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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

2022

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 34 pages.

SECTION A: THEORY OF MUSIC (COMPULSORY)**(90 minutes)****Answer SECTION A on the QUESTION PAPER.****Answer QUESTION 1****AND QUESTION 2.1 OR 2.2 OR 2.3****AND QUESTION 3.1 OR 3.2****AND QUESTION 4.1 OR 4.2.****QUESTION 1****(25 minutes)**

Study the extract below, then answer the questions that follow.

The musical score extract is in B-flat major and 3/4 time. It consists of two systems of staves. The first system has four measures, with labels (a), (M), (b), and (X) above the treble staff. The second system has four measures, with labels (1.11), (Z), (N), and (Y) above the treble staff. Dynamics include forte (f) and piano (p). The key signature has two flats (B-flat and E-flat).

1.1 Name the key to which this extract modulates.

Answer: B flat major**1 mark****(1)**

1.2 Motivate your answer to QUESTION 1.1.

Answer:

- The use of the A natural as the new leading note
- Bars 7³ to 8: V to I (perfect cadence in B flat major)

1 mark**(1)**

1.3 Insert the correct time signature on both staves in the block provided on the score.

Answer: See score **$\frac{3}{4}$ = 1 mark****(Minus ½ mark if not inserted on both staves on the score)****(1)**

- 1.4 Name the interval at (a) according to type and distance.

Answer:

Compound minor 3rd/Minor 10th

1 mark
No ½ marks

(1)

- 1.5 Name the inversion of the interval at (b) according to type and distance.

Answer:

Major 2nd

1 mark
No ½ marks

(1)

- 1.6 Describe the triad at (M) according to type and position.

Answer:

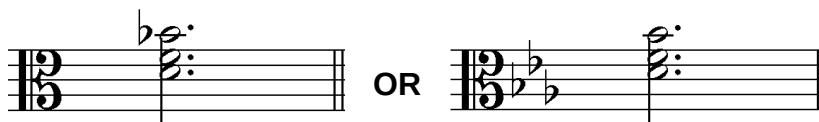
Minor (½ mark), root position (½ mark)

½ + ½ = 1 mark

(1)

- 1.7 Rewrite the triad at (N) in the alto clef keeping the same pitch.

Answer:



Clef = ½ mark
Notes = ½ mark

(1)

- 1.8 Rewrite (X) using a corresponding compound time signature. Ensure that the music sounds the same. Add the new time signature.

Answer:



Time signature = ½ mark
Notation = ½ mark per beat = 1½ marks

(2)

- 1.9 Transpose (Y) a major second lower. Indicate the new key signature.

Answer:



Key signature = 1 mark
Notation = 1 mark
Minus ½ mark per error up to a maximum of 1 mark

(2)

- 1.10 Give an Italian term for the hairpin sign in bar 5.

Answer:

Crescendo

1 mark

(1)

- 1.11 Which TWO notes will have to be omitted in bar 5 (treble clef) to form a major pentatonic scale starting on E flat? Circle these TWO notes on the score.

Answer:



$\frac{1}{2} + \frac{1}{2} = 1$ mark

(1)

- 1.12 Change the given scale from bar 4 below into an ascending melodic minor scale starting on E flat.

Answer:

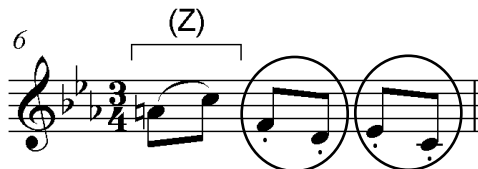


G flat = 1 mark

(1)

- 1.13 Circle ONE melodic inversion of the motif (Z) in bars 6 to 7 in the upper voice.

Answer:



Any ONE pair of notes = 1 mark

(1)

[15]

QUESTION 2**(25 minutes)****Answer QUESTION 2.1 OR QUESTION 2.2 OR QUESTION 2.3.**

- 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 in appropriate places.

Concept answer: Instrument: Saxophone/Clarinet/Flute/Trumpet/Violin, etc.
Tempo: Moderato/Allegretto, etc.

A

Imperfect cadence in F
Perfect cadence in C/B $\flat$ /d
Onvolmaakte kadens in F
Volmaakte kadens in C/B $\flat$ /d

B

Imperfect cadence in F
Perfect cadence in C/B $\flat$ /d
Onvolmaakte kadens in F
Volmaakte kadens in C/B $\flat$ /d

A'

Perfect cadence in F
Volmaakte kadens in F

OR

- 2.2

Concept answer: Instrument: Saxophone/Clarinet/Flute/Trumpet/Violin, etc.
Tempo: Moderato/Allegretto, etc.

A

Imperfect cadence in F
Perfect cadence in C/B $\flat$ /d
Onvolmaakte kadens in F
Volmaakte kadens in C/B $\flat$ /d

B

Imperfect cadence in F
Perfect cadence in C/B $\flat$ /d
Onvolmaakte kadens in F
Volmaakte kadens in C/B $\flat$ /d

A'

Perfect cadence in F
Volmaakte kadens in F

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
Correctness Note stems, beats per bar, accidentals, spacing, grouping	<i>Minus ½ mark per error up to 2 marks</i>	2
Quality - Quality of melody and suitability for chosen instrument - Appropriate tempo, articulation and dynamic indications enhance the quality of the answer - Musicality	9–10	Excellent <i>Coherent and musical; phrases imaginatively define the form; opening motive innovatively continued; successful use of key; melodic shape and range masterfully handled; creative approach to choice of pitches and rhythm</i>
	7–8	Good <i>Correct and musical; phrases clearly indicate the form; opening motive sensibly continued; stable key; melodic shape and range satisfying; choice of pitches and rhythm accurate</i>
	4–6	Average <i>Musically not convincing; phrases not all clear; opening motive not well utilised; key unstable; melodic shape and range suspect; choice of pitches and rhythm unimaginative</i>
	0–3	Not acceptable <i>No musical sense; no sense of phrasing; opening motive ignored; no sense of key; no melodic shape; pitches and rhythm random</i>
TOTAL	<i>Markers may use ½ marks</i>	15

[15]

OR

- 2.3 Complete the opening below in sol-fa notation to form a twelve-bar melody in ternary form for voice. Name the voice type and supply a suitable tempo indication. Add dynamic indications at appropriate places. Do NOT add lyrics.

Concept answer: Voice: Soprano/Alto/Tenor/Baritone/Bass
Tempo: Moderato/Allegretto, etc.

A Doh is F

$\frac{4}{4}$ m : r., d | s :- f | m, r. d, r: | | |

Imperfect cadence in F
Perfect cadence in C/B $\flat$ /d
Onvolmaakte kadens in F
Volmaakte kadens in C/B $\flat$ /d

B | | | |

Imperfect cadence in F
Perfect cadence in C/B $\flat$ /d
Onvolmaakte kadens in F
Volmaakte kadens in C/B $\flat$ /d

A' m : r., d | s :- f | m, r. d, r: | | |

Perfect cadence in F
Volmaakte kadens in F

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Form and cadential points	1 mark per phrase x 3	3
Correctness Sol-fa notation, colons, semi-colons and dashes	Minus $\frac{1}{2}$ mark per error up to 2 marks	2
Quality - Quality of melody and suitability of range - Appropriate tempo and dynamic indications enhance the quality of the answer - Musicality	9–10 Excellent Coherent and musical; phrases imaginatively define the form; opening motive innovatively continued; successful use of key; melodic shape masterfully handled; creative approach to choice of pitches and rhythm	10
	7–8 Good Correct and musical; phrases clearly indicate the form; opening motive sensibly continued; stable key; melodic shape satisfying; choice of pitches and rhythm accurate	
	4–6 Average Musically not convincing; not all phrases clear; opening motive not well utilised; key unstable; melodic shape is suspect; choice of pitches and rhythm unimaginative	
	0–3 Not acceptable No musical sense; no sense of phrasing; opening motive ignored; no sense of key; no melodic shape; pitches and rhythm random	
TOTAL	Markers may use $\frac{1}{2}$ marks	15

[15]

QUESTION 3**(10 minutes)****Answer QUESTION 3.1 OR QUESTION 3.2.****3.1** Study the extract below and answer the questions.

(a) (b) (c) (d)

(i) (ii)

IV⁶₄ IV_c I⁶_b ii iii

7 (e) (f)

(iii)

V⁷ V⁶_b

12 (g) (h)

(iv)

vi vii⁶_b vii⁶_b

3.1.1 Figure the chords at (a) to (h) on the score using Roman numerals, e.g. vii⁰⁶/vii^{0b}.

Answer: See score

1 mark per chord = 8 marks
Minus ½ mark if inversion is incorrect

(8)

3.1.2 Name the cadence at bars 7 to 8.

Answer: Imperfect (cadence)

Cadence = 1 mark
only figuring (ii – V) = ½ mark

(1)

3.1.3 Comment on the bass line in bars 1 to 3².

Answer:

- Pedal point (tonic)
- Repeated G in the bass while harmony changes in the upper voices

Any ONE = 1 mark

(1)

3.1.4 Identify the faulty voice leading indicated by the brackets in bars 7³ to 8¹. Make a cross (X) in the relevant block.

Voice leading	Answer
Oblique movement	
Parallel 5 ^{ths}	X
Contrary movement	
Parallel octaves	

Parallel 5^{ths} = 1 mark

(1)

3.1.5 Name the type of non-chordal notes at (i) to (iv).

Answer:

- (i) Suspension
- (ii) Passing note
- (iii) (Lower) Auxiliary note
- (iv) Anticipation

= 1 mark

= 1 mark

= 1 mark

= 1 mark

(4)

[15]

OR

3.2 Study the extract below and answer the questions.

Allegro

(a) (b)

(c) (d) (e) (f)

(g) (h)

(i) (ii) (iii) (iv)

(Z)

3.2.1 Identify the chords at (a) to (h) and write chord symbols in the spaces above the staves, e.g. B^b/D.

Answer: See score

1 mark per chord = 8 marks
Minus ½ mark if inversion is incorrect

(8)

3.2.2 Name the cadence which is formed at (Z).

Answer: Perfect cadence

Cadence = 1 mark
Only figuring (G⁷–C) = ½ mark

(1)

3.2.3 Comment on the harmonic function of the B-note in the treble clef at bar 12.

Answer:

- It creates an A⁹ chord
- An extension of the A⁷ chord
- Top note of the (secondary) dominant extended chord
- (Accented) appoggiatura

Any ONE

(1)

3.2.4 What is unusual about the subdominant chord in bar 10?

Answer:

- Modal substitution of the subdominant
- A minor chord where a major seventh chord is expected (F in C major)
- The chord is chromatically altered
- It is unusual for a minor 7th chord to have a major 7th
- Fmin(Maj⁷)

Any ONE

(1)

3.2.5 Name the types of non-chordal notes at (i) to (iv).

Answer:

- (i) Suspension
- (ii) (Upper) Auxiliary note
- (iii) Passing note
- (iv) Anticipation

= 1 mark

= 1 mark

= 1 mark

= 1 mark

(4)

[15]

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

- 4.1 4.1.1 Demonstrate a cadential second inversion chord progression with an interrupted cadence.

b: i^6_{14} V^7 VI

ic ✓ ✓ ✓

1 mark per chord = 3 marks
Minus ½ mark per error up to a maximum of 1 mark per chord

(3)

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

Concept answer:

Correctness:
Korrektheid:

Chord progression:
Akkoordprogressie:

✓ IV ✓ $I^{\circ 7}$ ✓ V

5

I^6 ✓ V^4_4 ✓ I ✓ $IV_{V^5/V}$ ✓ Ic ✓ V ✓ I

iii V/vi

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
Correctness Notation, doubling, spacing, voice leading	<i>Minus ½ mark per error but not more than 1 mark per chord</i>	10
Chord progression Choice of chords, correct use of cadence	<i>1 mark between each pair of chords (except between bars 4 and 5)</i>	9
Quality Musicality, non-chordal notes, awareness of style and creativity	<i>Excellent = 4–5 marks</i> <i>Good = 3–3½ marks</i> <i>Average = 2–2½ marks</i> <i>Weak = 0–1½ marks</i>	5
	<i>Note to marker:</i> <i>Mark out of 24 must not contain a ½ mark</i>	24 (÷ 2)
TOTAL		12

(12)
[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 4.2.1 Complete the harmonic progression below by filling in chords in the bass clef. Use semibreves.

Answer:

1 mark per chord = 3 marks
Minus ½ mark per error up to a maximum of 1 mark per chord

(3)

- 4.2.2 Complete the piece below by adding suitable harmonic material. Continue in the style suggested by the given material in bars 1 and 2.

Concept answer:

Chord progression:

Akkoordprogressie:

Correctness:

Korrektheid:

The answer will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
Correctness Notation, spacing, voicing	<i>Minus ½ mark per error but not more than 1 mark per chord</i>	
Chord progression Choice of chords, correct use of cadence	<i>1 mark between each pair of chords (except between bars 4 and 5 and 8)</i>	
Quality Musicality, non-chordal notes, awareness of style, creativity	<i>Excellent</i> <i>Good</i> <i>Average</i> <i>Weak</i>	<i>= 5–6 marks</i> <i>= 3½–4½ marks</i> <i>= 2½–3 marks</i> <i>= 0–2 marks</i>
	<i>Note to marker:</i> <i>Mark out of 24 must not contain a ½ mark</i>	
TOTAL		

(12)
[15]

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE (90 minutes)**SECTIONS B, C, D and E must be answered in the ANSWER BOOK.***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****Answer:**

- 5.1 5.1.1 D
 5.1.2 C
 5.1.3 D
 5.1.4 B
 5.1.5 C

5 x 1

(5)

5.2 Value chain process includes the following steps and role players:

- Composer writes the work
- Submits it to a publishing company or publishes himself
- Registers the work with SAMRO
- Markets the work through the media
- Make available for purchase
- Artist/Venue obtains license to perform work in public
- Organises live concert with production team, musicians and sound engineers
- SAMRO distributes royalties to composer

FIVE correct answers

(5)

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 learners may answer in full sentences.

QUESTION 6

Answer:

- 6.1. 6.1.1 C
6.1.2 D
6.1.3 D
6.1.4 B
6.1.5 A
- 5 x 1 (5)
- 6.2 Uses a cyclic harmonic progression/repetitive harmonic phrase structure
(I–IV–I⁶₄–V)
- 1 x 1 (1)
- 6.3
- guitar
 - African drums
 - bass guitar
 - flute
 - keyboard
- TWO correct facts (2)
- 6.4 6.4.1 FALSE
6.4.2 TRUE
6.4.3 TRUE
- 3 x 1 (3)
- 6.5
- Free jazz, blues and rock influences from North America
 - Guitar arrangement and improvisatory style from musicians such as Wes Montgomery and John McLaughlin
 - Often uses the 12-bar blues structure
 - Melodies, percussion and languages derived from Bapedi and vhaVenda
 - African rhythms provided by the bongo and malombo drums
- TWO correct facts (2)
- 6.6
- Two or more contrasting rhythmic motifs
 - Sounding simultaneously
- TWO correct facts (2)
- [15]**

QUESTION 7

Similarities	• Call and response • Major tonality • Chord structure: I – IV – I⁶/₄ – V • Cyclic harmonic progression • 4/4 (simple quadruple) time • Incorporates dance movement
---------------------	--

FOUR correct facts

(4)

Differences	Melodi Yalla (Mahlathini and the Mahotella Queens)	Wamuhle (Soul Brothers)
Leading instruments	Guitar	Organ
Style of singing	Loud and rough	Softer and lighter
Combination of singers	Lead male and female backing singers	All male

THREE correlating facts

(3)

[7]**QUESTION 8****Role of music in initiation****Female**

- The role of musical instruments during initiation is to embody spirits and to simulate animals.
- Initiates may create small models of animals, then compose songs concerning these models. The role of the songs is to teach the initiates different human qualities.
- In female initiation a drum (moropa) is beaten throughout the night by older women during the initiation period to ensure strangers don't come near the initiation school.
- The ngoma drum is played during domba initiation when sacred rituals are performed.
- A python in the vhaVenda culture is a symbol of fertility, therefore performing the python dance during domba shows fertility of the initiates and readiness to start families.

Male

- The lyrics of initiation songs (likoma) teach cultural values.
- While the initiates go through the pain of circumcision, they sing mokorotlo songs to reinforce their masculinity and reduce the pain.
- Songs such as mangae are sung by the initiates in public at the end of the initiation period to show pride in their new status as men.

Male/Female

Homecoming songs, like in mekgolokwane, are sung when initiates return from initiation.

FIVE correct facts

[5]

QUESTION 9

- 9.1
- Song: *Kuke Kwagijim' Iveni*
 - Artist: Mfaz' Omnyama

TWO correct answers

(2)

9.2 **Vocal characteristics**

- The call of the lead singer is answered by the male backing singers
- Limited vocal range (remains within an octave)
- Vocal glissandi or pitch bending is used
- Crepitations are used to add flavour to the music
- Izibongo is fast paced
- Izibongo is spoken in a high pitched voice

Instrumental characteristics

- The song begins with izihlabo played on an acoustic guitar with steel strings
- A mostly percussive sound is produced
- The izihlabo is based on a descending motive
- The motive is in free metre and rhythm
- Uses the ukupika technique throughout the song
- A second guitar uses ukuvamba

SIX correct facts

Vocal characteristics = 3 marks

Instrumental characteristics = 3 marks

(6)
[8]

QUESTION 10**Example of an introduction**

Kwela is a penny whistle based, marabi influenced jive music popularised in the 1950s.

Harmony

- Uses the typical twelve-bar blues progression
- Cyclic harmonic progressions are prevalent
- Chord progression examples:
 - I – IV – I⁶/₄ – V
 - I – I – IV – V
- The harmonic cycle is usually two or four bars long
- Harmonic rhythm is a minim in a 4/4-bar (half bar)

Melody

- Short repetitive melodic motives
- Closely linked to the chord notes of the harmonic progression
- Arpeggiated chord notes are the dominant feature of kwela melodies
- Scale passages are common
- The penny whistle tunes typically in a major key
- Solo melodies were often embellished and developed through improvisation

Rhythm

- The rhythm is described as a lilting shuffle ()
- The basic rhythm in kwela is provided by the guitar rather than the drum kit
- The percussion line primarily reinforces the guitar part
- Kwela is swung and contains blues-like 'breaks'
- Drum kit often uses the 'kick' or 'fill', which marks the end of a four-bar cycle or a verse
- Some penny whistle compositions are based on Latin-American rhythms
- The rhythmic basis of kwela originates from a common time (4/4) beat and swing feel of the Count Basie type big band
- In some songs a subtle two-against-three cross rhythm between the instruments can be heard
- The interlocking (or hocket) technique is clearly evident in compositions which include shouts or whistles on the quavers between beats

SIX correct facts
At least ONE fact from each element

Rise in popularity

- Kwela was commonly found in Sophiatown during the 1950s
- Kwela roots can be found in:
 - American Jazz
 - Boogie-Woogie
 - Marabi
- Seen as a symbol of resistance against oppression
- Street performers used their penny whistles to warn others of the arrival of the police
- The popularity of kwela brought global attention to South Africa and helped make the world aware of the political conditions of apartheid
- The penny whistle was a link to the traditional reed instruments (flutes) of the indigenous cultures
 - It was similar to the many different flutes found in traditional music (like the traditional three-holed flute used by cattle herders)
 - It was a cheap/affordable and portable instrument
 - It could be used as both a solo and ensemble instrument
 - Ideal for busking (individual street performance)

FOUR correct facts

Artist and Hit/Album

- Spokes Mashiyane – *Banana ba Rustenburg; Phata, Phata*
- Lemmy Mabaso – *See you later*
- Elias Lerole – *Mafikeng*

TWO correct answers ONE song/album and ONE correlating artist
--

Example of a conclusion

Kwela has established itself as an original South African style and continues to form part of the indigenous African music identity.

The essay will be marked according to the criteria below.

CRITERIA		MARK ALLOCATION	
Elements			6
Rise in popularity			4
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 C: 50

OR

SECTION D: JAZZ

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

QUESTION 11**11.1 Answer:**

- 11.1.1 C
- 11.1.2 D
- 11.1.3 B
- 11.1.4 B
- 11.1.5 A

5 x 1

(5)

- 11.2 Uses a cyclic harmonic progression/repetitive harmonic phrase structure
(I–IV–I⁶₄–V)

1 x 1

(1)

- 11.3
- piano
 - pedal organ
 - banjo
 - bass (instrument)

TWO correct answers

(2)

- 11.4
- 11.4.1 FALSE
 - 11.4.2 TRUE
 - 11.4.3 TRUE

3 x 1

(3)

- 11.5
- American Jazz/Blues
 - Portuguese fados
 - English ballads
 - Yiddish folk melodies
 - International pop culture (commercial music)

TWO correct answers

(2)

- 11.6
- His new sound blended Duke Ellington's classic swing style with ethnic township rhythms, jazz-rock, free jazz and McGregor's arrangements
 - His music influenced European bands' use of the call-and-response typical of the African stylistic approach
 - His compositions moved away from the highly organised compositional aspect of big band music and allowed players more freedom to explore the use of improvisation and flexibility in performance

TWO correct facts

(2)

[15]

QUESTION 12**Ujomela by Makgona Tsohle Band**

- Instrumental guitar-driven mbaqanga, no vocals
- Starts with a brief guitar introduction
- Uses Western instruments, e.g., electric guitar
- Instrumentation includes: bass, lead guitar, drums and rhythm guitar
- A fusion of earlier styles of marabi and kwela, but has a more powerful sound and harder driving beat than marabi/kwela
- Fuses traditional African music and Western music elements
- Chord progression I – IV – V – I cycle over a bouncy 8/8-rhythm
- Heavy bass line is a prominent feature
- Call and response used between the guitarist and the backing band
- Has a repetitive chord cycle

SEVEN correct facts

[7]**QUESTION 13****Cape jazz: *Mannenber* by Abdullah Ibrahim (Dollar Brand)****Rhythm**

- A blend of African, ghoema and swing elements
- Rhythmic characteristics of amaXhosa music
- Influenced by a marabi groove
- Slow shuffle-like beat of the drums

TWO correct facts

(2)

Harmony

- Three chord repetitive cycle
- Based on a marabi chord cycle
- Harmonic progression outlined by piano
- Harmonic movement outlined by the bass line

TWO correct facts

(2)

Texture

- Mainly homophonic
- Elements of call and response/overlapping

ONE correct fact

(1)

FIVE correct facts
Maximum of 2 marks per aspects

[5]

QUESTION 14**14.1 Artist**

- Dollar Brand (later Abdullah Ibrahim) on piano
- Kippie Moeketsi on alto saxophone
- Jonas Gwangwa on trombone
- Hugh Masekela on trumpet
- Johnny Gertze on bass
- Early Mabuza or Makaya Ntshoko on drums

TWO correct answers

- 14.2**
- The Jazz Epistles, as South Africa's first important bebop band, emerged in the 1950s
 - They popularised bebop and hard bop which was adopted by other South African bands
 - A distinctive South African sound developed over the years
 - Many of the band members/musicians went into exile and developed their style further through contact with European musicians and ploughed back their new-found knowledge and skills into the South African context on their return
 - These jazz icons became highly-regarded individual artists, internationally
 - All members of The Jazz Epistles composed their own original material
 - A great body of work was created which affirmed the culture and tradition of their African heritage
 - They were the first South African group to develop a modern avant garde jazz sound with a profound influence on their listeners
 - 1959: First album by a black South African band, *Jazz Epistle, Verse 1*
 - 1959: The musicians were involved in the popular South African jazz musical, *King Kong* which toured overseas

SIX correct facts

(Answers may reflect detailed information about the prescribed work)

[8]

QUESTION 15**Example of an introduction**

Kwela is a penny whistle-based, marabi influenced jive music popularised in the 1950s.

Harmony

- Uses the typical twelve-bar blues progression
- Cyclic harmonic progressions are prevalent
- Chord progression example:
 - I – IV – I⁶/₄ – V
 - I – I – IV – V
- The harmonic cycle is usually two or four bars long
- Harmonic rhythm is a minim in a 4/4-bar (half bar)

Melody

- Short repetitive melodic motives
- Closely linked to the chord notes of the harmonic progression
- Arpeggiated chord notes are the dominant feature of kwela melodies
- Scale passages are common
- The penny whistle tunes typically in a major key
- Solo melodies were often embellished and developed through improvisation

Rhythm

- The rhythm is described as a lilting shuffle ()
- The basic rhythm in kwela is provided by the guitar rather than the drum kit
- The percussion line primarily reinforces the guitar part
- Kwela is swung and contains blues-like 'breaks'
- Drum kit often uses the 'kick' or 'fill', which marks the end of a four-bar cycle or a verse
- Some penny whistle compositions are based on Latin-American rhythms
- The rhythmic basis of kwela originates from a common time (⁴/₄) beat and swing feel of the Count Basie type big band
- In some songs a subtle two-against-three cross rhythm between the instruments can be heard
- The interlocking (or hocket) technique is clearly evident in compositions which include shouts or whistles on the quavers between beats

SIX correct facts
At least ONE fact from each element

Rise in popularity

- Kwela was commonly found in Sophiatown during the 1950s
- Kwela roots can be found in:
 - American Jazz
 - Boogie-Woogie
 - Marabi
- Seen as a symbol of resistance against oppression
- Street performers used their penny whistles to warn others of the arrival of the police
- The popularity of kwela brought global attention to South Africa and helped to make the world aware of the political conditions of apartheid
- The penny whistle was a link to the traditional reed instruments (flutes) of the indigenous cultures
 - It was similar to the many different flutes found in traditional music (like the traditional three-holed flute used by cattle herders)
 - It was a cheap/affordable and portable instrument
 - It could be used as both a solo and ensemble instrument
 - Ideal for busking (individual street performance)

*FOUR correct facts***Artist and Hit/Album**

- Spokes Mashiyane – *Banana ba Rustenburg; Phata, Phata*
- Lemmy Mabaso – *See you later*
- Elias Lerole – *Mafikeng*

*TWO correct answers
ONE song/album and ONE correlating artist***Example of a conclusion**

Kwela has established itself as an original South African style and continues to form part of the indigenous African music identity.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION	
Elements		6
Rise in popularity		4
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
	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: 50****OR**

SECTION E: WESTERN ART MUSIC (WAM)

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

QUESTION 16**Answer:**

- | | | | |
|------|--|---|-----|
| 16.1 | 16.1.1 B
16.1.2 C
16.1.3 D
16.1.4 B
16.1.5 D | <div style="border: 1px solid black; padding: 2px 5px;">5 x 1</div> | (5) |
| 16.2 | <ul style="list-style-type: none"> • Orchestral composition (Abstract /absolute music) • Usually in four movements | <div style="border: 1px solid black; padding: 2px 5px;">TWO correct facts</div> | (2) |
| 16.3 | Key: F Major
Form: Sonata-Rondo | <div style="border: 1px solid black; padding: 2px 5px;">TWO correct facts</div> | (2) |
| 16.4 | 16.4.1 TRUE
16.4.2 FALSE
16.4.3 FALSE | <div style="border: 1px solid black; padding: 2px 5px;">3 x 1</div> | (3) |
| 16.5 | <ul style="list-style-type: none"> • Result of a visit to Scotland and the Outer Hebrides Islands • He was inspired to sketch the area and to write about his emotional experience | <div style="border: 1px solid black; padding: 2px 5px;">Any ONE</div> | (1) |
| 16.6 | Standard Classical symphonic orchestra | <div style="border: 1px solid black; padding: 2px 5px;">1 mark</div> | (1) |
| 16.7 | Uses functional/tonal harmonic progressions with limited use of chromaticism | <div style="border: 1px solid black; padding: 2px 5px;">1 mark</div> | (1) |

[15]

QUESTION 17**Form type**

- Compound ternary form
- A (Minuet) - B (Trio) - A (Minuet)
- Each large section (ABA) has subsections/independent forms, e.g. rounded binary or ternary form
- The instruction 'da capo al fine/da capo Menuetto' after the Trio section indicates a return to the beginning and play through the Minuet section again
- The instruction 'Fine' is indicated at the end of the Minuet section (if no reprint of A)
- Appears as third movement of a Classical four-movement design in longer works such as sonatas or symphonies

TWO correct facts
Word 'ternary' only = ½ mark
1 mark for A (Minuet) - B (Trio) - A (Minuet)
½ mark per each instruction (da capo and Fine) only

Character

- Moderate tempo
- Stately, stylised dance-like character originally, later lighter and faster, leading into Scherzo
- Simple triple time
- Trio is a contrasting section (called a trio which was originally scored for three instruments/parts)

THREE correct facts

Use of keys

- Minuet (as third movement) in tonic key of sonata and symphony
- Minuet section starts and ends in tonic key
- Trio section in a related key to Minuet (sometimes in tonic minor)
- Both Minuet and Trio sections will have typical key relationships as found in rounded binary and ternary form

TWO correct facts

[7]

QUESTION 18

- Title: Thunderstorm/Storm
- The approach, peak and dissipation of a thunderstorm is realistically depicted through music
- Movement unpredictable, full of surprises
- General violence of the storm – Allegro tempo indication
- Wide dynamic range and extreme dynamic changes to depict the changing mood of storm
- Use of minor key – helps depict the agitation and mood of the storm
- Low rumbles act as warning of the approaching storm - *pp* tremolo in linking passage between 3rd and 4th movement
- First big roll of thunder - use of timpani together with the low quintuplets in the cellos and quadruplets in the basses
- First raindrops - *pp* staccato quavers in the opening section
- Building tension and excitement of storm - *ff* tremolo arpeggios in upper strings/chromatic bass line
- Terror of storm – use of piccolo with shrill high notes/diminished chords
- Climax of storm – use of two trombones to intensify and darken timbre/mood
- Lightning - arpeggiated darting figures in strings
- Low rumbles at the end – triplet figures in double bass to indicate the gradual departure of the storm

FIVE correct facts

[5]**QUESTION 19****Background**

- Orchestra developed from the Baroque ensembles/orchestras
- The orchestra was small at the start of the Classical period (strings plus horns, flute and oboe)
- Mannheim school seen as the most central to the development of the orchestra
- A rise in demand for concerts (concert series) also contributed to growth of the orchestra and allowed orchestral music to reach the general public
- The orchestra became the versatile 'instrument' in the Classical era with a great variety of possibilities in tone colour, rhythm and dynamics

TWO correct facts

Instrumentation

- The layout/arrangement of four instrument groups was established
- The orchestra now included a standard woodwind section with two of each instrument
- The clarinet was included for the first time
- Basso continuo was discontinued and harpsichord no longer included
- Each section of orchestra given a particular role, e.g.,
 - large string section with violins playing the principal melody
 - cello and double bass were given independent staves on the score creating additional tenor and bass lines
 - woodwinds added contrasting tone colour, variety and were given melodic solo passages
 - doubled instruments in woodwinds as a binding/filling role
 - the brass (French horns and trumpets) brought power to loud passages and added to the middle range for harmonic support
 - restricted use of brass and percussion (two timpani) for the *ff* sections
- Mozart also added trombones to his opera scores

FOUR correct facts
Maximum 1 mark per instrument group

Mannheim Orchestra

- Developed performance techniques:
 - tremolos
 - opening arpeggios
 - coordinated bowing
- Developed compositional techniques
 - the rocket motive
 - sigh-motive
- Well-known for its effective variation and precision in dynamics
 - use of sudden *sfz*
 - use of crescendos and decrescendos

TWO correct facts
Minimum of 2 marks per heading

[8]

QUESTION 20**Example of an introduction**

The duet sung by Papageno and Papagena is light in character and the playful encounter between the two is depicted by the musical content.

Characters:

- Papageno: Baritone
- Papagena: Soprano
- Clumsy, quirky and comical characters
- Common folk
- Represent the simple things in life with no thoughts of grandeur

FOUR correct facts

Context: (Storyline/Text)

- In Act 2 and at the very end of the opera
- This is all about Papageno the bird catcher, with no destiny of greatness but to serve his basic needs, i.e. food, drink and the dream of marrying, having children and living happily ever after
- Papagena just wishes to live happily ever after
- The two characters sing in a bird-like courting song, a piece about their future and dreams and having children 'Pa-Pagena! Pa-Pagena!'
- Provides comic relief in the opera

TWO correct facts

Musical characteristics:**Song type**

- Duet

Voice types

- Papageno: Baritone
- Papagena: Soprano

Credit voice types only ONCE

Melody

- Simple folk-like melody depicts common folk
- Papageno enters singing playfully relating to his comical character
- Papagena imitates directly after this and then they go back and forth – intimacy of the characters
- No use of melismas or unnecessary decorations - simple nature of the common people
- Short simple tuneful phrases – unpretentious

Harmony

- Simple consonant, harmony with V – I repetition

Texture

- Starts with a question and answer texture highlighting communication between the two characters (Papageno ...Pa..pa pa... answered by Papagena... Pa..pa pa...)
- Homophonic, orchestral accompaniment (strings, woodwind section and horns)
- Sparse texture

Accompaniment

- A layer of strings behind the voices
- Light accompaniment

Articulation

Mostly staccato on voice and instruments – contributes to the playfulness and carefree nature of the characters

SIX correct facts

Example of a conclusion

Papageno and Papagena express both joy and contentment in the duet. This constitutes a fitting light-hearted moment in the opera with comical and entertaining characteristics, resembling a comic-styled *opera buffa*.

The essay will be marked according to the criteria below.

CRITERIA		MARK ALLOCATION	
Characters			4
Context			2
Musical characteristics			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: 50
GRAND TOTAL: 120