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Basic Education
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SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

MAY/JUNE 2024

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 36 pages.

SECTION A: THEORY OF MUSIC (COMPULSORY)**(90 minutes)****SECTION A must be answered on the QUESTION PAPER.****Answer QUESTION 1****AND QUESTION 2.1 OR 2.2****AND QUESTION 3.1 OR 3.2****AND QUESTION 4.1 OR 4.2.****QUESTION 1****(25 minutes)**

- 1.1 Add the correct time signature change below each asterisk (*).

Answer:**OR**

1 x 2

(2)

- 1.2 Write the enharmonic equivalent of the given key signature below.

Answer:1 mark
No ½ marks

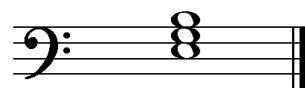
(1)

- 1.3 Write the augmented triad that appears diatonically in the harmonic minor with the given key signature. Write the triad in first inversion.

Answer:1 mark
No ½ marks
Any note value is acceptable

(1)

- 1.4 Write the minor triad found in a G major pentatonic scale.

Answer:1 mark
No ½ marks
Any note value is acceptable

(1)

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



1.5.1 Write the inversion of the interval at (M) without key signature.

Answer:

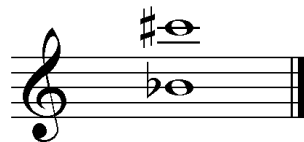


1 mark
No ½ marks
Any note value is acceptable

(1)

1.5.2 Change the interval at (N) to a compound augmented 2nd.

Answer:



1 mark
No ½ marks
Any note value is acceptable

(1)

1.5.3 Name the rhythmic device used in bars 1 and 2.

Answer: Syncopation

1 mark

(1)

1.5.4 Name the articulation sign used on the last note.

Answer: Tenuto

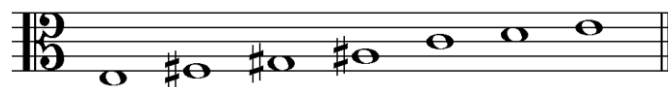
1 mark

(1)

1.6 Write the following scales according to the given instructions:

1.6.1 An ascending whole-tone scale starting on the given note.

Answer:



OR



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

(2)

- 1.6.2 A descending Aeolian mode starting on F.

Answer:



*Minus ½ mark per error up to a maximum of 2 marks
(Candidates do not have to indicate semitones)*

(2)

- 1.6.3 An ascending harmonic minor scale in which the given tritone (augmented 4th) occurs.

Answer:



*Minus ½ mark per error up to a maximum of 2 marks
(Candidates do not have to indicate semitones)*

(2)

[15]

QUESTION 2**(25 minutes)****Answer 2.1 OR 2.2.**

- 2.1 Complete the opening below in sol-fa notation OR in staff notation to form a twelve-bar melody in ternary form for voice. Add dynamic indications at appropriate places. Do NOT add lyrics. Only use ONE notation system.

Concept answer:

A Doh is G

d ., m: r . s, f: m . s | l :

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

B

5

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

A'

9

d ., m: r . s, f: m . s | l :

Perfect cadence in G
Volmaakte kadens in G


The melody will be marked according to the criteria below.

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

[15]**OR**

- 2.2 Write an original twelve-bar melody in ternary form for any single-line melodic instrument or voice of your choice. Name the instrument or voice type and supply a suitable tempo indication. Add performance indications in appropriate places.

Use the following to construct a coherent melody:

- Treble OR bass clef
- G major key signature
- Staff notation OR sol-fa notation (Do NOT add lyrics)
- Rhythmic motif: 

Concept answer:

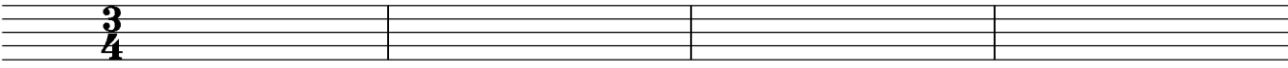
Instrument/Voice:

- Treble clef: Soprano/Alto/Tenor/Saxophone/Clarinet/Flute/Trumpet/Violin, etc.
- Bass clef: Baritone/Bass/Cello/Bassoon/Trombone/Euphonium, etc.

Tempo: Moderato/Allegretto, etc.

A _____

Doh is G

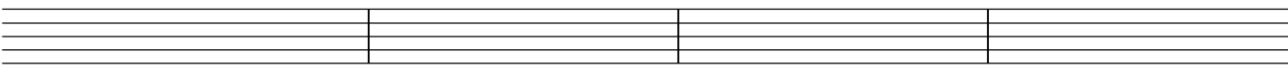


Solfa: _____

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

B _____

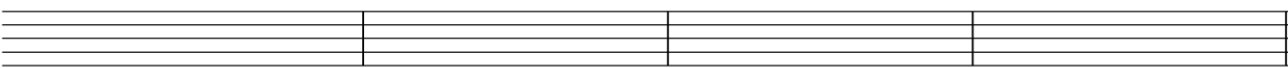
5



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

A' _____

9



Perfect cadence in G
Volmaakte kadens in G

The melody will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
Form and cadential points	<i>1 mark per phrase x 3</i>	3
Notation Sol-fa notation: rhythm and pitch indications Staff notation: beats per bar, note stems, grouping, spacing and accidentals	<i>Minus ½ mark per error up to 2 marks</i>	2
Quality - Suitability of range - Performance indications, use of given rhythmic motif and musicality	9–10	Excellent <i>Coherent and musical; phrases imaginatively define the form; original opening motif innovatively continued; successful use of key; melodic shape masterfully handled; creative approach to choice of pitches and given rhythmic motif</i>
	7–8	Good <i>Correct and musical; phrases clearly indicate the form; original opening motif sensibly continued; stable key; melodic shape satisfying; choice of pitches and given rhythmic motif used accurately</i>
	4–6	Average <i>Musically not convincing; not all phrases clear; original opening motif not well utilised; key unstable; melodic shape is suspect; choice of pitches and given rhythmic motif used unimaginatively</i>
	0–3	Not acceptable <i>No musical sense; no sense of phrasing; no original opening motif; no sense of key; no melodic shape; pitches and rhythms random with no use of given rhythmic motif</i>
TOTAL	<i>Markers may use ½ marks</i>	15

[15]

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

3.1 Study the extract below and answer the questions.

Answer:

The musical score extract shows a piano accompaniment in 3/4 time, key of B-flat major. The chords are labeled as follows:

- (a) IV_4^6 / IV^c
- (b) I^6 / I^b
- (c) iii
- (d) ii
- (e) vi
- (f) V^7
- (g) vii^6 / vii^b
- (iv) V / I (Z)

3.1.1 Figure the chords at (a) to (g) on the score using Roman numerals, e.g. vii^6/vii^b .**Answer:** See score

1 mark per chord

= 7 marks

Minus $\frac{1}{2}$ mark if inversion or 7th is missing or incorrect

(7)

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

Answer:

Perfect cadence

V - I

<i>Cadence</i>	<i>= 1 mark</i>
<i>Chords</i>	<i>= 2 marks</i>

(3)

3.1.3 Comment on the use of key(s) in bars 9 to 12.

Answer:

- The key modulates from A^b major (tonic) to E^b major (dominant)
- The continuous use of D natural implies the leading note of E^b major
- Use of the secondary dominant of the dominant (B^b) in the new key (E^b major) in bar 10

<i>Any ONE</i>

(1)

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

Answer:

(i) Passing note

(ii) Suspension

<i>1 x 2</i>

(2)

3.1.5 Write the following non-harmonic notes at (iii) and (iv) on the score.
Use a quaver note value for your answer.

Answer: See score

(iii) Upper auxiliary

(iv) Anticipation

<i>1 x 2</i>

(2)

[15]

OR

3.2 Study the extract below and answer the questions.

Answer:

The musical score extract is for a piano piece in D major. It consists of three systems of music. The first system (measures 1-4) includes chords (a) D/A, (i) D major, (b) Bm7, and (ii) D major. The second system (measures 5-8) includes chords (c) Gmaj7, (d) D/F#, (e) E7, and (iii) D major. The third system (measures 9-10) includes chords (f) G7/B, (iv) D major, (g) F#o7, (m) Eb, and (n) Bb. A bracket labeled (Z) spans measures 9 and 10.

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

Answer: See score

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

(7)

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

Answer:

Plagal cadence

E^b – B^b

Cadence = 1 mark

Chords = 2 marks

(3)

- 3.2.3 Comment on the E^b note in bar 8.

Answer:

- It is the lowered 7th of chord F
- It indicates a modulation by forming a dominant 7th chord in B^b major

Any ONE

(1)

- 3.2.4 Name the type of non-harmonic notes at (i) and (ii).

Answer:

(i) (Lower) Auxiliary

(ii) Anticipation

1 x 2

(2)

- 3.2.5 Write the following non-harmonic notes at (iii) and (iv) on the score. Use a quaver note value for your answer.

Answer:

(iii) Suspension

(iv) Passing note

1 x 2

(2)

[15]

QUESTION 4**(30 minutes)****Answer QUESTION 4.1 OR QUESTION 4.2.**

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Include the following in your harmonisation:

- Cadential second inversion ($\frac{6}{4}$) progression (2)
- Dominant seventh chord (1)
- Harmonic realisation of the given figuring (1)

Concept answer:

1

Bb: I ii⁶ V I⁶ IV I I₄⁶ V

5

I⁶ iii IV I⁶ I₄⁶ V IV₄⁶ I

The harmonisation will be marked according to the criteria below.

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

[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 eight-bar piece below by adding suitable harmonic material in minims. Continue in the style suggested by the opening chord in bar 1 and give attention to voice leading. Include the following:

- Harmonic realisation of the given chord symbols (2)
- ii – V – I progression (3)
- At least ONE 'sus chord' (chord with a suspension) (1)
- An 11th chord at the asterisk (*) (1)

Concept answer:

Chord symbols for the first system: D⁶, Bm⁷, Em⁷, A¹¹ (*), Dmaj⁷, Gmaj⁷, E⁷/G[#], Asus.

Chord symbols for the second system: D⁷/F[#], Gmaj⁷, C[#]m⁷(b5), F[#]7, Bm⁷, Em⁷, A⁹, Dmaj⁷.

Roman numerals: ii, V, I.

The answer will be marked according to the criteria below.

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

[15]

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

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE**(90 minutes)****Answer SECTIONS B, C, D and E in the ANSWER BOOK.****SECTION B: MUSIC INDUSTRY (COMPULSORY)**

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

QUESTION 5

- 5.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (5.1.1 to 5.1.4), e.g. 5.1.5 E.

5.1.1 SAMRO collects performance royalties when a musical work is ...

Answer: D All the above-mentioned

1 mark

5.1.2 Copyright is violated when ...

Answer: A someone copies an album purchased by a friend.

1 mark

5.1.3 Which ONE of the following makes a musical work eligible for copyright in South Africa?

Answer: D All the above-mentioned

1 mark

5.1.4 Which ONE of the following is NOT a function of the record label?

Answer: C Partners, composers and lyricists to create a commercial product.

1 mark

1 x 4

(4)

- 5.2 Give ONE word or term for each description below, e.g. 5.2.4 Music industry..

Answer:

5.2.1 Value/Supply chain

5.2.2 Streaming

5.2.3 Infringement/Piracy

1 x 3

(3)

5.3 Who benefits from needletime rights and when is it put into effect?

Answer:

Who

- All the role players (performers and recording company) involved in a sound recording

When

- When the sound recording is streamed/aired/broadcast

1 x 2

(2)

5.4 Which right will enable an owner of a musical work to receive royalties when someone else is sampling a segment from it?

Answer: Adaptation/Reproduction rights

1 mark

(1)

TOTAL SECTION B: 10

**Answer SECTION C (IAM)
OR SECTION D (JAZZ)
OR SECTION E (WAM) in the ANSWER BOOK.**

SECTION C: INDIGENOUS AFRICAN MUSIC (IAM)

Note to marker: Although the marking guideline is in bullet form the candidates may answer in full sentences.

QUESTION 6

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

6.1.1 Ukucothoza is a...

Answer: B soft cat-like dance.

1 mark

6.1.2 Which fact is TRUE about the song *Melodi Yalla Pitseng*?

Answer: B It starts with voices only

1 mark

6.1.3 Which of the following would you expect in an African music performance?

Answer: D All above-mentioned

1 mark

6.1.4 Which ONE of the following instruments is a chordophone?

Answer: D Umakhweyana

1 mark

6.1.5 G aeolian mode is also known as ...

Answer: C G natural minor scale

1 mark

1 x 5

(5)

6.2 Choose FOUR items in COLUMN A and match EACH with a statement in COLUMN B. Write only the letter (A–G) next to the question numbers (6.2.1 to 6.2.5), e.g. 6.2.6 H.

Answer:

	COLUMN A		COLUMN B
6.2.1	<i>Melodi Yalla Pitseng</i>	G	Simon 'Mahlathini' and the Mahotella Queens
6.2.2	Call and response	C	form in isicathamiya
6.2.3	Guitar	E	lead instrument in maskandi
6.2.4	Crepitation	F	vocal effects used to create excitement or show approval in a performance
6.2.5	Isishameni	A	a dance and guitar tuning style

1 x 4

(4)

6.3 Describe the song *Wamuhle*.

Answer:

Meaning of the song

- A love song about a beautiful woman with beautiful features and a face full of love
- The song is also humorous where it describes the woman's back as that of an elephant

Music characteristics

- The song is in mbaqanga style
- It is repetitive with a cyclic chord progression
- An organ sound is extensively used
- The strong driving bass drum beat is typical of mbaqanga
- The song has influences of American soul music

Any **THREE**

(3)

6.4 Explain how the following terms are used in isicathamiya:

Answer:

6.4.1 **Ukwakha**

The composing of songs is done together by a group as is done when building a hut

6.4.2 **Ivulindlela**

The leader teaches the melody of a new composition to the group

6.4.3 **Izigqi**

The parts that are composed by the group after the leader has laid out the melody

6.4.4 **Ukubasa**

Creating rhythm for a new song

1 x 4

(4)

6.5 Which group of instruments would you typically expect to find in the following styles? Write the group number next to the question numbers (6.5.1 and 6.5.2), e.g. 6.5.3 Group 4.

Answer:

6.5.1 **Mbaqanga**

Group 1

1 mark

6.5.2 **Kwela**

Group 2

1 mark

1 x 2

(2)

6.6 Identify the artist/band of the extract below.

Doh is C

Answer: Mfaz' Omnyama

1 mark (1)

6.7 Identify the song from which the following extract is taken.

Doh is G

Answer: Wena Wedwa

1 mark (1)
[20]

QUESTION 7

7.1 Describe the kwela music style.

Answer:

- It is a marabi-based penny whistle music style that developed between 1954 and 1964
- The saxophone eventually substitutes the penny whistle as lead instrument
- It is usually played at a moderate to upbeat tempo
- It has a swung beat, created first by musicians/children in a creative imitation of their favourite jazz icons
- The guitar/banjo plays a skiffle-like beat
- A short harmonic cycle is used, over which a series of melodies, usually the length of the cycle, are repeated and varied
- The harmonic cycle makes use of the following chord progressions:
I–IV–I⁶₄–V or I–IV–V–I
- The music is characterised by simple and catchy tunes

Any **FOUR****(4)**

7.2 Explain ONE way in which the word 'kwela' may have been used in the past.

Answer:

- The word was often shouted during a performance to motivate people to get up and dance
- The instruction 'kwela!' was used between musicians to encourage someone to take a solo
- It was also used by police to instruct a person to climb into a police van
- The word 'Kwela-Kwela' was used to refer to the infamous police vans during the apartheid years

Any **ONE****(1)****[5]****QUESTION 8**Motivate why the song *Umama* is a typical example of maskanda.**Answer:**

- The guitar is the lead instrument
- Uses an acoustic guitar playing ukupika (picking style)
- Inkunz' Emdaka uses a guitar with steel strings to produce a percussive sound
 - He also uses the standard isiZulu maskanda tuning where the strings are tuned to EADGBD
- The introduction is played on the guitar (isihlabo)
- The bass drum serves as the source of the groove of the song
- The backing vocalists (abavumayo) sing the response to the leader's call
- The singers use vocal glissandi or pitch bending
- The lead singer goes into fast paced izibongo/ukubonga (praise poetry) in the middle of the song

Any **FIVE****[5]**

QUESTION 9

Discuss the role of the master drummer during a drumming performance.

Answer:

- The master drummer stands in the centre of the ensemble and is responsible for directing the whole performance
- His role is to indicate various occurrences during the performance:
 - He signals to other players when he is ready to start, e.g. a vocal cry followed by a short rhythmic solo to set the mood and tempo of the music
 - He signals to individual players to perform a solo, which will be a variation or variations of the original rhythmic pattern
 - He signals the start of a contrasting section throughout the performance
 - He signals to dancers and the drum ensemble any changes to the structure that might occur during the performance
- There is usually call and response between the master drummer and the group
- The master drummer often plays a steady continuous beat (the time-line) where bells (cowbell or agogo bells) may be included to reinforce the beat
- Music will increase in tension as it progresses and it is the responsibility of the master drummer to control the changes and to make sure that the music stays interesting

Any FIVE

[5]**QUESTION 10**

Philip Tabane adapted the indigenous ritual malombo into a popular musical domain.

Expand on this statement by discussing Philip Tabane's contemporary malombo style. Refer to context, instrumentation, vocal style, techniques and praise poetry.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Context	2
Instrumentation	6
Vocal style, techniques and praise poetry	4
Logical presentation and structure of the essay	3
TOTAL	15

Answer:**Example of an introduction**

Philip Tabane's music originated in the indigenous malombo of South Africa and developed along his personal spiritual journey into a unique new malombo sound.

Context

- Malombo is a vhaVenda word that means spiritual healing; a phenomenon common to African healing practice
- Tabane's music could be viewed as a re-interpretation of the elements of an indigenous art form using additional Western instruments over and above African drums and voice
- Although his music stems from the indigenous malombo healing force, he uses electric guitar, African drums and a flute
- Elements of original malombo/malopo are incorporated in his music, e.g. authentic drums and repetitive material enhancing the spiritual aspect

Any TWO

Instrumentation

- Tabane's experimented on the Epiphone guitar and used it in his own recording of the celebrated *Malombo* album, *Pepelepe*
- He learnt to play harmonica from the 'Malaeta' groups of the multicultural Mamelodi
- His later international recordings blended the guitar, harmonica, drums and voice
- He experimented with the drum language of the sangoma drumming repertoire
 - The track *Sangoma* from the album *Malombo* (1976), pays homage to that typical sangoma drumming style
- The sections without drums are when Tabane plays guitar, while the mbira and percussion create a supporting textural blend to the melody
- He uses drums to explore melo-rhythmic timbre that creates a textural blend with the overall harmony of the voice and guitar
- The malombo drums create a groove and danceable rhythm
- Percussion is used in malombo music to heighten the mood of the song carried by Tabane's guitar and the drummer's melo-rhythm
- Tabane utilizes a large range of percussive sounds:
 - He often includes a third member of the band to create percussive sounds and to recreate sounds of birds, squirrels and other natural sounds
 - The percussion creates accented, smooth, and coarse sound textures to create different soundscapes and moods in different songs, ranging from rain sounds using the rain stick to the sound of a school bell
 - Sounds are created through the use of simple hand and feet rattles, cabasa, bird whistles, kudu horn, chimes, maracas
 - These percussion instruments are also used to create man-made sounds like the sound of a motor car passing by, a hooting train, or a galloping horse as used in *Pepelepe* and *Mirengo*

Any SIX

Vocal style, technique and praise poetry

- Tabane's falsetto singing evokes a melancholic and nostalgic feeling
- He uses a lilting manner in his singing of malombo tunes
 - Phonaesthetics like 'ilili lalala, ila holalal, hila lalalala, hi hao lalalalala, lile lelalala, welele le walala' used with natural spontaneity, as part of the flow of the integral parts of one melody as in *Ngwana O Ya Lela*
- He employs crepitation, a type of scatting and onomatopoeia in his singing to echo the sound of his guitar
- He sings the same melody that he plays on the guitar using phonaesthetics, sometimes creating harmony and then also singing in unison with the guitar
- He imitates the bass sound of his guitar as well as interesting parts of the melody by singing some exclamatory words, e.g. 'Dzzz! Mm! Tl! Tla tl

- He uses a natural voice-sound that resembles the traditional malombo timbre
- In some songs, like *Ngwana O Ya Lela*, Tabane stops the music and bursts into solo praise poetry, which he borrows from existing texts gathered from his family's ancestral praise texts and other South African cultures
- Tabane creates a nostalgic timbre and feel with his voice and chanting to paint a picture and to create a solemn mood like in *Ngwana Wa Kgaetsedi*
- Repetition of phrases and individual words used in regular Sepedi speech feature in his lyrics

Any *FOUR***Example of a conclusion**

For Philip Tabane, the performance stage is a sacred space of engagement with music for the modern listener while retaining the traditional malombo spirit.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION	
Context		2
Instrumentation		6
Vocal style, techniques and praise poetry		4
Logical presentation and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks
	Good <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2-2½ marks
	Average <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks
	Below average <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark
	Weak <i>A single paragraph: A poor attempt at an essay.</i>	= ½ mark
	Not acceptable <i>Only facts in bullet form.</i>	= 0 marks
TOTAL		15

[15]

TOTAL SECTION C: 50
GRAND TOTAL: 120

OR

SECTION D: JAZZ

Note to marker: although the marking guideline is in bullet form the candidates may answer in full sentences.

QUESTION 11

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

11.1.1 Which instrument does NOT belong to the rhythm section of a typical big band?

Answer: B Baritone saxophone

1 mark

11.1.2 A scale without any semitones is a ...

Answer: B pentatonic scale.

1 mark

11.1.3 Which of the following styles is/are associated with African jazz?

Answer: D All the above-mentioned

1 mark

11.1.4 Zim Ngqawana's music ...

Answer: D All the above-mentioned

1 mark

11.1.5 A South African jazz style that originated from ragtime is ...

Answer: C marabi.

1 mark

1 x 5

(5)

11.2 Choose FIVE items in COLUMN A and match EACH with the correct item in COLUMN B. Write only the letter (A–G) next to the question numbers (11.2.1 to 11.2.5), e.g. 11.2.6 H.

Answer:

	COLUMN A		COLUMN B
11.2.1	Repeated motif	B	riff
11.2.2	New material over a set progression	D	improvisation
11.2.3	Repetitive progression	A	I–IV–I ⁶ ₄ –V
11.2.4	Song form	C	AABA
11.2.5	Cadential progression	E	ii–V–I

(1 x 5)

(5)

11.3 Motivate why Chris McGregor's music can be viewed as progressive jazz.

Answer

- Avant garde arrangements within the big band style (Brotherhood of Breath) moving away from the organised aspect of a traditional big band
- A mix of hard-driving blues and wild experimentalism
- Experimental sound bordering on atonality
- Not intended for dance
- Incorporated available players in a dynamic big band ensemble
- Free improvised character in contrast to traditional big band/Freedom and flexibility in melodic playing

Any TWO

(2)

11.4 Describe the music style of The Flying Jazz Queens.

Answer:

- Noted for their distinct vocal sound in close harmonies
- Songs were up-tempo songs/jive music
- A repetitive single-themed music
- Incorporated a marabi style into a developing early mbaqanga sound
- A fusion of amaZulu traditional music with township music
- Lyrics were often improvised/made up on the spot

Any TWO

(2)

11.5 Name ONE artist who developed a typical Cape jazz sound by imitating the Kaapse Klopse saxophone sound.

Answer:

Robbie Jansen/McCoy Mrubata/Basil 'Manenberg' Coetzee

1 mark

(1)

11.6 Identify TWO features of melody in typical Cape jazz music.

Answer:

- Hymn-like melodies based on folksongs and blues
- Influenced by Cape Malay and Khoi and San vocal traditions with a melismatic melodic style
- Saxophone-led melodic line with an improvisatory character

Any TWO

(2)

11.7 Which group of instruments would you expect to find in Cape jazz? Write the group number next to the question number, e.g. 11.7 Group 4.

Answer:

Cape jazz

Group 1

1 mark

(1)

11.8 Identify the song from which the following extract is taken.

Answer: *Lakutshon'ilanga*

1 mark

(1)

11.9 Identify the band that you associate with the extract below.

Answer: Brotherhood of Breath

1 mark

(1)

[20]

QUESTION 12

The Jazz Epistles made an important contribution to the South African jazz scene in the 1950s. Describe the characteristics of their style. Name ONE album/song and ONE member of the group.

Answer:

Style characteristics

- Played a hard-edged bop instead of the usual popular swing
- Fast tempos and virtuosic performances as well as languid slow ballads
- Complex arrangements
- Bold musical themes and broad swing-feel
- Extensive use of revolutionary harmonic ideas
- Developed a modern avant garde South African jazz sound
- Tight ensemble playing in spite of individual members playing with distinct styles
- Fused their African roots (traditional dance music) with an European/American style
- Influenced by African-American bebop artists, e.g. Thelonious Monk, Dizzy Gillespie and Charlie Parker
- Influences of Manhattan Brothers were incorporated into their style: including gospel, afro jazz, jive, doo-wop, swing, ragtime

Album/Song

- *Jazz Epistle, Verse 1*
- *Scullery Department*
- *Dollar Moods*
- *Blues for Hughie*
- *Vary-oo-vum*

Member

- Dollar Brand (Abdullah Ibrahim)
- Kippie Moeketsi
- Jonas Gwangwa
- Hugh Masekela
- Johnny Gertze
- Early Mabuza
- Makaya Ntshoko

Any *THREE* style characteristics
Any *ONE* album/song
Any *ONE* member

[5]

QUESTION 13

Discuss Feya Faku's background and the characteristics of his music. Include the title of ONE album/song.

Answer:**Background**

- Studied under Darius Brubeck
- Performed locally and internationally with e.g. Thandi Klaasen, Basil Coetzee and Abdullah Ibrahim, Paul Hanmer, Dave Young and Larry Ridley

Characteristics

- High level of technical facility and improvisational ability on trumpet and flugelhorn
- Warm and soulful sound
- Modern jazz with an eclectic style
- Progressive harmony with traditional rhythmic elements
- Combines Xhosa musical roots with modern jazz

Album/Song

- *Homage*
- *Tacit*
- *The Colours They Bring*
- *Hope and Honour*

<i>Any ONE background fact</i> <i>Any THREE characteristics</i> <i>Any ONE album/song</i>

[5]

QUESTION 14

Discuss the origin and the instrumentation of mbaqanga. Refer to *Umjomela* by Makgonatsohle Band in your answer.

Answer:**Origin**

- A blending of cultures (when rural people migrated to cities)
 - A dance music combining traditional and Western music
 - A fusion of American jazz, mbube, kwela and marabi
 - amaZulu traditional music combined with township music
- Made use of the instruments that were available in the popular music of the day
- Started as an instrumental genre (as in *Umjomela*) but later gained more popularity with added vocals
- The guitar introduction that typifies this style, was influenced by the African gourd bow
- Saxophone was the lead melodic instrument (replacing the penny whistle used in kwela music)

Instrumentation

- *Umjomela* uses bass guitar, electric guitar and saxophone

Any FIVE
At least ONE fact per item
All instruments must be mentioned for ONE mark

[5]**QUESTION 15**

Kwela is a music style that developed in the 1950s with its roots in various styles. Expand on this statement by discussing the typical characteristics of kwela. Refer to *Banana ba Rustenburg* by Spokes Mashiyane in your discussion.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Characteristics of kwela	6
Reference to <i>Banana ba Rustenburg</i>	6
Logical presentation and structure of the essay	3
TOTAL	15

Example of an introduction

Kwela developed in Sophiatown in the 1950s from the then dominant music style, marabi. Both of these styles share similar features and have their origins in dance music.

Kwela characteristics**Instrumentation**

- Traditional indigenous flute-like music, e.g. the use of the penny whistle
 - An affordable and easily accessible instrument on the streets
- Typical instrumentation includes the penny whistle, guitar, bass guitar and drum kit, *Banana ba Rustenburg* replaces the penny whistle with a saxophone and adds a banjo


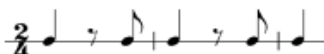
Chord structure

- A typical marabi-like chord progression, e.g. I–IV–I⁶₄–V or I–IV–V–I is used whereas *Banana ba Rustenburg* uses IV–I⁶₄–V–I
- Repeated short harmonic cycle found in marabi and various other South African traditional music

Tempo

- Moderate to upbeat tempo

Rhythm

- Skiffle-like beat played predominantly on the guitar/banjo
- American jive/swing rhythms
 - Shuffle rhythm: 
- Zulu dance rhythm
 - Indlamu dance stomp rhythms 

Melody

- Most kwela compositions consist of either motifs alternating with solo sections, or an ostinato backing figure over which a soloist improvises, *Banana ba Rustenburg* makes use of short repeated motifs in a cyclic structure, e.g. opening section
 - First motif repeats four times
 - Second motif repeats three times
 - First motif returns three times
 - Second motif repeats twice, etc.
- *Banana ba Rustenburg* makes use of syncopated rhythms in a spiky, motivic melody
- Kwela music usually develops melodic material through improvisation whereas *Banana ba Rustenburg* rather embellishes the melodic motifs
- Driving rhythm provided by guitar/banjo supported by the drum kit

Any SIX characteristics

Any SIX references to the piece

Example of a conclusion

The early sounds and rhythms of marabi style are quite distinctive and the kwela style developed from this into another unique and recognisable music style with a representative South African music character.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION	
Kwela characteristics		6
<i>Banana ba Rustenburg</i>		6
Logical presentation and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks
	Good <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2-2½ marks
	Average <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks
	Below average <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark
	Weak <i>A single paragraph: A poor attempt at an essay.</i>	= ½ mark
	Not acceptable <i>Only facts in bullet form.</i>	= 0 marks
TOTAL		15

[15]

TOTAL SECTION D:
GRAND TOTAL:

50
120

OR

SECTION E: WESTERN ART MUSIC (WAM)

Note to marker: Although the marking guideline is in bullet form the candidates may answer in full sentences.

QUESTION 16

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

16.1.1 Rondo is a piece ...

Answer: B with a refrain that returns after each contrasting section.

1 mark

16.1.2 Which information is NOT true about Beethoven's *Pastoral Symphony*?

Answer: B *Symphony No. 6 in F major Op. 86*

1 mark

16.1.3 *Fermata* is a music term used for ...

Answer: D None of the above-mentioned

1 mark

16.1.4 Woodwinds are instruments that produce sound by means of ...

Answer: D a vibrating column of air.

1 mark

16.1.5 Minuet and trio is often found in the ... movement of a Classical symphony.

Answer: C third

1 mark

1 x 5

(5)

- 16.2 Choose FIVE items regarding form in COLUMN A and match EACH with the correct term in COLUMN B. Write only the letter (A–G) next to the question numbers (16.2.1 to 16.2.5), e.g. 16.2.6 H.

Answer:

	COLUMN A		COLUMN B
16.2.1	A rounding-off section in sonata form	B	coda
16.2.2	The end of a phrase	D	cadence
16.2.3	The smallest compositional unit	A	motif
16.2.4	Opening section before the main melody is stated	C	introduction
16.2.5	A passage that links one theme to another	E	bridge

1 x 5

(5)

16.3 Answer the following questions about *The Magic Flute*.

16.3.1 What is the function of a chorus section in an opera?

Answer:

- A chorus may serve as the finale of an act
- Enhances the emotional depth of an aria
- Rounds off a scene, employing all the extra characters
- Unites the characters in a storyline

Any ONE

(1)

16.3.2 Name the title of the aria that contains a chorus section and the character who sings this aria.

Answer:

Aria: *O Isis und Osiris*

Character: Sarastro

<i>O Isis und Osiris</i>	= 1 mark
Sarastro	= 1 mark

(2)

16.4 Define the term *programme music*.

Answer:

- Instrumental music that conveys a non-musical idea or portrays a story through musical elements
- It involves the use of descriptive titles/explanatory texts/programme notes by the composer to communicate the intended programme

TWO marks

(2)

16.5 Explain TWO ways in which Beethoven used programmatic elements in his *Pastoral Symphony*.

Answer:

- All five movements have titles, which prepare the listener for the sounds and emotions experienced in a rural landscape
- The fourth movement (*Storm*) simulates thunder and rain using instruments in the standard Classical orchestra in new ways, as well as adding new instruments
 - Tremolo in lower strings suggests the rumble of thunder
 - Instruments (piccolo and trombones) are added in the fourth movement (*Storm*) to intensify the experience of a storm
- The scherzo and trio is a portrait of a simple peasant gathering, with a humorous depiction of the local orchestra

Any TWO

(2)

- 16.6 Name ONE woodwind instrument that is found in a Classical orchestra but NOT in a Baroque orchestra.

Answer: Clarinet

1 mark

(1)

- 16.7 Give the form type and key of *The Hebrides* by Mendelssohn.

Answer:

Form: Sonata form

Key: B minor

1 x 2

(2)

[20]

QUESTION 17

Describe the exposition as used in sonata form.

Answer:

- It is the first section in sonata form
- It may contain a slow introduction (in the tonic or dominant key)
- The first theme is in the tonic and has an energetic character
- A modulating bridge appears after the first theme
- The second theme is in a related key (dominant or relative major) and is usually more lyrical in character
- The exposition ends with a short codetta in the key of the second theme
- The exposition is always repeated

Any FIVE

[5]

QUESTION 18

- 18.1 Describe the structure of Beethoven's *Pastoral Symphony*.

Answer:

- The *Pastoral Symphony* is a five-movement work rather than the standard four-movement model
- The extra movement is placed between the traditional third and fourth movements
- The last three movements are connected and played without interruption, sounding as if it were one single movement, giving the impression of a three-movement symphony
- Each movement has a descriptive title

Any FOUR

(4)

- 18.2 What is the tempo indication of the last movement of Beethoven's *Symphony No. 6 in F major*?

Answer: Allegretto

1 mark

(1)

[5]

QUESTION 19

Mendelssohn is viewed as a Classical-Romantic composer whose style incorporates elements of formal balance and imagery.

Discuss how these elements are illustrated in *The Hebrides* by referring to the instrumentation and how the atmosphere is conveyed.

Answer:

Instrumentation

- Standard Classical orchestra
- No instruments are added

Orchestration and atmosphere

- Innovative orchestration depicts a seascape, with varying atmosphere changes
- Unusual combination of instruments and creative timbre convey changing atmospheres:
 - Both themes are played by lower register instruments to create a dark atmosphere
 - High string tremolos represent a brighter atmosphere
 - The full orchestra sforzando chords express a forceful atmosphere
 - Crescendos and decrescendos heard in the two main themes by the full orchestra help to create a sense of longing and nostalgia
 - An energetic atmosphere is created with the trumpet fanfare
 - The final few bars with clarinet and flute solos create an atmosphere of serene calmness

Any FIVE

At least ONE fact about instrumentation

[5]

QUESTION 20

The Magic Flute by Mozart is an opera in typical Classical style.

Expand on this statement by discussing the opera type as well as the Classical characteristics of this opera as found in the aria *Der Vogelfänger bin ich ja*.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Opera type	5
Classical features in <i>Der Vogelfänger bin ich ja</i>	7
Logical presentation and structure of the essay	3
TOTAL	15

Answer:

Example of an introduction

Mozart is regarded by many as the definitive Classical composer. In his last opera, *The Magic Flute*, we see the emergence of a new opera type and the culmination of the use of Classical features.

Opera type

- A new subgenre of opera, the Singspiel, emerged with elements of music and elements of drama (theatre)
- In the vernacular (German)
- The libretto contains spoken dialogue as well as recitative to carry the narrative
- Plots are comical or romantic in nature and include:
 - magic (magic flute and bells)
 - fantastical creatures
 - comically exaggerated characterisations of good and evil
- Different styles of opera are integrated, e.g. opera seria, bel canto and opera buffa
 - serious and dramatic themes versus light and comical themes
- Includes a variety of types of music
 - simple, folk-like, strophic songs
 - extravagant, dramatic, theatrical arias
 - duets, ensembles and chorus sections

Any FIVE

Classical characteristics in *Der Vogelfänger bin ich ja*

- Uses clear syllabic words twice as much as the melismas that occur in this aria
- Simple strophic form (three verses)
- Homophonic texture; clear vocal melody with orchestral accompaniment
- Simple accompaniment by small orchestral ensemble supports the melody
- Folk-like diatonic melody within a vocal range of a 9th
- Clear, balanced phrases ending in perfect cadences
- Simple harmonic structure with mainly tonic and dominant chords/harmonies/functions
- Functional harmony with closely-related modulation to the dominant (D major)
- Limited/Narrow range of dynamics (*p*, *cresc.*, *f*)

Any SEVEN

Example of a conclusion

Mozart solidified the typical Classical features in novel ways and this is clear when listening to this memorable opera *The Magic Flute*.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Opera type		5
Classical features in <i>Der Vogelfänger bin ich ja</i>		7
Logical presentation and structure of the essay	Excellent An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks
	Good An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2-2½ marks
	Average An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks
	Below average An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark
	Weak A single paragraph: A poor attempt at an essay.	= ½ mark
	Not acceptable Only facts in bullet form.	= 0 marks
TOTAL		15

[15]

TOTAL SECTION E: 50
GRAND TOTAL: 120