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# basic education

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

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P1**

**NOVEMBER 2022**

**MARKING GUIDELINES**

**MARKS: 120**

**These marking guidelines consist of 33 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 and answer the questions that follow.

The musical score is for a piano piece in D major (two sharps) and 2/4 time. It consists of three systems of music.

- System 1:** Starts with a piano (*pp*) dynamic. It features a melodic line in the treble and a bass line. A phrase in the treble is labeled (X). A similar phrase is labeled (Y). A chord at the end of the system is labeled (M). A crescendo (*cresc.*) marking is placed between the two phrases.
- System 2:** Starts with a measure labeled 1.8. A phrase in the treble is labeled (Z). A ritardando (*rit.*) marking is placed over a note labeled (a). A note in the bass is labeled (b). The system ends with a subito piano (*sub. pp*) dynamic.
- System 3:** Starts with a measure labeled 9. A phrase in the treble is labeled (N). The system ends with a double bar line.

1.1 To which key does the extract modulate in bars 5 to 8<sup>1</sup>?

**Answer:** B minor

1 mark

(1)

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

**Answer:** Diminished 7<sup>th</sup>

1 mark

No ½ mark

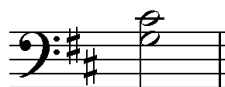
(1)

1.3 Notate the inversion of the interval at (b).

**Answer:**



OR



1 mark

No ½ marks

Any note value is acceptable.

May be notated melodically.

(1)

1.4 Rewrite the triad at (M) in the alto clef keeping the same pitch.

**Answer:**



OR



Clef = ½ mark

Notes = ½ mark

(1)

1.5 Describe the triad at (N) according to type and position.

**Answer:** Major, First inversion

½ + ½ = 1 mark

(1)

1.6 Rewrite (X) using double the note values. Indicate the new time signature.

**Answer:**



Time signature

= 1 mark

Notes

= 1 mark

♯ also accepted

No mark for 4/4 or C

(2)

1.7 Transpose (Y) a perfect fifth higher. Indicate the new key signature.

**Answer:**



Key signature

= 1 mark

Notes

= 1 mark

(2)

- 1.8 Write a suitable descending sequence in bar 6 using the motive at (Z). Write your answer on the score.

**Answer:**



**Partially correct answer:**



*1 mark*

*No other descending sequence will be harmonically correct.*

*If partially correct answer is given, award only ½ mark.*

(1)

- 1.9 Study the pitches of the treble clef part in bars 1 and 2. Considering only these pitches, identify the type of scale.

**Answer:** Pentatonic

*1 mark*

(1)

- 1.10 Select the Italian term that means the opposite of rit. (ritardando). Make a cross (X) in the appropriate block.

**Answer:**

|                                                 |                                  |                                     |
|-------------------------------------------------|----------------------------------|-------------------------------------|
| <input checked="" type="checkbox"/> Accelerando | <input type="checkbox"/> Morendo | <input type="checkbox"/> Allargando |
|-------------------------------------------------|----------------------------------|-------------------------------------|

*1 mark*

(1)

- 1.11 Write the ascending blues scale from the given note.

**Answer:**



OR



*½ mark per note = 3 marks*

(3)

[15]

**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 in appropriate places.

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

**A**

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

**B**

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

**A'**

Perfect cadence in G  
Volmaakte kadens in G

**OR**

- 2.2 Complete the opening below in sol-fa notation OR in staff 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. Use only ONE notation system.

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

**A**

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

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

**B**

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

**A'**

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

Perfect cadence in G  
Volmaakte kadens in G

The melody will be marked according to the criteria below.

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

[15]

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

The musical score is in Eb major (three flats) and common time (C). It consists of three systems of staves. Chords are indicated by Roman numerals below the bass staff:

- Measure 1: Eb: I<sup>6</sup> (labeled (a))
- Measure 2: V<sup>6</sup> (labeled (b))
- Measure 3: vi (labeled (c))
- Measure 4: I<sup>4</sup> (labeled (d))
- Measure 5: vii<sup>o6</sup> (labeled (e))
- Measure 6: (i) (labeled (i))
- Measure 7: ii (labeled (f))
- Measure 8: V<sup>7</sup> (labeled (g))
- Measure 9: (ii) (labeled (ii))
- Measure 10: (iii) (labeled (iii))
- Measure 11: iii Eb: vi (labeled (h))
- Measure 12: (iv) (labeled (iv))
- Measure 13: (Z) (labeled (Z))

3.1.1 Figure the chords at (a) to (h) on the score using Roman numerals, e.g. vii<sup>o6</sup>/vii<sup>ob</sup>.

**Answer:** See score

1 mark per chord = 8 marks  
Minus ½ mark if inversion or 7<sup>th</sup> is missing or incorrect

**(8)**

3.1.2 Name the key and the cadence which is formed at (Z).

**Answer:**  
Perfect cadence  
E<sup>b</sup> Major

1 mark each = 2 marks

**(2)**

3.1.3 Comment on the chord in the last bar.

**Answer:**

- It is the tonic chord of E<sup>b</sup> major by implication only, because the 3<sup>rd</sup> (G) and the 5<sup>th</sup> (B<sup>b</sup>) have been omitted
- The only note present is E<sup>b</sup> (root) in the bass and treble part
- It is not a chord but only the tonic note of the new key E<sup>b</sup> major
- It could be chord V in A<sup>b</sup> major where the preceding chord is seen as a secondary dominant
- The texture thins out to two parts in bar 12 (as in bars 5, 6 and 9) and therefore only the root note of the tonic is present

Any ONE = 1 mark

(1)

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

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

1 mark each = 4 marks

(4)

**[15]**

**OR**

3.2 Study the extract below and answer the questions.

**Answer:**

(a) (b) (c)

(d) (e) (f)

(g) (h) (j)

(iii) (iv) (Z)

3.2.1 Identify the chords (a) to (h) and (j). Write chord symbols in the spaces provided above the staff, e.g. C/E.

**Answer:** See score

1 mark per chord = 9 marks  
Minus ½ mark if inversion is incorrect

(9)

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

**Answer:** Perfect cadence

1 mark

(1)

3.2.3 Comment on the use of the  $F^b$  in the treble part in bar 8.

**Answer:**

- Descending chromatic embellishment
- Chromatic passing note
- It is the flattened 9<sup>th</sup> added to  $E^{b7}$

*Any ONE = 1 mark*

(1)

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

- Answer:**
- (i) (Accented) Passing note
  - (ii) Suspension
  - (iii) Anticipation
  - (iv) (Upper) Auxiliary

*1 mark each = 4 marks*

(4)

**[15]**

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

- 4.1.1 Demonstrate the use of the leading note chord, followed by an imperfect cadence in the passage below.

**Answer:**

e:                      vii<sup>°6</sup>                      i<sup>6</sup>                      V  
                                 vii<sup>°b</sup>                      ib

|                                                            |
|------------------------------------------------------------|
| 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:

I                      IV                      ii                      V  
(V<sup>7</sup>/IV)                      (ii)                      (V/V)                      V  
(V<sup>6</sup>/ii)

Chord progression: Bb:  
Akkoordprogressie:

I<sup>6</sup>                      V                      vi                      ii<sup>6</sup>                      I<sub>4</sub>                      V<sup>7</sup>                      I  
(V/vi)                      (I)                      (V<sup>6</sup>/V)                      (vii<sup>°6</sup>)

The harmonisation will be marked according to the criteria below.

| DESCRIPTION                                                                        | MARK ALLOCATION                                                                                                     |                           |
|------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------|---------------------------|
| <b>Correctness</b><br>Notation, doubling, spacing, voice leading                   | <i>Minus ½ mark per error but not more than 1 mark per chord</i>                                                    | <b>11</b>                 |
| <b>Chord progression</b><br>Choice of chords, correct use of cadence               | <i>1 mark between each pair of chords (except between bars 4 and 5)</i>                                             | <b>9</b>                  |
| <b>Quality</b><br>Musicality, non-chordal notes, awareness of style and creativity | <i>Excellent = 3½–4 marks</i><br><i>Good = 2½–3 marks</i><br><i>Average = 1½–2 marks</i><br><i>Weak = 0–1 marks</i> | <b>4</b>                  |
|                                                                                    | <i>Note to marker:</i><br><i>Mark out of 24 must not contain a ½ mark</i>                                           | <b>24</b><br><b>(÷ 2)</b> |
| <b>TOTAL</b>                                                                       |                                                                                                                     | <b>12</b>                 |

(12)  
[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**

- 4.2.1 Complete the following harmonic progression by filling in chords in the bass part. Use minims.

**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                                                               |                                                                                         |
|---------------------------------------------------------------------------------|-------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------|
| <b>Correctness</b><br>Notation, spacing, voicing                                | <i>Minus ½ mark per error but not more than 1 mark per chord</i>              |                                                                                         |
| <b>Chord progression</b><br>Choice of chords, correct use of cadence            | <i>1 mark between each pair of chords (except between bars 4 and 5 and 8)</i> |                                                                                         |
| <b>Quality</b><br>Musicality, non-chordal notes, awareness of style, creativity | <i>Excellent</i><br><i>Good</i><br><i>Average</i><br><i>Weak</i>              | <i>= 3½–4 marks</i><br><i>= 2½–3 marks</i><br><i>= 1½–2 marks</i><br><i>= 0–1 marks</i> |
|                                                                                 | <i>Note to marker:</i><br><i>Mark out of 24 must not contain a ½ mark</i>     |                                                                                         |
| <b>TOTAL</b>                                                                    |                                                                               |                                                                                         |

(12)  
[15]

**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: GENERAL (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 5.1.5), e.g. 5.1.6 E.

**Answer:**

- 5.1.1 B  
5.1.2 C  
5.1.3 D  
5.1.4 D  
5.1.5 A

**(5)**

- 5.2 To what does 'piracy' refer in published and recorded music?

**Answer:**

- Downloading copyrighted music without paying for it
- Sharing of digital music files (scores or recordings)
- Copying of sheet music not in the public domain
- Illegal copying of sheet music for private/public performance
- Selling/distribution of illegally copied music scores and recordings

*Any TWO***(2)**

- 5.3 Explain the term *performance royalties*.

**Answer:**

A fee paid by the performer to SAMRO, who pays the composer for live public performance of music works

*1 mark for 'fee paid'*  
*1 mark for 'live public performance'*

**(2)**

- 5.4 For how long is copyright valid in South Africa?

**Answer:**

Valid for 50 years after the death of the composer, songwriter and author

*1 mark***(1)****TOTAL SECTION B: 10**

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

### **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**

- 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.

**Answer:**

- 6.1.1 D  
6.1.2 B  
6.1.3 D  
6.1.4 D  
6.1.5 C

(5)

- 6.2 Indicate whether the following statements are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (6.2.1 to 6.2.3).

**Answer:**

- 6.2.1 True  
6.2.2 True  
6.2.3 True

3 x 1

(3)

- 6.3 Describe *izibongo* as used in maskanda.

**Answer:**

- Praise poetry performed in the middle of a maskanda song
- Spoken text in a fast tempo
- Sharing experiences, for example: poverty, inequality, migrancy, dispossession, clan names
- Poetic devices such as: repetition, parallelism, imagery are used

2 marks

(2)

- 6.4 Explain the use of the following performance techniques:

**Answer:**

- 6.4.1 Guitar strumming in maskanda  
6.4.2 Throat singing producing overtones mostly by women in isiXhosa music  
6.4.3 Imitation of nature sounds (bird calls, wind, bellowing of a bull etc.)

3 x 1

(3)

6.5 Describe the following prominent features as found in kwela music:

**Answer:**

6.5.1 Melody

- Short repetitive melodic motives based on chordal notes
- Narrow range, usually within an octave (*only ½ mark*)
- Use of embellishments (*only ½ mark*)

6.5.2 Harmony

- Harmonic cycle I – IV – I<sup>6</sup><sub>4</sub> – V

6.5.3 Rhythm

- Swing rhythm /lilting shuffle
- Syncopation



3 x 1

(3)

6.6 To which style of music does 'isimanje manje' refer?

**Answer:** Mbaqanga

1 mark

(1)

6.7 Complete the table below by comparing the songs *Banana Ba Rustenburg* and *Wamuhle*. Write down only the answer next to the question numbers (6.7.1 to 6.7.3).

**Answer:**

6.7.1 Mbaqanga

6.7.2 Saxophone

6.7.3 Major

3 x 1

(3)

**[20]**

**QUESTION 7**

Briefly explain what the song *Melodi Yalla* is about and why it is a good example of mbaqanga.

**Answer:**

**Song content**

- The song is about Mahlathini and the Mahotella Queens declaring themselves the best performers of mbaqanga in the city
- The lyrics suggest a show-off reminiscent of ukuqhatha (traditional competitive rituals/playful contest among herd boys)

**Style features**

It is a good example of mbaqanga because it demonstrates typical musical features such as:

- Rhythmic vibrancy and dance elements
- Strong bass line
- Starts with a guitar introduction
- Call and response between Mahlathini and the Mahotella Queens and/or between Mahlathini and the backing band
- Cyclic chord progression used

|                                                                                        |
|----------------------------------------------------------------------------------------|
| <i>Any TWO answers for song content</i><br><i>Any THREE answers for style features</i> |
|----------------------------------------------------------------------------------------|

**[5]**

**QUESTION 8**

Write notes that describe the song *See You Later*. Name the artist/band.

**Answer:**

- Because there are no lyrics, this is a purely instrumental version of the piece
- The saxophone introduces the melody accompanied by guitar and drum kit
- The penny whistle echoes the saxophone melody in the first and second phrases
- The saxophone improvises on material from the original melody
- It is a typical example of kwela music with a moderate tempo

**Artist**

- Lemmy Mabaso

|                                                         |
|---------------------------------------------------------|
| <i>FOUR correct facts</i><br><i>ONE mark for artist</i> |
|---------------------------------------------------------|

**[5]**

**QUESTION 9**

9.1 Identify the song and the relevant artist/band from the extract below.



**Answer:**

**Name of song**

- *Wena Wedwa*

**Artist/band**

- Thee Legacy

|                        |
|------------------------|
| <i>Song = 1 mark</i>   |
| <i>Artist = 1 mark</i> |

(2)

9.2 Explain where the musical extract is found in this song. Describe how the music changes at this point in the song.

**Answer:**

**Where it is found**

- At the end of the song

**Description of changes**

- Changes from major to chromatic
- The whole group sings in unison
- Only a cappella with no vocal percussion (beat boxing)

|                                         |
|-----------------------------------------|
| <i>Where extract is found = 1 mark</i>  |
| <i>Description of changes = 2 marks</i> |

(3)

**[5]**

**QUESTION 10**

Philip Tabane employs African spirituality which gives malombo music a distinctive quality.

Write an essay in which you explain how African spirituality has influenced Philip Tabane's music. Refer to TWO of his songs/albums in your answer.

**Answer:****Example of an introduction**

Philip Tabane grew up surrounded by malopo music due to his mother being a traditional healer. Listening to malopo music, watching their dances and observing how they communicated with ancestral spirits, had a great influence on his music.

| <b>African Divinity</b>                                                                                                                                                                                                                      | <b>Philip Tabane</b>                                                                                                                                                                                                                                                                                                                                                     |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>African divinity songs are repetitive by nature</li> </ul>                                                                                                                                            | <ul style="list-style-type: none"> <li>Uses the 12-bar blues cyclic progression</li> </ul>                                                                                                                                                                                                                                                                               |
| <ul style="list-style-type: none"> <li>Communicates with the ancestors</li> <li>Summons the ancestors</li> </ul>                                                                                                                             | <ul style="list-style-type: none"> <li>In <i>Ngwana Oya Lela</i> and <i>Phamba Madiba</i> praise poetry, kudu horn and flute (which represents the baPedi Kiba pipe) are used to call upon the ancestors</li> <li>Music evokes ancestral spirits by using onomatopoeic vocal sounds which are then echoed on the guitar</li> </ul>                                       |
| <ul style="list-style-type: none"> <li>Employs improvisation</li> </ul>                                                                                                                                                                      | <ul style="list-style-type: none"> <li>Free interplay between the voice and the drum or the voice and the flute</li> <li>The drum or the flute melodies are usually improvised</li> </ul>                                                                                                                                                                                |
| <ul style="list-style-type: none"> <li>During rituals, drumming in conjunction with rattles, form the accompaniment for the dancing of both the healer and the patient as the ancestral spirits leave or enter the patient's body</li> </ul> | <ul style="list-style-type: none"> <li>The drum rhythms used in e.g. <i>Phamba Madiba</i> are those used by the diviners for dancing, thereby evoking the spirits and inducing a trance</li> <li>During performances Philip Tabane is known to go into a trance</li> <li>The leg rattles worn by diviners are always worn by Philip Tabane and his performers</li> </ul> |
| <ul style="list-style-type: none"> <li>Drumming carries traditional values, beliefs and customs</li> <li>Drums are vehicles for communication</li> </ul>                                                                                     | <ul style="list-style-type: none"> <li>In all his songs he makes extensive use of African drums</li> <li>Malombo drums made from the baobab tree (tree of the baPedi ancestors) are used as a vehicle for communication with the ancestors</li> </ul>                                                                                                                    |

**Songs/Albums**

- Phamba Madiba (White river)*
- Dithabeng*
- Kika*

**Example of a conclusion**

The incorporation of African spirituality makes malombo a unique style that few have been able to emulate.

The essay will be marked according to the following criteria:

| CRITERIA                                        | MARK ALLOCATION                                                                                                    |              |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|--------------|
| African divinity                                |                                                                                                                    | 5            |
| Philip Tabane's music                           |                                                                                                                    | 5            |
| Songs/Albums                                    |                                                                                                                    | 2            |
| Logical presentation and structure of the essay | <b>Excellent</b><br><i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>  | = 3 marks    |
|                                                 | <b>Good</b><br><i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>        | = 2-2½ marks |
|                                                 | <b>Average</b><br><i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i> | = 1½ marks   |
|                                                 | <b>Below average</b><br><i>An introduction, conclusion with a weak argument in the body of essay evident.</i>      | = 1 mark     |
|                                                 | <b>Weak</b><br><i>A single paragraph: A poor attempt at an essay.</i>                                              | = ½ mark     |
|                                                 | <b>Not acceptable</b><br><i>Only facts in bullet form.</i>                                                         | = 0 marks    |
| <b>TOTAL</b>                                    |                                                                                                                    | <b>15</b>    |

**[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 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.

**Answer:**

- 11.1    11.1.1    A  
          11.1.2    B  
          11.1.3    D  
          11.1.4    D  
          11.1.5    D

5 x 1

(5)

- 11.2 Indicate whether the following statements on female mbaqanga groups are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (11.2.1 to 11.2.3).

**Answer:**

- 11.2.1    True  
 11.2.2    False  
 11.2.3    True

3 x 1

(3)

- 11.3 State THREE stylistic features of the music of Feya Faku.

**Answer:**

- Progressive and contemporary harmonic language
- Rhythmic elements from traditional indigenous African music
- Brass player (trumpet and flugelhorn) with a warm and soulful sound
- Combines jazz with his Xhosa musical heritage
- As soloist, is frequently featured with small jazz ensembles

Any **THREE**

(3)

- 11.4 With which South African jazz style do you associate the following?

**Answer:**

- 11.4.1    Marabi  
 11.4.2    New jazz/jazz in exile

2 x 1

(2)

11.5 Define any TWO of the following terms:

**Answer:**

- 11.5.1 Using an alternative chord than the one given in the lead sheet (replacing chords or re-harmonising)
- 11.5.2 Rhythmically sophisticated chordal accompaniment played on either piano or guitar using specific 'voicings'
- 11.5.3 Music created in the moment of performance, related to a pre-existing stimulus (chord progression, melody, etc)

**2 x 1**

(2)

11.6 Name ONE South African band associated with jazz in exile.

**Answer:**

- Brotherhood of Breath
- Blue Notes
- Union of (South) Africa

**1 mark**

(1)

11.7 Complete the table below by comparing the Makgonatsohle Band with the Manhattan Brothers. Write down only the answer next to the question numbers (11.7.1 to 11.7.4).

**Answer:**

- 11.7.1 Cyclic harmonic progression: I – IV – V – I OR I – IV – I<sup>6</sup><sub>4</sub> – V – I
- 11.7.2 Mbaqanga
- 11.7.3 Marabi
- 11.7.4 Doo Wop/Swing/Ragtime

**4 x 1**

(4)

**[20]**

**QUESTION 12**

Describe TWO melodic and THREE rhythmic features which make *Banana ba Rustenburg* by Spokes Mashiyane typical of the kwela style.

**Answer:**

**Melody**

- Melody is based on the broken chord patterns of the chords in the cyclic progression
- Melody led by a solo wind player: saxophone (earlier music used penny whistle)
- Melody is repetitive but later develops through improvisation

**Rhythm**

- Jive/Swing rhythms
- Repetitive use of rhythm throughout song
- Skiffle-like beat 
- Rhythm relentlessly propels forward

|                                                                                   |
|-----------------------------------------------------------------------------------|
| <p><i>Any TWO answers for melody</i><br/> <i>Any THREE answers for rhythm</i></p> |
|-----------------------------------------------------------------------------------|

**[5]****QUESTION 13**

Discuss local and international influences on Zim Ngqawana's music style.

**Answer:**

**Local**

- Rooted in African indigenous sounds
- Fuses traditional ancient Xhosa (and other African) rhythms and songs
- Influenced by Abdullah Ibrahim

**International**

- Contains references to e.g.:
  - Bop and funk
  - Samba and tango rhythms
  - Indian and Western classical music
  - Vocal chants
  - Norwegian folk traditions
- Progressive approach to phrasing and cadences to align with international practices

|                                                                     |
|---------------------------------------------------------------------|
| <p><i>Any combination of local and international influences</i></p> |
|---------------------------------------------------------------------|

**[5]**



**QUESTION 15**

Cape jazz is a unique, internationally recognised jazz style.

Write an essay on the South African features that make Cape jazz recognisable and motivate why Abdullah Ibrahim's music is an outstanding example of this style. Refer to ONE of his songs/albums in your answer.

**Example of an introduction**

Cape jazz is a blend of ghoema, Kaapse klopse, church bands, langarm, African and Western music to form a typical Cape jazz sound that has been accepted as part of the international jazz scene.

**Answer:**

| <b>South African features</b>                                                                                                                    | <b>Abdullah Ibrahim's music</b>                                                                                                                                                                                                                                                       |
|--------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <ul style="list-style-type: none"> <li>Slave folksongs</li> <li>Cape Malay songs</li> <li>Khoi-san songs</li> <li>Church songs</li> </ul>        | <ul style="list-style-type: none"> <li>Reflects the melancholic mood</li> <li>Comic elements</li> <li>Descending melodic movement</li> <li>Slow, solemn, even metre from hymns, e.g. <i>The Wedding</i></li> <li>Homophonic texture</li> <li>Saxophone langarm dance music</li> </ul> |
| <ul style="list-style-type: none"> <li>Folk song harmony</li> <li>Cape dance bands</li> </ul>                                                    | <ul style="list-style-type: none"> <li>Rhythmic characteristics of isiXhosa speech rhythms</li> <li>Repetitive phrases/call and response features</li> <li>Ostinato features</li> <li>Mbira-like piano tone</li> </ul>                                                                |
| <ul style="list-style-type: none"> <li>African and amaXhosa music</li> </ul>                                                                     | <ul style="list-style-type: none"> <li>Use of brass and saxophone</li> </ul>                                                                                                                                                                                                          |
| <ul style="list-style-type: none"> <li>Marching/Church bands</li> <li>Marabi music</li> <li>Township jive</li> </ul>                             | <ul style="list-style-type: none"> <li>Keyboard emphasis</li> <li>Ragtime and swing influences</li> <li>Marabi groove and harmonic progression, e.g. <i>Mannenberg</i></li> </ul>                                                                                                     |
| <ul style="list-style-type: none"> <li>Kwela</li> </ul>                                                                                          | <ul style="list-style-type: none"> <li>Improvisatory character</li> <li>Call and response</li> </ul>                                                                                                                                                                                  |
| <ul style="list-style-type: none"> <li>Street carnival parade</li> <li>Banjo and guitar sound</li> <li>Saxophone sound</li> </ul>                | <ul style="list-style-type: none"> <li>Kaapse klopse/Ghoema beat</li> <li>Harmonic instruments for accompaniment</li> <li>Typical nasal quality and vibrato phrase endings</li> </ul>                                                                                                 |
| <ul style="list-style-type: none"> <li>Goema beat </li> </ul> | <ul style="list-style-type: none"> <li>A blend of ghoema and swing</li> <li>Slow ghoema drum beat, e.g. <i>Mannenberg</i></li> </ul>                                                                                                                                                  |

**Song/album:**

- *Mannenberg*
- *The Wedding*

**Example of a conclusion**

Abdullah Ibrahim's music, with the myriad South African features, has established Cape jazz as an international form of jazz.

The essay will be marked according to the criteria below.

| CRITERIA                                        |                                                                                                                    | MARK ALLOCATION |           |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|-----------------|-----------|
| South African features                          |                                                                                                                    |                 | 5         |
| Abdullah Ibrahim's music                        |                                                                                                                    |                 | 6         |
| Song/Album                                      |                                                                                                                    |                 | 1         |
| Logical presentation and structure of the essay | <b>Excellent</b><br><i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>  | = 3 marks       | 3         |
|                                                 | <b>Good</b><br><i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>        | = 2-2½ marks    |           |
|                                                 | <b>Average</b><br><i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i> | = 1½ marks      |           |
|                                                 | <b>Below average</b><br><i>An introduction, conclusion with a weak argument in the body of essay evident.</i>      | = 1 mark        |           |
|                                                 | <b>Weak</b><br><i>A single paragraph: A poor attempt at an essay.</i>                                              | = ½ mark        |           |
|                                                 | <b>Not acceptable</b><br><i>Only facts in bullet form.</i>                                                         | = 0 marks       |           |
| <b>TOTAL</b>                                    |                                                                                                                    |                 | <b>15</b> |

**[15]****TOTAL SECTION D: 50****OR**

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

*Note to marker: Although the marking guideline is in bullet form the learners 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.

**Answer:**

- 16.1.1 D  
16.1.2 B  
16.1.3 D  
16.1.4 D  
16.1.5 C

5 x 1

 (5)

- 16.2 Indicate whether the following statements on the development of opera are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (16.2.1 to 16.2.3).

**Answer**

- 16.2.1 False  
16.2.2 True  
16.2.3 False

3 x 1

 (3)

- 16.3 Explain the term *symphonic poem*.

**Answer:**

An orchestral, ( $\frac{1}{2}$ ) Romantic, ( $\frac{1}{2}$ ) single-movement ( $\frac{1}{2}$ ) work which has an extra-musical programme ( $\frac{1}{2}$ ) (with a descriptive title)

4 x  $\frac{1}{2}$

 (2)

- 16.4 Complete the table below on the Romantic features of Mendelssohn's *Hebrides Overture*. Write only the answer next to the question numbers (16.4.1 to 16.4.3).

**Answer:**

- 16.4.1 Enlarged dynamic range (*pp* to *ff*)  
16.4.2 Descriptive title and subtitle: Hebrides Overture, Fingal's Cave (The Lonely island)  
16.4.3 Long lyrical melodies with an individual melodic style

3 x 1

 (3)

- 16.5 The Mannheim school played a significant role in the development of various compositional techniques. Name any THREE of these techniques.

**Answer:**

- The Mannheim Rocket (a quick rising arpeggiated melodic line with a crescendo)
- The Mannheim Roller (an extended crescendo with added tremolo effects)
- The Mannheim Sigh (descending pairs of slurred notes)
- The Mannheim Birds (imitation of birds chirping, using trills in the music)
- The sudden cresc/delesc for the whole orchestra
- The Mannheim Climax (a high-energy section of music where all instruments drop out except for the strings, usually preceded by a Mannheim Crescendo)
- The Mannheim Grand Pause where the playing stops for a moment, resulting in total silence, then the playing continues at the same intensity level as before the pause.
- Sudden accents: *sf* or *sfp*

*THREE correct answers  
No more than ONE mark for dynamics*

(3)

- 16.6 Describe in your own words what Beethoven's *Pastoral Symphony* depicts.

**Answer:**

- It paints a large-scale rural/rustic picture with different scenes through the use of orchestral music
- Nostalgic trip down memory lane depicting the beauty and power of nature and people's reaction to it.

*ONE correct answer*

(1)

- 16.7 Complete the table below by supplying the missing information on the fourth movement of *Beethoven's Symphony No. 6*.

| PROGRAMMATIC CONTENT | MUSICAL REPRESENTATION                 |
|----------------------|----------------------------------------|
| Light rain           | 16.7.1                                 |
| 16.7.2               | Tremolo on the double bass and timpani |
| Lightning strikes    | 16.7.3                                 |

**Answer:**

- 16.7.1 Staccato *pp* quavers on the strings  
 16.7.2 Approaching thunder  
 16.7.3 Ascending arpeggios in the violins

*3 x 1*

(3)

**[20]**

**QUESTION 17**

Write a paragraph in which you describe the structure and relevant keys of rondo form.

**Answer:**

**Structure**

- ABACA (simple 5-part rondo) or ABACABA (7-part rondo form)
- A piece that begins with a refrain (A section), alternating with episodes (B and C section). It may end with a coda
- Each new section (B and C) contrasts in material with A

**Use of keys**

- The refrain (A section) is always in tonic
- Episodes are in closely related keys (dominant, sub-dominant, relative major or minor) or the parallel major or minor key

|                                                                                  |
|----------------------------------------------------------------------------------|
| Any <i>THREE</i> answers for structure<br>Any <i>TWO</i> answers for use of keys |
|----------------------------------------------------------------------------------|

**[5]**

**QUESTION 18**

Write a paragraph on the fifth movement on *Beethoven's Symphony No. 6*.

Refer to the following aspects: title, form, tempo indication, use of opening motive and instrumentation.

**Answer:**

**Title**

- *Shepherd's song (Happy and grateful feelings after the storm)*
- *Frohe und dankbare Gefühle nach dem Sturm*

**Form**

- Sonata-rondo form

**Tempo**

- Allegretto

**Use of opening motive**

- The imitation of Alpine Horn in horn and clarinet
- Main melody first heard in opening four bars, with slow tremolo accompaniment
- Opening motive depicts a pastoral mood (6/8; F major)

**Instrumentation**

- Standard Classical Orchestra

|                                              |
|----------------------------------------------|
| 5 marks<br>Maximum of 1 mark for each aspect |
|----------------------------------------------|

**[5]**

**QUESTION 19**

19.1 Identify the composer and work from which the following extract was taken:



**Answer:**

Felix Mendelssohn, Hebrides Overture

2 marks

(2)

19.2 State where this extract is found in the work. Describe how the motive is used in the four bars that follow.

**Answer:**

- It is the opening motive of the concert overture
- The motive is repeated and treated sequentially (in the bars that follow)
- The articulation as well as the register and instrumentation changes in certain places
- The motive appears in B minor and is momentarily transformed by going to D major and then F<sup>#</sup> minor
- It is the building motive of the first subject (sonata form) that binds the entire work together

Any THREE = 3 marks

(3)  
[5]

**QUESTION 20**

In the opera, *The Magic Flute*, Mozart contrasts cheerful characters with more solemn characters.

Write an essay in which you discuss how the characters Papageno and Sarastro are contrasted. Show the contrast by referring to the musical features of the following arias:

- *Der Vogelfänger bin ich ja* (Yes, I am the birdcatcher)
- *O Isis und Osiris*

**Answer:**

**Example of an introduction**

In *The Magic Flute*, Papageno and Sarastro are polar opposites in the type of music shown in their arias.

|                                                      | CHARACTER                                                                                                                                 | MUSIC FEATURES                                                                                                                                                                                                                    |
|------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <b>Papageno</b><br><i>Der Vogelfänger bin ich ja</i> | <ul style="list-style-type: none"> <li>Humble profession of bird catcher</li> </ul>                                                       | <ul style="list-style-type: none"> <li>Papageno plays the flute</li> <li>Baritone voice</li> <li>Sparse orchestral accompaniment</li> </ul>                                                                                       |
|                                                      | <ul style="list-style-type: none"> <li>Simple character portrayed as a peasant/common folk</li> </ul>                                     | <ul style="list-style-type: none"> <li>Simple key of G major, different from main key of E flat major</li> <li>Moderate tempo, not technically challenging</li> <li>Sings unpretentious folk-like melody</li> </ul>               |
|                                                      | <ul style="list-style-type: none"> <li>Happy-go-lucky, light-hearted, comical and entertaining personality</li> </ul>                     | <ul style="list-style-type: none"> <li>Uses melodic decoration</li> <li>Use of leaps in melody portrays positive character</li> <li>Simple, diatonic harmony using mainly primary chords</li> </ul>                               |
|                                                      | <ul style="list-style-type: none"> <li>Invokes an open, unreserved and friendly mood</li> </ul>                                           | <ul style="list-style-type: none"> <li>Clear phrasing using a 4-bar structure</li> <li>Homophonic texture enhances simple mood</li> <li>Strophic form with clear cadences typical of folk music</li> </ul>                        |
| <b>Sarastro</b><br><i>O Isis und Osiris</i>          | <ul style="list-style-type: none"> <li>Earnest profession of temple priest</li> </ul>                                                     | <ul style="list-style-type: none"> <li>Bass voice – heavy and deep</li> <li>Choral introduction (with chorus)</li> </ul>                                                                                                          |
|                                                      | <ul style="list-style-type: none"> <li>Stable character in a responsible leadership position</li> </ul>                                   | <ul style="list-style-type: none"> <li>F major invokes solemnity and calm mood</li> <li>Slow tempo – reinforces calm</li> <li>Clear phrasing creates balance which reinforces the calm wisdom</li> <li>Low voice range</li> </ul> |
|                                                      | <ul style="list-style-type: none"> <li>Noble and dignified</li> <li>High priest of wisdom, represents stability and moral good</li> </ul> | <ul style="list-style-type: none"> <li>Homophonic texture (four-part hymn): sacred and harmonically stable</li> <li>Strophic form incorporating chromatic harmony giving depth to the character</li> </ul>                        |
|                                                      | <ul style="list-style-type: none"> <li>Invokes a staid, solemn, reserved and more reasoned mood</li> </ul>                                | <ul style="list-style-type: none"> <li>Sparse orchestral accompaniment</li> <li>Legato, stepwise melody (undecorated)</li> </ul>                                                                                                  |

**Example of a conclusion**

Papageno and Sarastro's arias depict the wide contrasts of character and mood found in *The Magic Flute*.

The essay will be marked according to the following criteria:

| CRITERIA                                        | MARK ALLOCATION                                                                                                    |              |   |
|-------------------------------------------------|--------------------------------------------------------------------------------------------------------------------|--------------|---|
| Papageno:<br><i>Der Vogelfänger bin ich ja</i>  | THREE character traits correlating with THREE musical features (3 x 2 for two characters)                          |              | 6 |
| Sarastro: <i>O Isis und Osiris</i>              |                                                                                                                    |              | 6 |
| Logical presentation and structure of the essay | <b>Excellent</b><br><i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>  | = 3 marks    | 3 |
|                                                 | <b>Good</b><br><i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>        | = 2-2½ marks |   |
|                                                 | <b>Average</b><br><i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i> | = 1½ marks   |   |
|                                                 | <b>Below average</b><br><i>An introduction, conclusion with a weak argument in the body of essay evident.</i>      | = 1 mark     |   |
|                                                 | <b>Weak</b><br><i>A single paragraph: A poor attempt at an essay.</i>                                              | = ½ mark     |   |
|                                                 | <b>Not acceptable</b><br><i>Only facts in bullet form.</i>                                                         | = 0 marks    |   |
|                                                 | <b>TOTAL</b>                                                                                                       |              |   |

**[15]**

**TOTAL SECTION E: 50**  
**GRAND TOTAL: 120**