



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

**MUSIC P1
NOVEMBER 2019
MARKING GUIDELINES**

MARKS: 120

These marking guidelines consist of 32 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. SECTIONS A and B are COMPULSORY.
3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTION C or D or E).
4. Write all music notation in SECTION A in pencil and all written text in blue or black ink on this question paper.
5. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.
6. Number the answers correctly according to the numbering system used in this question paper.
7. The last page of this question paper is manuscript paper intended for rough work. Candidates may remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Candidates must take note of the mark allocation for each question to provide enough information in their answers.
10. Write neatly and legibly.

MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: THEORY OF MUSIC (COMPULSORY)	1	20		
	2	15		
	3	10		
	4	15		
SUBTOTAL		60		

AND

B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	20		
SUBTOTAL		20		

AND

C: WAM	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
SUBTOTAL		40		

OR

D: JAZZ	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
SUBTOTAL		40		

OR

E: IAM	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
SUBTOTAL		40		

GRAND TOTAL		120		
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SECTION A: THEORY OF MUSIC (COMPULSORY)

(90 minutes)

**Answer QUESTION 1
AND QUESTION 2.1 OR 2.2
AND QUESTION 3.1 OR 3.2
AND QUESTION 4.1 OR 4.2.**

QUESTION 1

(25 minutes)

Study the extract and answer the questions that follow.

Medium tempo/Matige tempo

Violin/Viol

Piano/Klavier

5

9

(i)

(b)

(X)

(a)

(c)

(Y)

(d)

1.1 Name the key of this piece.

Answer: G minor 1 mark (1)

1.2 Give a suitable Italian term for the tempo indication above bar 1.

Answer: Moderato/Andante/Andantino 1 mark (1)

1.3 What is the enharmonic equivalent of the note at (i)?

Answer: G^b OR E^x 1 mark (1)

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

Answer:

(a) Compound minor 2 nd /Minor 9 th	= 1 mark	(2)
(b) Diminished 4 th	= 1 mark	
No ½ marks		

1.5 Halve the note values and rewrite the notes at (X). Insert the new time signature.

Answer:



Time signature (must be $\frac{4}{8}$)	= 1 mark	(3)
Notation	= 2 marks	
Minus ½ mark per notation error		

1.6 In the given clef, rewrite the violin part at (Y) at the same pitch.

Answer:



Notation	= 3 marks	(3)
Minus ½ mark per notation error		
(No marks deducted for missing time signature and/or key signature)		

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

Answer:

(c) Major, Root position	2 x ½ = 1 mark
(d) Diminished, First inversion	2 x ½ = 1 mark
No marks for figuring only	

(2)

1.8 Answer the questions on the extract below.

Motif Sequence (S)
Motief *Sekwens*

1.8.1 Complete the melody above by writing an ascending sequence.

Answer:

Motif Sequence (S)
Motief *Sekwens*

OR

Motif Sequence (S)
Motief *Sekwens*

OR

Motif Sequence (S)
Motief *Sekwens*

Answer: See score 1 mark

(1)

1.8.2 Give TWO different names for the mode/scale formed at (S).

Answer:

- Aeolian mode
- Natural minor scale
- (Descending) melodic minor scale

TWO correct answers = 2 marks

(2)

1.9 Add FOUR notes between the given notes to complete a blues scale.

Answer:



OR

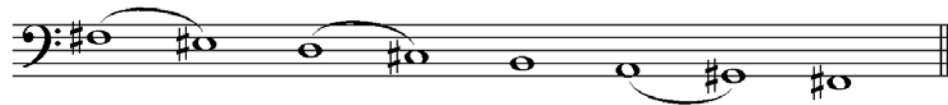


1/2 mark for each correct note = 2 marks

(2)

1.10 Complete the following to form an harmonic minor scale. Add the necessary accidentals and mark the semitones.

Answer:



*Correct use of accidentals (1/2 x 2) = 1 mark
Correct indication of semitones (1/2 x 2) = 1 mark*

(2)
[20]

QUESTION 2

(25 minutes)

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Complete the opening below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications where applicable.

Concept answer:

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

Tempo: Allegretto

1

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

5

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

G/D/C/e:

9

Perfect cadence/Volmaakte kadens in G

OR

2.2 Complete the opening below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications where applicable.

Concept answer:

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

Tempo: Allegretto

1

Imperfect cadence/Onvolmaakte kadens in E
Perfect cadence/Volmaakte kadens in B/A/c

5

E \flat /B \flat /A \flat /c:

Imperfect cadence/Onvolmaakte kadens in E
Perfect cadence/Volmaakte kadens in B/A/c

9

Perfect cadence/Volmaakte kadens in E

The melody will be marked according to the following criteria:

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

[15]

QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract and answer the questions.

Answer:

Andante

(a) (b) (X) (c)

(d) (e) (Y)

(f)

I Ib I₃ ii⁶ ii₃

I_c I₄ V V⁷ I

Cadence/Kadens: Perfect/Volmaakte

3.1.1 Name the key of this work.

Answer: C Major 1 mark (1)

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

Answer: See score 1 mark per chord = 5 marks
Minus ½ mark for each error regarding position (5)

3.1.3 Identify the cadence at (f) in bars 7⁴–8 on the score. Figure the chords with Roman numerals.

Answer: See score 1 mark for cadence name
½ mark per chord = 1 = 2 marks (2)

3.1.4 Name the types of non-chordal notes at (X) and (Y).

Answer: (X) = (Accented) Passing note = 1 mark
(Y) = (Upper) Auxiliary note = 1 mark (2)
[10]

OR

3.2 Study the extract and answer the questions.

Answer:

The musical score is in 4/4 time and G major. It consists of five systems of music. Annotations (a) through (h) are placed above the staff to identify specific chords and notes. A bracket at the bottom of the score spans the final two measures and is labeled "Cadence/Kadens: Perfect/Volmaakte".

- (a) Cm/E \flat (measures 2-3)
- (b) Cm 7 (measures 3-4)
- (c) A 7 /E (measures 6-7)
- (d) D 9 (measures 7-8)
- (e) D (measures 9-10)
- (f) Gm (measures 12-13)
- (g) D 7 (measures 13-14)
- (h) G (measures 14-15)

Cadence/Kadens: Perfect/Volmaakte

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

Answer: See score

<i>1 mark per chord = 6 marks</i> <i>Minus ½ mark for each error regarding nomenclature</i>
--

(6)

- 3.2.2 Name the types of non-chordal notes at (X) and (Y).

Answer: (X) (Unaccented) Passing note
(Y) (Upper) Auxiliary note

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

(2)

- 3.2.3 Name the cadence which is formed in bars 14–16 on the score. Indicate the chord symbols at (g) and (h).

Answer: See score

<i>1 mark for cadence name</i> <i>½ mark per chord = 1 = 2 marks</i>

(2)

[10]

QUESTION 4

(30 minutes)

Answer EITHER QUESTION 4.1 OR QUESTION 4.2.

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts.

Concept answer:

Correctness: ✓ ✓ ✓ ✓ ✓ ✓ ✓
Korrektheid: ✓ ✓ ✓ ✓ ✓ ✓ ✓

Progression: D:I ✓ Vc ✓ Ib ✓ vi ✓ IV ✓ iib ✓ V ✓
Progressie: D:I ✓ V₄⁶ ✓ I₃^b ✓ vi ✓ IV ✓ ii₃^b ✓ ii₅⁶ ✓ V ✓

5 ✓ ✓ ✓ ✓ ✓ ✓ ✓ (14)

I ✓ I₃^b ✓ IV ✓ IV ✓ I₄^c ✓ V₇ ✓ I (12)

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Correctness Notation, doubling, spacing, voice leading	<i>Minus ½ mark per error but not more than 1 mark per chord</i>	
Chord progression Choice of chords, correct cadences	<i>1 mark between each pair of chords (except between bars 4, 5 and at bar 8)</i>	
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential ⁶ ₄ and passing ⁶ ₄ progressions	Excellent = 3½–4 marks Good = 2½–3 marks Average = 1½–2 marks Weak = 0–1 mark	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 (÷ 2)
TOTAL		15

[15]

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

OR

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

Concept answer:

Correctness: ✓
Korrektheid: ✓

Progression: ✓
Progressie: ✓

5 Gm Gm7 D/A D/A A A7/C# D D (13)

(12)

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Correctness Notation, doubling spacing, voice leading	<i>Minus ½ mark per error but not more than 1 mark per chord</i>	13
Chord progression Choice of chords, correct cadences	<i>1 mark between each pair of chords</i>	12
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of interesting chordal voicings and progressions	<i>Excellent = 4–5 marks Good = 3–3½ marks Average = 2–2½ marks Weak = 0–1½ mark</i>	5
	<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 these marking guidelines. The figuring serves as a guide for the marker, but no marks are allocated for the chord symbols as such.

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE**(90 minutes)**

**Answer SECTION B
AND SECTION C (Western Art Music)
OR SECTION D (Jazz)
OR SECTION E (Indigenous African Music).**

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

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

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

TEN correct answers = 10 marks

(10)

- 5.2 The right to:
- copy his/her own composition
 - record his/her own composition
 - distribute: publically and digitally
 - edit: e.g. alterations to songs and lyrics
 - market their music
 - sell or trade their music
 - benefit from mechanical rights
 - benefit from needletime rights

FOUR correct facts = 4 marks

(4)

- 5.3 • When a copyrighted song has been performed/played in public the composer and/or other parties receive a payment or royalty
 OR
 • Where music is played e.g. in theatres and malls, a licence fee is paid by these establishments to a rights organisation, e.g. SAMRO, who distributes the money to the copyright holders

TWO correct facts = 2 marks

(2)

- 5.4 5.4.1 EMI
 SONY MUSIC

<i>ONE correct answer = 1 mark</i>

 (1)
- 5.4.2 SAMRO
 CAPASSO

<i>ONE correct answer = 1 mark</i>

 (1)
- 5.5
 - Commissions new music scores
 - Edits music scores
 - Publishes music scores
 - Sells music scores
 - Distributes scores
 - Promotes scores
 - Administration of the copyright of the score

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

 (2)
[20]

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 6.1.1 Tenor
 6.1.2 (Coloratura) Soprano
 6.1.3 Baritone/Tenor
- THREE correct answers = 3 marks* (3)

- 6.2
- Enlarged the orchestra
 - Standardised classical orchestra into four different families
 - Harpsichord was phased out of orchestra
 - Doubled woodwind instruments were introduced
 - Clarinet introduced
 - Established the sitting position of the instruments
- TWO correct answers = 2 marks
(Mentioning the four families constitutes only one mark)* (2)

- 6.3
- Tremolo
 - Sudden sfz
 - Crescendos and decrescendos
 - Uniform bowing
 - Dynamic range extended to *pp* and *ff*
- ONE correct answer = 1 mark* (1)

- 6.4
- 6.4.1 D
6.4.2 B
6.4.3 F
6.4.4 A
6.4.5 C
- FOUR correct answers = 4 marks* (4)
[10]

QUESTION 7

- 7.1
- Schematically represented by ABACA form (ABACADA)
 - The main section/theme (A) is called the refrain
 - The contrasting sections are called episodes
 - The main section/theme (A) is written in the tonic key and the contrasting sections (B and C) are written in related keys
 - This main section alternates with one or more contrasting sections which include new thematic material
 - Usually found in the final movement of a classical sonata or symphony or as a loose-standing work, e.g. for piano

FOUR correct answers = 4 marks

(4)

- 7.2 Allegro/Vivace/Fast and lively/Allegretto = 1 mark

(1)

[5]**QUESTION 8****Genre**

- Concert overture is a one-movement orchestral work
- It is an independent work often with a descriptive title suggesting programmatic content

TWO correct facts = 2 marks

Form

- Exposition has two contrasting themes:
 - first theme in B minor (with a descending character)
 - second theme in D Major (ascending, lyrical character)
 - extended bridge passage
 - two themes are interrelated
- Development: D Major
 - longest section in the composition which contains the climax
 - (starts with the first theme)
- Recapitulation starts in D Major
 - includes new material in the bridge
 - second theme in B Major
- Extended Coda

THREE correct facts = 3 marks

Only main section(s) mentioned in a sentence = ½ mark each

[5]

QUESTION 9

- The plot of a typical Singspiel is either comic (with serious elements), romantic, heroic or contains elements of fantasy, and in this sense the *Magic Flute* qualifies as a prime example
- Features included in *The Magic Flute* are:
 - comical character: Papageno
 - romantic element: Tamino and Pamina
 - fairy-tale story: rescue of a princess
 - magical and fantasy components: magic flute/magic bells
 - characterisations of good and evil: Sarastro/Queen of the Night
- Includes a variety of types of music
 - simple strophic or folk-like (*Der Vogelfänger bin ich ja*)
 - more dramatic and decorated arias (*Der Hölle Rache ...*)
 - duets, ensembles and choruses (*Pa, pa, pa...*)
- Libretto is in German (so the audience in Vienna could understand the text)
- Includes a spoken dialogue alternating with the songs

FIVE correct facts = 5 marks

[5]

QUESTION 10**First movement: Happy feeling on arriving in the country**

- Has an opening drone feature – an open fifth in the lower strings – depicting a typical country music dance
- Prominent use of the horn 5th (from bar 39) to establish the connection with countryside (hunting)
- Turn-figure in the flutes reminiscent of bird calls

Second movement: By The Brook

- Includes the famous birdsong where specific instruments portray particular birds
- Flute for the nightingale
- Oboe for the quail
- Two clarinets for the cuckoo

Third movement: Peasants' Merry-Making

- An energetic country dance (music) by peasant folk (Ländler)
- Instrumentation imitates the village band at a country inn
- Bassoon provides a simple tonic-dominant bass line throughout
- Violins provide a rustic fiddler sound
- Trumpet only appears for the first time for the climax of this festive dance

Fourth movement: Thunderstorm

- Depicts a realistic violent thunderstorm
- It gradually builds from a distant rumble (double bass and cello) to a storm climax
- Timpani (linking passage between the 3rd and 4th movement) represent the low rumbles, first storm warning and the first big roll of thunder
- Violins playing *pp* staccato quavers give effect of first raindrops
- Cello quintuplet figures and the double bass quadruplets create a continuous rumbling
- Strings' rising arpeggio figures and orchestral 'stabs' depict lightning
- Piccolo plays shrill high notes, (entering in bar 82), to create terror and tension
- Additional two trombones give additional strength and intensity to the climax
- Upper strings play *ff* tremolos, to create a sense of intense excitement
- Drum rolls and tremolos build toward the climax of the storm
- The double bass triplet figures (low rumbles) indicate the gradual departure of the storm at the conclusion of the work
- When the quavers (from opening bar 3) re-appear as minims in the oboe (played *dolce*) over a dominant pedal point in tonic key, the music gradually becomes softer after the storm

Fifth movement: Shepherd’s Song

- The flute plays a gently rising scale at the end of the fourth movement to signal a return to a calmer and tranquil pastoral setting
- Has many interesting orchestral colours to depict a very different scene and portray the tranquillity after the storm
- A yodelling figure/a shepherd’s pipe heard on the clarinet
- The horn echoes the clarinet melody which represents the Alpine horn calls
- The pastoral tune is prominently placed in the high strings at the beginning of the movement with sparse accompaniment suggesting the crispness of the air after the storm
- Second theme presented in the viola and cello parts is syncopated and dance-like, reminiscent of a Ländler

*For "The Storm" a candidate may obtain a maximum of 7 marks.
In addition there must be at least two more facts from two different movements for the other 2 marks.*

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Programmatic titles of at least three movements	<i>3 Titles x 1 mark</i>	3
Link of instruments to pastoral ideas in at least three movements	<i>Minimum of 3 movements Maximum of 7 marks per movement</i>	9
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: 40

OR

SECTION D: JAZZ

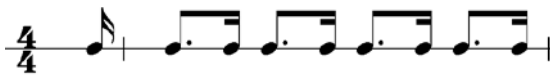
QUESTION 11

- 11.1
- Trumpet and flugelhorn player
 - A warm and soulful sound
 - Excellent technical skill and improvisational ability

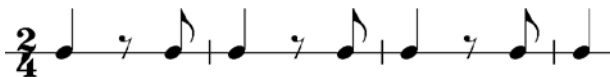
TWO correct answers = 2 marks

(2)

- 11.2
- Uses jazz/swing rhythms (not straight)



- A lilting shuffle-like rhythm
- Repetitive rhythmic patterns
- Influence of Indlamu dance rhythms



TWO correct answers = 2 marks

(2)

- 11.3
- It was the only place in Johannesburg that had people across all racial groups living together
 - The mixture of people was attractive to performers eager to explore new avenues of music
 - Various musical styles evolved as a result of mingling of cultures
 - Became an important breeding ground for the developing black music culture
 - Mbaqanga developed through a fusion of traditional African and Western instrumental styles

TWO correct answers = 2 marks

(2)

- 11.4
- 11.4.1 E
 - 11.4.2 C
 - 11.4.3 B
 - 11.4.4 A
 - 11.4.5 D

FOUR correct answers = 4 marks

(4)

[10]

QUESTION 12

- Comprised South African artists: Hugh Masekela, Abdullah Ibrahim, Kippie Moeketsi, Jonas Gwangwa, Johnny Gertze and Makaya Ntshoko, who all went on to become recognised jazz icons
- All members of the Jazz Epistles composed their own original material thus creating a large body of work
- These compositions affirmed the culture and tradition of their African heritage and so they leave this as a legacy
- Their influence, through playing hard bop, on the developing African jazz culture, is their legacy
- They were the first South African group to develop a modern avant garde jazz sound and they had a profound influence on later musicians
- Recorded the first jazz album by a black band: *Jazz Epistle, Verse 1*

FIVE correct facts = 5 marks

[5]

QUESTION 13**Miriam Makeba:**

- First female artist from Africa to popularize African music around the world
- Recorded and toured with many international popular artists, e.g. Harry Belafonte and Paul Simon
- Earned an international reputation not only as a musician but also a cultural activist, opposed to the segregationist policies of the South African government
- Sang modern versions of indigenous songs in her mother tongue isiXhosa
- Performed freedom songs as part of the soundtrack of *Amandla! A Revolution in Four-Part Harmony* - a documentary on the struggles of black South Africans against the injustices of apartheid
- Her historical significance is the result of her inspiring activism against Apartheid through the medium of music
- Released *Pata Pata* (1967) in USA, where she gained international recognition for South African music highlighting awareness of the plight of black South Africa
- Received a Grammy Award for 'Best Folk Recording' with Harry Belafonte
- Performed in *King Kong*, the musical

FIVE correct facts = 5 marks

[5]

OR

Thandi Klaasen

- Formed the first all-girl group, The Quad Sisters, that further popularised marabi
- She has performed her style of marabi for 50 years
- She received the award "Woman of Distinction" for her outstanding musical contribution to the political struggle
- Performed in the musical, *King Kong*, with other prominent South African musicians
- Contributed to the struggle for freedom with her song *Sophiatown* (1956) which became an anthem for the people who were forcibly removed from Sophiatown
- Produced the album *Love is Strange* (1973) which included the folksong, *Jikele Maweni*, that became extremely popular after the release of the album

FIVE correct facts = 5 marks

[5]

OR

Dolly Rathebe

- Became famous after appearing in a British film (*Jim comes to Joburg*) as a night club singer. It was one of the first films to portray urban Africans in a positive light
- First female jazz-artist to star in an African feature film, thereby introducing the female voice to male dominated music era
- Performed as the main attraction for many years in Alf Herbet's African Jazz Variety Show
- Sang with the Elite Swingsters Jazz Band which performed in different jazz styles and contributed to the struggle for freedom through their protest music
- *Woza* (1991) is one of the jazz albums by the Elite Swingsters featuring Dolly Rathebe
- Although the American swing-style is employed, Dolly uses African lyrics. This creates a new type of fusion
- *Kwela Kwela* by the Elite Swingsters was re-mixed by popular Afro-Pop bands like Mafikizolo – in this way homage is paid to Dolly Rathebe
- Dolly's song, *A Call for Peace* (1995), laments the deaths of innocent people during the dark days of the political strife of the early 90s
- Dolly received the "Order of Ikamanga" from president Thabo Mbeki for her contribution to the struggle for freedom via the medium of music

FIVE correct facts = 5 marks

[5]

QUESTION 14**Abdullah Ibrahim**

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

[5]**Robbie Jansen**

- Instrumentation: Lead-saxophone, piano, bass, drums, trumpet, trombone, etc.
- Rhythm and beat: Blending African, ghoema and swing elements
- Harmony:
 - classical hymn-like harmonic features (e.g. primary chords) blended with jazz features (e.g. blues)
 - slower harmonic rhythm than other African jazz idioms
 - amaXhosa harmonies resulting from overtone singing
- Melody: Folk-like melodies
 - Khoi-Khoi and San melodies interweaved with Malaysian and Indonesian melismatic styles
 - reed-like quality of Khoi-Khoi and San flute evident
 - saxophone melody produced in a nasal tone with vibrato at the end of phrases
- Texture: Mainly homophonic with elements of call and response/overlapping
- Mood: Wide range
- Improvisation: Extensive for all instruments blending various styles

[5]**Winston Mankunku Ngozi**

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

*FIVE correct facts per artist = 5 marks***[5]**

QUESTION 15**Historical background:**

- The style developed in Johannesburg in the 1920s
- The "Land Act of 1913" and "Group Areas Act" prevented black South Africans from integrating into one urban society, however African musicians found a way to blend different styles into a new style, marabi
- It was almost impossible for most black musicians to gain recognition beyond their tribal boundaries and as a result they started cooperating to form a united musical front
- Most of the major record labels were white-owned companies. Very few black artists had the opportunity to contribute their own material and as a result musicians collaborated to form a popular new sound

Musical origins:

- Tiekie-draai (Cape folk dance)
- Xhosa folk songs
- Early American jazz
- Ragtime and blues
- An African urban working class music
- Music used for social occasions, e.g. stokvel parties and shebeen gatherings

Style features:

- Small instrumental ensemble
 - pedal organ, piano,
 - guitar, banjo and drum (self-made)
 - percussion (shakers)
- Cyclic chord structure using I – IV – I⁶₄ – V
- Recurrent chordal progression imitates traditional choral part songs
- Fast ragtime-based rhythms in a moderate to lively tempo
- Repetitive single-themed dance tunes
- Lyrics are often improvised in that singers were free to make up lyrics to suit the melody

Artist and Hit/Album

The Jazz Maniacs: *Gully Low Blues*

The Merry Blackbirds: *Phesheya Kwe Zintaba*

The Flying Jazz Queens: *Langa More, Siyahamba*

Mahotella Queens: *Marena*

The Dark City Sisters: *Bina O Kara-Kara, Mahutsana*

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Historical background		2	
Musical origins		3	
Style features		5	
Representative artist and hit/album		2	
Logical presentation and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks	3
	Good <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2–2½ marks	
	Average <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks	
	Below average <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark	
	Weak <i>A single paragraph: A poor attempt at an essay.</i>	= ½ mark	
	Not acceptable <i>Only facts in bullet form.</i>	= 0 marks	
TOTAL		15	[15]

TOTAL SECTION D: 40

OR

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

- 16.1
- Music brings the traditional healers (and their trainees) closer to the ancestors
 - The ancestral spirits are summoned to effect the healing
 - Healing ceremonies are accompanied by singing, dancing and percussion instruments (drums and leg rattles)
 - Dancing is more important than singing and serves to summon the ancestral spirits
 - The texts of the songs are short and repetitive which helps to induce a trance for the healers
 - Frequent use of 2 vs 3 cross-rhythms between vocal part and body movement helps to maintain the trance-like state
 - The use of drums reinforces the verbal message
 - The drums 'speak' in the traditional dialects of the past

TWO correct answers = 2 marks

(2)

16.2 **Tuning of the guitar**

- Standard maskanda guitar tuning is called isiZulu-style
 - strings are tuned as: EADGBD
- Isishameni-style
 - strings are tuned as: DADABD
- Isichunu style
 - strings are tuned as: DADABD (as in isishameni)
- Isigeyane-style
 - uses isiZulu (standard maskanda) tuning but different rhythmic patterns
- Isimandolini style
 - strings are tuned as: EBBC[#]F[#]G[#]
- Ushuni style
 - Wrapping a string around a particular fret to change the pitch and tone colour

TWO correct answers = 2 marks

(2)

- 16.3
- Uses modern instruments instead of traditional baPedi instruments
 - Uses any African language in addition to Sepedi
 - Kiba becomes commercially accessible
 - Kiba is performed over standard contemporary drumbeat styles (e.g. disco, hip-hop, jazz and South African styles, e.g. malombo)
 - Merges drum melo-rhythms with crepitations and vocal liltng

TWO correct answers = 2 marks

(2)

- 16.4
- | | |
|--------|---|
| 16.4.1 | C |
| 16.4.2 | E |
| 16.4.3 | A |
| 16.4.4 | B |
| 16.4.5 | D |

(4)

[10]

QUESTION 17**Origin:**

- Originated in the 1970s from imbube
- The name is derived from the word 'cathama' meaning "to walk in a stalking way"
- Men who migrated to the cities in order to look for work, stayed in hostels where they formed isicathamiya choirs and competed among themselves

International Status:

- It gained popularity with the recording of *Graceland* through the collaboration of Ladysmith Black Mambazo with Paul Simon which led to Ladysmith Black Mambazo becoming internationally famous and leading other isicathamiya artists
- Ladysmith Black Mambazo invited to perform in New York in 1985
- They won their first Grammy award for 'Best Traditional Folk Song' in 1988
- They won further Grammys and other music awards up to 2019.
- Recorded and were featured with many different international artists

<i>FIVE correct answers = 5 marks</i>

<i>Maximum of FOUR marks per section</i>
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[5]**QUESTION 18**

- Generally uses a deep baritone voice but also employs a falsetto voice, as in *Ebile Kemmone* and *Lenyora*
- Falsetto singing evokes a melancholic and nostalgic feeling, e.g. *Ngwana Wa Kgaetsedi*
- Makes use of a call and response between voice and guitar
- Uses a vocal lilting technique
- Crepitations are prominently used
- Evokes malombo spirits by using onomatopoeic vocal sounds which are then echoed on the guitar
- Uses both Sepedi and Tshivenda languages

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

[5]

QUESTION 19

- 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 helps develop children's musical creativity
- Music is learnt by rote, so it is memorised and internalised - thereby developing memory skills
- Participation in group activities – clapping, drumming, music interpretation and dance – 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 the improvisation process builds children's composition and co-operation skills

FIVE correct answers = 5 marks

[5]

QUESTION 20**African style features****Repetition**

- Constant repetition of harmonic cycles of 4 or 8 beats
- Evidence of melodic repetition as opposed to melodic development

Layering and Texture

- Most mbaqanga songs have melodic layering with each instrument or each voice playing a melodic line of its own
- Rhythmic layering consists of different rhythmic lines, different metres and a steady rhythmic pulse

Choreography

- Mbaqanga always has a dance component
- Zulu dance is most commonly used

Text

- Songs are sung in various languages, however isiZulu is most common

Vocalisations

- Creptations and ululations are always featured

Dress

- Amazulu traditional clothes often worn together with Western clothes

Praise poetry (izibongo)

- Sometimes used

Western style features**Instrumentation**

- Instruments mostly used include: saxophones, electric guitar, electric bass, electric organ, accordion and drums.

Style influences

- Most mbaqanga songs adopt one of the following styles:
 - "the Twist": originated in America and became popular in 1962
 - soul music: draws from various styles such as gospel music as well as rhythm and blues
 - rock 'n' roll: draws from various styles, e.g. country music, blues and boogie-woogie

Harmony

- The use of four-part vocal harmony is evident in most songs
- Generally there is a lead singer and three back-up singers
- There is also extensive use of hymn-like melodies
- Chord progression is usually a three-chord pattern, I IV V

Form

- Song form, e.g. verse chorus form

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
African style features		6	
Western style features		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	3
	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 E: 40
GRAND TOTAL: 120