5.3.1	C
	5.3.2	I
	5.3.3	E
	5.3.4	F
	5.3.5	G
	5.3.6	B
	5.3.7	D

(5 x )      (5)  
[20]

Mark the first 5 answer

**TOTAL SECTION B:      20**

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

**SECTION C: WESTERN ART MUSIC (WAM)**

**QUESTION 6**

- 6.1
- Crescendo and diminuendo – played louder and softer in the course of a phrase
  - Sudden sfz – used in order to create surprise/shock
  - Opening arpeggios – used to attract attention and establish the key
  - Tremolo – used to create tension and anticipation
  - Use of dynamics – more specifically indicated than in the Baroque period

*Any 3 correct answer = 3 marks*

(3)

6.2 **Similarity**

- Both orchestral works

**Differences**

**Symphony**

- A lengthy work with 30–50 minutes duration
- A work in 3–4 or more movements
- An abstract work (no title or programme)

**Symphonic tone poem**

- A shorter work with 10–15 minutes duration
- A single movement work
- Programmatic content

*Similarity = 1 mark*

*Difference = 1 mark*

(2)

- 6.3
- First movement: *Allegro ma non troppo/Allegro*
  - Fifth movement: *Allegretto*

*2 correct answer = 2 marks*

(2)

- 6.4
- Five movements instead of the usual four
  - Fourth movement in Free/Episodical form
  - The last three movements are played immediately after each other without a break in-between (as opposed to the 4 detached movements)
  - Coda sections extended

*Any 2 correct answers = 2 marks*

(2)

- 6.5 Piccolo *1 mark*

(1)

**[10]**

**QUESTION 7**

- Opens with a modified arpeggiated motif on a B minor chord
- Opening fragment heard as a rising and repeated sequence
- Known as the 'lapping wave' theme
- Opening figure played by violas, cellos and bassoons
- The theme is initially accompanied by an inverted pedal point (on woodwinds and violins)
- Starts softly (*piano*)
- Later makes use of many crescendos and decrescendos (sea swells)
- Depicts rise and fall and movement of the rolling waves
- Use of low darker instruments to suggest the drama of the grey Scottish weather
- Minor key sets the scene for a stormy seascape

Any 5 correct facts = 5 marks

**[5]****QUESTION 8****Beethoven's *Symphony no.6***

- Descriptive title: *Pastorale Symphony*
- Descriptive titles for each movement
  - *Awakening of happy feelings on the arrival in the country*
  - *By the Brookside*
  - *Merry Gathering of the country folk*
  - *Thunderstorm*
  - *Shepherd's Song: Happy and thankful feelings after the storm*
- Illustrates tone-painting of natural events (birdsong, thunderstorm, etc.)

**Mendelssohn's *Hebrides Overture***

- A descriptive title: *Fingal's Cave* (subtitle), *The Lonely Island* as alternative title
- Not fully programmatic but contains programmatic elements
- Sets a scene but does not tell a story
- Depicts aspects of nature through sound

Any 5 correct facts (2+3 or 3+2) = 5 marks  
(A maximum of 1 mark for the descriptive titles of *Symphony No. 6*)**[5]**

**QUESTION 9****Rondo form****Structure**

- Simple Rondo Form or Five Part Rondo: ABACA
- Also Seven Part Rondo possible: ABACADA
- Constructed by using refrain (A) and episodes (B, C, etc.)
- Main theme (rondo theme) or main section also called the refrain
- Episodes consist of contrasting material
- Often the last movement of Symphony or Sonata

**Key use**

- The A-section is always in the tonic key
- Other sections are in related keys

Any 3 correct facts for structure	= 3 marks
Any 2 correct facts for use of key	= 2 marks
	(3+2) = 5 marks

**[5]****OR****Minuet and Trio form****Structure**

- Compound Ternary or compound ABA form
- Minuet is followed by the Trio followed by a repeat of the Minuet (Minuet/Trio/Minuet)
- Both Minuet and Trio have their own internal form, mostly rounded binary but sometimes binary or ternary form
- Often found as the third movement of Symphony or Sonata
- Material often very different between the Minuet and Trio
- Beethoven replaced the Minuet with a 'Scherzo and Trio'; it served the same purpose and retains the same function

**Key usage**

- Minuet always starts in the tonic key and ends in tonic key. (modulations may take place within the subsections)
- Trio always starts in a related key and ends in related key

Any 3 correct facts for structure	= 3 marks
(If only 'Ternary' or 'ABA', only ½ mark)	
Any 2 correct facts for use of key	= 2 marks
	(3+2) = 5 marks

**[5]**

**QUESTION 10**

<b>Characteristics of Singspiel</b>	<b>Examples in <i>The Magic Flute</i></b>
Spoken text	Conversation between Papageno and Tamino (or any other character)
Combines popular vernacular theatre, drama and music	<ul style="list-style-type: none"> <li>• A popular opera type</li> <li>• In German language</li> <li>• Contains singing and spoken dialogue</li> <li>• Story more understandable for ordinary people</li> <li>• More accessible to middle class</li> </ul>
Plots are generally comical	<ul style="list-style-type: none"> <li>• Character of Papageno as Bird-catcher</li> <li>• Papageno – <i>Der Vogelfänger bin ich ja</i></li> </ul>
Plots are romantic in nature	<ul style="list-style-type: none"> <li>• Characters of Tamino and Pamina (Love story)</li> <li>• Tamino – <i>Dies Bildnis ist bezaubernd schön</i></li> </ul>
Includes elements of magic	<ul style="list-style-type: none"> <li>• The magic flute and bells (for the trials of Tamino and Papageno)</li> </ul>
Fantastical creatures	<ul style="list-style-type: none"> <li>• Dragon in the opening act</li> </ul>
Faraway/Exotic places	<ul style="list-style-type: none"> <li>• Set in a faraway land in the mountains between two kingdoms</li> <li>• Suggesting Ancient Egyptian setting</li> </ul>
Fairytale-like story	<ul style="list-style-type: none"> <li>• The rescue of the princess (Pamina)</li> </ul>
Comically exaggerated characters	<ul style="list-style-type: none"> <li>• Papageno as a Bird-catcher dressed in a bird costume</li> </ul>
Characterisations of good and evil	<ul style="list-style-type: none"> <li>• Sarastro and Queen of the Night</li> </ul>
Often strophic and folk-like songs	<ul style="list-style-type: none"> <li>• Simple harmony and melody, homophonic texture and clear cut phrases</li> <li>• Papageno – <i>Der Vogelfänger bin ich ja</i></li> </ul>
Ensembles and duet included	<ul style="list-style-type: none"> <li>• Light-hearted duet <i>Pa Pa</i> between Papageno and Papagena</li> </ul>
Chorales and choruses	<ul style="list-style-type: none"> <li>• <i>Isis und Osiris</i> (of a more serious religious/moral nature)</li> </ul>
Elaborate and expressive features in arias: <ul style="list-style-type: none"> <li>• Theatrical and aggressive melodic passages</li> <li>• Lyrical and striking features</li> <li>• Inspired and profound features</li> </ul>	<ul style="list-style-type: none"> <li>• Queen of the Night (Revenge) <i>Der Hölle Rache kocht in meinem Herzen</i> <ul style="list-style-type: none"> <li>○ coloratura soprano</li> <li>○ extreme vocal range</li> </ul> </li> <li>• Tamino (Love) <i>Dies Bildnis ist bezaubernd schön</i> <ul style="list-style-type: none"> <li>○ Slow and expressive music</li> <li>○ Use of appoggiaturas</li> <li>○ Emotive use of music (e.g. upward leaps in melody)</li> </ul> </li> <li>• Sarastro (revered) <i>In diesen heiligen Hallen</i> <ul style="list-style-type: none"> <li>○ Slow and serious song of ideals of Brotherhood</li> </ul> </li> </ul>

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
<b>Characteristics of Singspiel</b>	1 mark for each correct fact	6
<b>Examples: The Magic Flute</b>	1 mark for each correct fact	6
<b>Logical presentation and structure of the essay</b>	<b>Excellent</b> <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks
	<b>Good</b> <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2-2½ marks
	<b>Average</b> <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks
	<b>Below average</b> <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark
	<b>Weak</b> <i>A single paragraph: A poor attempt at an essay.</i>	= ½ mark
	<b>Not acceptable</b> <i>Only facts in bullet form.</i>	= 0 marks
<b>TOTAL</b>		15

[15]

TOTAL SECTION C: 40

**SECTION D: JAZZ****QUESTION 11**

- 11.1
- Modern Jazz (Recent years) – has progressive/contemporary harmonic and traditional rhythmic elements
  - Admired trumpeter and flugelhorn player – focus is on a solo brass sound
  - Influenced by his own cultural environment
    - listening to the radio (Radio Xhosa) and absorbs traditional and new characteristics thus the music becomes eclectic
  - Combines his Xhosa musical heritage with jazz
  - Combines a warm, soulful sound with progressive and contemporary jazz harmonies and styles

Any 3 correct facts = 3 marks
-------------------------------

(3)

- 11.2
- Style influences include:
- American jazz fusion
  - Wes Montgomery's jazz guitar sound
  - Miles Davis' fusion of traditional jazz with rock music/instruments

Any 1 correct answer = 1 mark
-------------------------------

(1)

- 11.3
- Answer:**

Features	Miriam Makeba	Dolly Rathebe	Thandi Klaasen
<b>Voice type</b>	Mezzo-soprano	Alto	Contralto
<b>Sound quality</b>	<ul style="list-style-type: none"> <li>• 'Smokey' tones</li> <li>• Warm and graceful</li> </ul>	<ul style="list-style-type: none"> <li>• Smooth and sultry</li> <li>• Blues voice</li> </ul>	<ul style="list-style-type: none"> <li>• Cabaret style</li> <li>• Velvet-smooth</li> </ul>

$\frac{1}{2}$ mark for voice type $\times 2 = 1$ mark $\frac{1}{2}$ mark for sound quality $\times 2 = 1$ mark
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(2)

- 11.4
- Andile Yenana - Piano
  - Marcus Wyatt - Trumpet
  - Herbie Tsoaeli - Bass
  - Lulu Gontsana - Drums
  - Sydney Mnisi - Tenor Sax

Any 1 correct artist and corresponding instrument = 2 marks
---

(2)

- 11.5
- 11.5.1 FALSE

- 11.5.2 TRUE

Correct answers = 2 marks
---------------------------

(2)  
**[10]**



**QUESTION 12**

- Kwela style
- A popular solo pennywhistle sound (later also used saxophone)
- Developed a street-styled music
- A solo melodic style which is improvised
- Weaved different melody lines together when there were two instruments (penny whistle and saxophone)
- Melody developed through improvisation
- Moderate to upbeat tempo
- Jive/Swing rhythms
- Skiffle-like beat
- Simple chord progressions (I, IV, and V)

*Enige 5 korrekte feite = 5 punte*

**[5]****VRAAG 13**

- Songs
  - Slave folksongs – accounts for the sombre mood in many songs
  - Cape Malay songs – comic elements are derived from these songs
  - Khoi-san songs – descending melodic movement
  - Church songs – solemn, even metre from hymns choruses
- amaXhosa music – vibrant rhythmic characteristics and repetitive phrases
- Mardi Gras (Kaapse Klopse):
  - Street carnival parade music – made while walking/dancing
  - Banjo and guitar – easily accessible, portable, harmonic instruments for accompaniment
  - Ghoema beat – characteristic tango/samba-like metre
- Marching bands and Church bands – the use of brass (saxophone) instruments
- Marabi music – piano and 'swing' influence
- Kwela – improvisatory influence, call and response

*Any 5 correct answers = 5 marks  
(Candidates must mention and explain the influence of at least 5 of the bullets  
– not more than 1 mark per bullet)*

**[5]**

**QUESTION 14****Music characteristics**

- A mixture of hard-driving blues and wild experimentalism
- Unique South African flavour: includes mbaqanga and kwela-style influences
- Regarded as Avant-garde due to atonal sound and complex rhythmic construction
- Experimented with more freedom of expression within the music
- Improvisational music
  - melodic flexibility
  - uses call and response patterns of African music
  - improvisation is the most fundamental characteristic
- Moved away from an organised Big Band sound by abandoning written arrangements and doing group improvisation (on the spot)
- Had a strong influence on the British 'Big Band' scene

**Representative member**

Chris MacGregor or any other significant member

Any 4 correct features	= 4 marks
1 mark for name of representative member	= 1 mark
	= 5 marks

**[5]****QUESTION 15****The Jazz Epistles****Musical background:**

- The Jazz Epistles consisted of Hugh Masekela, Kippie Moeketsi, Abdullah Ibrahim (formerly known as Dollar Brand), Jonas Gwangwa, Johnny Gertze and Makaya Ntshoko
- They all played in the musical *King Kong*
- The band released one album, *Verse 1* before it was disbanded in the 1960s
- The group became famous after performing in the jam sessions in the Odin Theatre in Sophiatown
- They came back together after 59 years for a reunion concert in 2016

Any 2 facts = 2 marks
-----------------------

**Style characteristics**

- Fierce Hard Bop band much like Art Blakey's Jazz Messengers
- Used fast tempos and virtuosic performance techniques
- Use of bold musical themes (*Dollar's Moods*) and broad loping swing (*Blues for Hughie*)
- Individual band members' styles:
  - Kippie Moeketsi, an alto saxophonist with an encyclopaedic grasp of Charlie Parker's work as well as South African folk traditions
  - Abdullah Ibrahim, a scholar of Duke Ellington and Thelonious Monk, first copies pianistic styles then transforms these into his own characteristic style/voice
  - Trombonist Jonas Gwangwa and trumpeter Hugh Masekela had experience in Big Bands and had toured the country playing for the Manhattan Brothers, as a result their playing brings a familiar swing element to the music

- Influences by Manhattan Brothers were imported into their style: gospel, afro jazz, jive, doo-wop, swing, ragtime
- Complex arrangements
- Tight ensemble playing
- Languid slow ballads
- Incorporated some of the African traditional dance music
- In the lyrics of the song *Scullery Department*, Kippie Moekesti acknowledged the oppressive legacy of apartheid
- Music is rooted in the traditional rhythms that mine workers and other migrant labourers had brought from different parts of the country
- They create modern jazz (in the same way that American bebop and hard bop developed) but leaves room for rhythm and melodic material which reflect South Africa's rich cultural mixture.
- They emulated New York-based African-American musicians, such as Thelonious Monk, Dizzy Gillespie, and Charlie Parker
- Ibrahim often regaled fellow musicians with folk songs from Cape Town's coloured minstrel carnival and this influenced their style
- The sound-type heard on the album *Verse 1* is pure bebop (modern jazz)
- Harder-edged, more bop-oriented than the more usual swing-oriented groups popular at the time
- Extensive use of revolutionary harmonic ideas including rapid passing chords, new variants of altered chords, and chord substitutions

Any 8 features = 8 marks
--------------------------

**Representative album/hit:**

- *Verse 1*
- *Scullery Department*
- *Dollar's Moods*
- *Blues for Hughie*
- *Vary-oo-vum*

Any 2 album/hits = 2 marks
----------------------------

OR

**Gideon Nxumalo****Musical background:**

- Jazz pianist and marimba player, acclaimed also as a composer and arranger
- Nxumalo graduated from university with training in classical music
- Played the clarinet, viola, guitar and drums
- Host of a radio programme *This is Bantu Jazz*, for the South African Broadcasting Corporation (SABC).
- Taught piano and music theory at 'Dorkay House' in Johannesburg
- Was a member of the Philip Tabane Quartet
- Produced two jazz records

Any 2 facts = 2 marks
-----------------------

**Style characteristics:**

- Nxumalo's compositions brought together diverse musical styles that included:
  - Big Band
  - Swing
  - Elements of indigenous African song and rhythm
- Repertoire included compositions such as:
  - Works for chamber orchestra
  - String quartet
  - Musicals
  - Jingles
- His compositions are radical in sound design and exploratory in structural conception
- He arranged African songs for the musical *Sponono*
- Gideon Nxumalo with Max Roach composed the score for the film *Dilemma*, which is entirely based on jazz elements
- Uses melancholic mbaqanga chords as in *Jazz Fantasia*
- Some of his music contains cyclic chord progressions
- Bebop influence in *Chopi Chopstix* with:
  - unison melodic statement
  - collective improvisation between the soloist and the rhythm section
  - complex harmonic progression
  - longer melodic phrases using unusual intervals which grow out of extended chords

Any 8 features = 8 marks

**Representative album/hit:**

- *Jazz Fantasia*
- *Gideon Plays*
- *A Jazz Score*
- *Chopi Chopstix*

Any 2 album/hits = 2 marks

**OR****Todd Matshikiza****Musical background:**

- Obtained diplomas in music and teaching and was one of the first black qualified musicians
- Opened the Todd Matshikiza School of Music where he taught piano
- Committee member of the Syndicate of African Artists: the group aimed at promoting music in the townships by getting visiting artists to perform
- He wrote a jazz column covering the township scene for *Drum* magazine
- Matshikiza composed the music and contributed to the lyrics of the musical *King Kong*

Any 2 facts = 2 marks

**Style characteristics:**

- Matshikiza composed songs and choral works
- Some of his music is a combination of classical, jazz and traditional themes as in *Makhaliphile* due to his formal music education
- Sometimes he played jazz gigs in nightclubs which influenced his compositional style to be more improvisatory
- Composed music for the South African jazz-influenced musical *King Kong*, called an 'all-African jazz opera' at the time
  - *King Kong* transformed classical American jazz into township jazz
  - Epitomised the mixture of indigenous African and Western influences present within urban black societies
  - Included the styles of marabi, mbaqanga, kwela, pure jazz and aspects of swing
  - Some of the music contains cyclic chord progressions

Any 8 features = 8 marks
--------------------------

**Representative album/hit:**

- *King Kong*
- *Hamba Kahle*
- *Sad Times, Bad Times*

Any 2 album/hits = 2 marks
----------------------------

OR

**Phillip Tabane****Musical background:**

- Phillip Tabane's mother, a Sangoma, deeply nurtured his musical spirituality
- Strongly influence by the vocal music from his mother, a spiritual healer
- The strong links with the ancestral spirituality gave him strength and inspiration to compose music
- He started singing the chant-like style which he absorbed from his mother's sacred Malombo chants
- Tabane learnt to play the harmonica from the 'Malaeta' groups living in the multicultural township Mamelodi
- Grew up amongst active musicians in his extended family
- Committee member of the Syndicate of African Artists
- Started playing guitar at the age of ten in 1943
- General Duze (his guitar mentor) taught him how to read music
- The Mamelodi Community Centre provided a good platform for cultural interaction
- Won first prize in Castle Lager Jazz Talent Contest in 1963 and 1964
- Tabane was subsequently invited to present workshops at universities abroad between 1971 and 1987

Any 2 facts = 2 marks
-----------------------

**Style characteristics:**

- Phillip Tabane uses most characteristics of traditional malombo
- Strongly influenced by the vocal music from his mother, a spiritual healer
- Traditional drums play an important role
- Drummer usually alternates between drums and the mbira/Sepedi thumb piano 'Dipela'
- Segments of his music are without drums and here he either plays guitar or flute accompanied by the Mbira/Dipela
- Melody consists of an antecedent and consequent structure as it is used in traditional malombo
- Malombo drums are used to create a groove and dance rhythm
- Drums play the role of a sound effect, spontaneously responding to the guitar call
- He creates his own harmony, using repeated motifs, double stops and rumbling sound effects over a constant bass root note
- The praise text he uses, is borrowed from existing poetic texts that Tabane gathered from his own family's ancestral praise texts, and those of other South African cultures
- Creates ambience of a thunderous sound by playing on all positions of the guitar fret board
- Characteristic chant-like, singing style permeates

Any 8 features = 8 marks
--------------------------

**Representative album/hit:**

- *Sangoma*
- *Phamba Madiba*
- *Thabang*

Any 2 album/hits = 2 marks
----------------------------

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
<b>Background</b>	1 mark for each correct fact	2
<b>Style characteristics</b>	1 mark for each correct fact	8
<b>Album/Hit</b>	1 mark for each correct fact	2
<b>Logical presentation and structure of the essay</b>	<b>Excellent</b> An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks
	<b>Good</b> An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2-2½ marks
	<b>Average</b> An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks
	<b>Below average</b> An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark
	<b>Weak</b> A single paragraph: A poor attempt at an essay.	= ½ mark
	<b>Not acceptable</b> Only facts in bullet form.	= 0 marks
<b>TOTAL</b>		15

[15]

TOTAL SECTION D: 40

OR

**SECTION E: IAM****QUESTION 16**

16.1 16.1.1

16.1.3

16.1.4

16.1.7

4 correct answers = 4 marks

(4)

- 16.2
- In the process of playing indigenous music and dancing, children are exposed to different African rhythms
  - As they express their musical feelings through dance, they learn new rhythmic patterns
  - Exposure to cross-rhythms and syncopated rhythms help to develop children's creative skills
  - Music is learnt by rote, so it is memorised and internalised
  - Memory and cognitive skills are improved
  - Through song, their language, grammar and vocabulary are developed
  - Participation in group activities such as clapping, drumming and dancing develops children's interpretative skills
  - The spontaneous use of melodies and rhythms is evidence that the child has learnt and retained music vocabulary
  - Once the children's repertoire of rhythms is acquired, it serves as the basis for improvisation and composition
  - Spontaneity that prevails in improvisation processes builds children's composition and co-operation skills
  - Children are encouraged to participate in performances to develop their self-esteem and individual identity

Any 3 correct facts = 3 marks

(3)

16.3 Paul Simon

1 mark

(1)

16.4 16.4.1 Consertina

1 mark

(1)

16.4.2 Double bass

1 mark

(1)

**[10]**



**QUESTION 17****Maskanda guitar tuning techniques:**

- Various styles of tuning are used.
  - 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 the same as in Isishameni
  - Isigeyane style: Uses isiZulu (standard maskanda tuning)
  - Isimandolini style: Strings are tuned as: EBBC<sup>#</sup>F<sup>#</sup>G<sup>#</sup>

**Maskanda guitar playing techniques:**

- Usually guitars used in maskanda have steel (and not nylon) strings to produce a more percussive sound
- A plectrum (called ikati) is often used
- There are two main techniques: ukuvamba (strumming chords percussively) and ukupika (a finger-picking style from north of South Africa)
- Maskandi play with finger picks, to get a more percussive attack on the strings
- In ukupika, the thumb plays the lower strings (*amadoda*, the Zulu word for 'men')
- The other fingers in the right hand (mainly the index finger) play a melody on the upper strings (*amatombazane*, the Zulu word for 'girls')
- The vocalist usually sings in unison, near unison, or heterophonically, with the melody played on the upper strings

<i>Tuning</i>	<i>= 2 marks</i>
<i>Maskanda guitar technique</i>	<i>= 3 marks</i>
<i>Total</i>	<i>= 5 marks</i>

**[5]****QUESTION 18**

- One of music's roles in rituals is protection e.g.:
  - The magic drum carried by the vaVhenda chiefs whose beat was believed to repel enemies
  - The baTsonga 'flute of heaven' blown by a diviner during thunderstorms to drive away the 'ndlati' bird believed to cause lightning
- Music is used to communicate with ancestors during rituals as in rain rituals such as mokorotlo and moholobelo dance-songs used in the baSotho rain ceremony 'modutsone'
- Music is believed to have healing powers during rituals such as the baPedi spiritual ritual, Malopo
- The rhythms are said to transport one into a metaphysical plane e.g. mancomane drums used during exorcism by the baTsonga diviners
- Through drumming and dancing, an individual can experience altered states of consciousness, where evil spirits can be exorcised and good spirits enter e.g. baSotho Hlophe group therapy



- Certain instruments represent voices of spirits and are thus regarded as sacred e.g. baPedi Moshupiane drum used during female initiation 'byale'
- Music also cements identity during the initiation into a new phase in life as in the amaZulu ingcekeza songs used during a girl's rite of passage (umemulo)
- Music is used to reinforce the role of chiefs and kings, and to create loyalty among subjects e.g. the reed dance of the amaSwati re-affirms the power of the Queen and the reed-pipe dance of the vaVhenda enhances the status of chiefs

Any 5 correct facts and examples	= 5 marks
Minus ½ mark per fact if no example is given	

**[5]****QUESTION 19****Origins**

- Isicathamiya is a type of a cappella choral singing style
- The name originates from the isiZulu verb cathama - to walk lightly on tip toe
- Isicathamiya develops from mbube, an earlier style of isiZulu a cappella singing
- Whereas mbube is sung loudly and powerfully, isicathamiya focuses more on achieving a harmonious blend between the voices
- The element of competition is important as a social element

**Style features**

- A cappella choral singing style
- Four part harmony
- Use of vocal techniques such as ululation and crepitation
- Call and response between the leader and the group – in the doo-wop style
- Lyrics traditionally in isiZulu
- Traditionally all-male choirs
- Combination of church music and minstrelsy

Origins	= 2 marks
Style features	= 3 marks

**[5]**

**QUESTION 20****Development of malombo into a popular music style**

- Phillip Tabane fused the musical traditions of the baPedi and vhaVenda people with jazz
- African drums and hand percussion alternate with unique guitar and flute sounds
- African rhythms played by the malombo drums
- His unique style of guitar playing is a combination of American jazz and traditional folk music
- Call and response techniques are employed both vocally and instrumentally
- The drums often respond to the call melodies and riffs played on the guitar

Any 4 correct facts = 4 marks
-------------------------------

**Vocal technique:**

- Often contrasts deep, sonorous voice with the use of falsetto
- Falsetto singing is used to evoke a melancholic and nostalgic feeling
- Uses vocal liting technique – glides from one note to another like glissando
- Uses phonaesthetics as a unique form of guitar scatting (singing guitar lines)
- Crepitation is a prominent feature
- Evokes malombo spirit by using onomatopoeic sounds to echo guitar sound
- In some songs like *Ngwana o ya lela*, Tabane stops all music and bursts into solo praise rendition

Any 4 correct facts = 4 marks
-------------------------------

**Guitar playing:**

- Creates ambience of a thunderous sound by playing on all positions of the guitar fret board
- He uses his fingers, a plectrum, mallets and slides a flute on the guitar strings to create wailing sounds
- Sometimes uses his feet to play clear melodies on the guitar
- Tabane uses sudden pauses to break the repetitive, cyclical structure of the music
- Several stops in the same song used to mark different sections of the cycles

Any 4 correct facts = 4 marks
-------------------------------

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
<b>Development of malombo</b>	<i>1 mark for each correct fact</i>	4
<b>Vocal technique</b>	<i>1 mark for each correct fact</i>	4
<b>Guitar playing technique</b>	<i>1 mark for each correct fact</i>	4
<b>Logical presentation and structure of the essay</b>	<b>Excellent</b> <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks
	<b>Good</b> <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2-2½ marks
	<b>Average</b> <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks
	<b>Below average</b> <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark
	<b>Weak</b> <i>A single paragraph: A poor attempt at an essay.</i>	= ½ mark
	<b>Not acceptable</b> <i>Only facts in bullet form.</i>	= 0 marks
<b>TOTAL</b>		15

[15]

**TOTAL SECTION E: 40**  
**GRAND TOTAL: 120**