



# **basic education**

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

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

**MUSIC P1**

**2023**

**MARKING GUIDELINES**

**MARKS: 120**

**These marking guidelines consist of 37 pages.**

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

1.1 Identify TWO keys with the following key signature.

**Answer:** B major, G# minor**2 marks** (2)1.2 Write the key signature of D<sup>b</sup> major in the given clef.**Answer:****1 mark** (1)

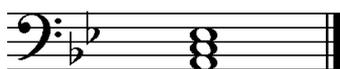
1.3 Change the lower note to form a diminished fourth interval.

**Answer:****1 mark** (1)

1.4 Name the inversion of the interval below.

**Answer:** Minor second**1 mark** (1)

1.5 Write a diminished triad found in the given major key.

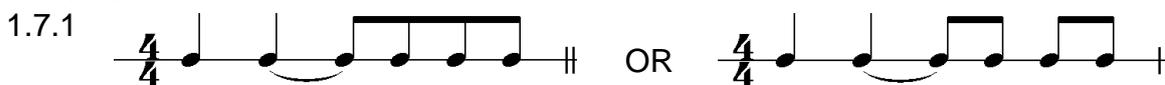
**Answer:****1 mark** (1)

1.6 Write a major triad in second inversion on the given note.

**Answer:****1 mark** (1)

1.7 Improve the grouping in the following TWO extracts.

**Answer:**

1.7.1 

1.7.2 

2 marks  
1.7.2 Tied quavers = ½ mark

(2)

1.8 The time signature changes in the extract below. Insert the correct time signatures at each of the asterisks (\*) in the extract below.

**Answer:**

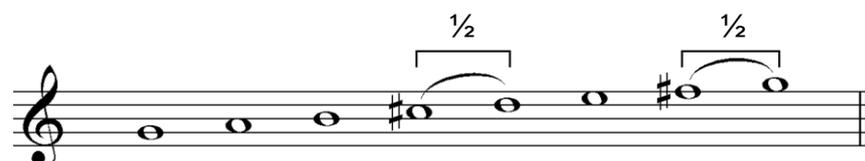


2 x1

(2)

1.9 Indicate the semitones and name the following mode.

**Answer:**



Mode: Lydian mode

2 marks  
Semitones: ½ x 2 = 1 mark  
Lydian mode = 1 mark

(2)

1.10 Add EIGHT notes at (Y) to form a descending chromatic scale.

**Answer:**



8 ÷ 4 = 2 marks  
Accept any correct enharmonic accidentals

(2)  
[15]

**QUESTION 2**

**(25 minutes)**

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

**B**

5

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

**A'**

9

Perfect cadence in F  
Volmaakte kadens in F

**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. Only use ONE notation system.

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

**A**

Doh is F

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

**B**

5

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

**A'**

9

Perfect cadence in F  
Volmaakte kadens in F

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
<b>Form and cadential points</b>	<i>1 mark per phrase x 3</i>	
<b>Correctness</b>  Staff notation: Beats per bar, note stems, grouping, spacing and accidentals  <b>OR</b>  Sol-fa notation: rhythmic and pitch indications	<i>Minus ½ mark per error up to 2 marks</i>	
<b>Quality</b>  Instrumental melody: - Quality of melody and suitability of instrument - Appropriate tempo, articulation and dynamic indications - Musicality  <b>OR</b>  Vocal melody: - Quality of melody and suitability of range for the voice - Appropriate tempo and dynamic indications - Musicality	9–10	<b>Excellent</b> <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>
	7–8	<b>Good</b> <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	<b>Average</b> <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	<b>Not acceptable</b> <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>	

[15]

**QUESTION 3**

**(10 minutes)**

**Answer QUESTION 3.1 OR QUESTION 3.2.**

3.1 Study the extract and answer the questions.

**Answer:**

The musical score is in D major (one sharp) and 4/4 time. It consists of three systems of staves. The first system covers measures 1-3, the second system covers measures 4-6, and the third system covers measures 7-8. The key signature is D major (F# and C#). The time signature is 4/4. The score includes harmonic analysis labels in Roman numerals and letters, and specific annotations (a) through (h) and '3.1.3' and 'Z'.

Measure 1: D: I<sup>6</sup> b

Measure 2: vi

Measure 3: IV

Measure 4: ii

Measure 5: vii<sup>6</sup> / vii<sup>b</sup>

Measure 6: iii

Measure 7: ii<sup>6</sup> / iib

Measure 8: V

Measure 9: OR IV

Measure 10: (iv)

Measure 11: Z

3.1.1 Figure the chords at (a) to (h) on the score using Roman numerals, e.g.  $\text{iii}^{\circ}/\text{iiib}$ .

**Answer:** See score

1 mark per chord = 8 marks Minus $\frac{1}{2}$ mark if inversion or 7 <sup>th</sup> is missing or incorrect	(8)
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3.1.2 Name the key and the cadence which is formed at (Z).

**Answer:**

A Major  
Perfect cadence

1 mark each = 2 marks	(2)
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3.1.3 What is unusual about the chord at QUESTION 3.1.3?

**Answer:**

- The third is doubled in a major triad
- The root or fifth is not doubled in a major triad
- It is unusual but acceptable to double the third if the outer voices proceed in contrary motion

Any ONE = 1 mark	(1)
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3.1.4 Name the types of non-chordal notes at (i) to (iv).

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

1 mark each = 4 marks	(4) <b>[15]</b>
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**OR**

3.2 Study the extract and answer the questions.

**Answer:**

(a) Cm/Bb

(b) Cm/A  
Cm<sup>6</sup>/A  
Am<sup>7</sup>b<sup>5</sup>

(c) D<sup>9</sup> (i)

(ii) (iii) (iv)

(e) Dm

(f) D/F<sup>#</sup>

(g) Em<sup>7</sup>

(h) Bb<sup>7</sup>

Z

3.2.1 Identify the chords (a) to (h) and write chord symbols in the space provided above the staves, e.g. C/E.

**Answer:** See score

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

(8)

3.2.2 Name the key and the chord progression (cadence) which is formed at (Z).

**Answer:**

D minor

A7 – Dm (Perfect cadence)

1 mark each = 2 marks

(2)

3.2.3 Comment on the bass line in bars 1 to 4.

**Answer:**

Descending (walking) bass line with a variation in bar 2

1 mark

(1)

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

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

1 mark each = 4 marks

(4)

**[15]**

**QUESTION 4**

**(30 minutes)**

**Answer QUESTION 4.1 OR QUESTION 4.2.**

4.1.1 Demonstrate the use of a second inversion cadential chord to embellish a plagal cadence.

**Answer:**

The musical notation shows a four-measure phrase in C major, 2/4 time. The notes are: C4 (bass), G3 (bass), C4 (treble), G4 (treble) in measure 1; F3 (bass), C4 (bass), F3 (treble), C4 (treble) in measure 2; G2 (bass), C3 (bass), G2 (treble), C3 (treble) in measure 3; and C3 (bass), G2 (bass), C3 (treble), G3 (treble) in measure 4. Below the notes are the chord symbols: C: iv iv<sup>6</sup> i

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:

The musical notation shows a four-part vocal harmonisation in D major, 2/4 time. The notes are: D4 (soprano), F#4 (alto), A4 (tenor), B4 (bass) in measure 1; E4 (soprano), G#4 (alto), A4 (tenor), B4 (bass) in measure 2; F#4 (soprano), E4 (alto), D4 (tenor), B4 (bass) in measure 3; and D4 (soprano), F#4 (alto), A4 (tenor), B4 (bass) in measure 4. Below the notes are the chord symbols: D: I V vi IV I I<sup>6</sup> ii I<sup>6</sup> V. Checkmarks are placed above the notes in measures 2, 3, and 4.

Chord progression:  
Akkoordprogressie:

The musical notation shows a four-part vocal harmonisation in D major, 2/4 time. The notes are: D4 (soprano), F#4 (alto), A4 (tenor), B4 (bass) in measure 1; E4 (soprano), G#4 (alto), A4 (tenor), B4 (bass) in measure 2; F#4 (soprano), E4 (alto), D4 (tenor), B4 (bass) in measure 3; and D4 (soprano), F#4 (alto), A4 (tenor), B4 (bass) in measure 4. Below the notes are the chord symbols: I I<sup>6</sup> V vi IV V I. Checkmarks are placed above the notes in measures 1, 2, 3, and 4.

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
<b>Correctness</b> 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> 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> Musicality, non-chordal notes, awareness of style and creativity	<i>Excellent = 3½–4 marks Good = 2½–3 marks Average = 1½–2 marks Weak = 0–1 marks</i>	<b>4</b>
	<i>Note to marker: Mark out of 24 must not contain a ½ mark</i>	<b>24 (÷ 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 harmonic progression below by filling in chords in the bass part. Use minims.

Answer:

<i>1 mark per chord</i>	<b>= 3 marks</b>
<i>Minus ½ mark per error up to a maximum of 1 mark per chord</i>	

(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:

Swing

Chord progression: Bm7 ✓ E7 ✓ A ✓ A7/G ✓  
Akkoordprogressie: Bm7 ✓ E7 ✓ A ✓ A7/G ✓

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

5 F#m F#7 ✓ Bm7 ✓ Em E7 ✓ A7 ✓ D6 ✓ A7 ✓ D6 ✓

The answer will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
<b>Correctness</b> Notation, spacing, voicing	<i>Minus ½ mark per error but not more than 1 mark per chord</i>	
<b>Chord progression</b> 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> Musicality, non-chordal notes, awareness of style, creativity	<i>Excellent</i> <i>Good</i> <i>Average</i> <i>Weak</i>	<i>= 3½–4 marks</i> <i>= 2½–3 marks</i> <i>= 1½–2 marks</i> <i>= 0–1 marks</i>
	<i>Note to marker:</i> <i>Mark out of 24 must not contain a ½ mark</i>	
<b>TOTAL</b>		<b>24</b> <b>(÷ 2)</b> <b>12</b>

(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.****SECTION B: MUSIC INDUSTRY (COMPULSORY)***Note to marker: One mark will be allocated for each correct fact. Candidates must be credited for any correct answer not given in this marking guideline.***QUESTION 5**

5.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (5.1.1 to 5.1.5), e.g. 5.1.6 E.

5.1.1 Role players in the music industry include...

**Answer:**

D All the above-mentioned

5.1.2 An example of a collection agency in South Africa is ...

**Answer:**

B CAPASSO.

5.1.3 SAMRO administers ...

**Answer:**

A Performing rights.

5.1.4 Copyright ensures that a composer is paid when his composition is legally ...

**Answer:**

D All the above-mentioned

5.1.5 Royalties are payments made to a ...

**Answer:**

C Recording artist when music is broadcast.

5 x 1

(5)

5.2 5.2.1 Explain the difference between *mechanical* and *needletime* rights.

**Answer:****Mechanical rights**

Royalties paid to composers, lyricists, and music publishers whenever their music is copied on any kind of recording or streaming device

**Needletime rights**

Royalties paid to recording artists when a song is broadcast in public

2 x 1

(2)

5.2.2 Give the name of ONE organisation in South Africa responsible for administering mechanical rights and ONE for needletime rights.

**Answer:**

Mechanical rights: CAPASSO

Needletime rights: SAMPRA

2 x 1

(2)

5.3 Name ONE digital music platform.

**Answer:**

- Spotify
- iTunes
- Tune-In
- Deezer
- Google Play
- Sound Cloud
- Band Camp

Any ONE

(1)

**TOTAL SECTION B: 10**

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

**SECTION C: INDIGENOUS AFRICAN MUSIC (IAM)**

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

6.1.1 Which band was formed by David Masondo and Zenzele Mchunu?

**Answer:**

B Soul Brothers

6.1.2 To which style of music does mqgashiyo refer?

**Answer:**

A Mbaqanga

6.1.3 Which ONE of the following is the typical harmonic progression of kwela?

**Answer:**

A I–IV–I<sub>4</sub><sup>6</sup>–V

6.1.4 Which ONE of the following scales is typically found in indigenous African music?

**Answer:**

C Pentatonic scale

6.1.5 Which ONE of the following instruments is NOT an idiophone?

**Answer:**

B Kora

5 x 1

(5)

6.2 Explain the following in relation to indigenous African music:

6.2.1 Melorhythm

6.2.2 Divinity

6.2.3 Ikati

**Answer:**

6.2.1 Subtle tonal changes when different parts of the drum head are struck (1)

6.2.2 This refers to the role and perspectives of different spiritual practices in African indigenous music traditions (1)

6.2.3 Plectrum which is used for guitar playing, producing a percussive sound (1)

6.3 Briefly describe a typical harmonic feature of indigenous African music.

**Answer:**

- Cyclic/repetitive chord progression
- Progression moves stepwise downwards (IV-iii-ii-I) - parallelism
- Typical patterns are I-IV-I<sub>4</sub><sup>6</sup>-V or I-IV-I-V

Any ONE

(1)

6.4 Discuss drumming in traditional African music. Focus on the following contexts.

6.4.1 The role of the master drummer

6.4.2 Drumming as an accompaniment to dance

**Answer:**

- 6.4.1
- Master drummer is responsible for directing the entire performance regarding tempo, accents, and rhythm
  - Master signals the start of a performance with a vocal cry followed by a short rhythmic solo to set the mood and tempo of the music
  - Signals to individual players when to perform a solo
  - Signals to dancers if any changes occur in the structure of performance
  - Call and response created between the master drummer and the group

Any THREE

(3)

- 6.4.2
- The rhythms played by different drummers create polyrhythms which can evoke a trance within a dancer which leads to communication with ancestors
  - The music will typically increase in tension, which intensifies the dancer's performance
  - Drumming will provide a steady beat

Any TWO

(2)

6.5 Indicate whether the following statements are TRUE or FALSE. Write down only 'true' or 'false' next to the question number (6.5.1 and 6.5.2).

6.5.1 African music is mostly cyclical with multiple entries

6.5.2 African choral music is usually accompanied by piano

**Answer:**

6.5.1 True

6.5.2 False

2 x 1

(2)

- 6.6 Choose TWO instruments from COLUMN B that match TWO dances in COLUMN A. Write only the letter (A to I) next to the question numbers (6.6.1 to 6.6.9) in the ANSWER BOOK, e.g. 6.6.10 J.

COLUMN A		COLUMN B	
6.6.1	Tshikona	A	dithopana
6.6.2	Borankana	B	mbila mutondo
6.6.3	Muchongolo	C	matlawana
6.6.4	Mohobelo	D	ingulule
6.6.5	Isitshikitsha	E	xitende
6.6.6	S'bhaca	F	impempe
6.6.7	Indlamu	G	lesiba
6.6.8	Intlombe	H	igubhu
6.6.9	Dinaka	I	impalampala

**Answer:**

6.6.1	B
6.6.2	C
6.6.3	E
6.6.4	G
6.6.5	I
6.6.6	F
6.6.7	D
6.6.8	H
6.6.9	A

**Any TWO** (2)

- 6.7 *Wena Wedwa* is a modern isicathamiya song. State TWO features of the song that are not typical of traditional isicathamiya.

**Answer:**

- Beat boxing is used in the performance
- Chromatic notes used as embellishments
- Pop/R&B style of singing
- Ukubonga is omitted

**Any TWO** (2)  
**[20]**

**QUESTION 7**

7.1 State TWO ways in which traditional kwela music changed after the 1950s.

**Answer:**

- The penny whistle was first used as the featured melodic instrument in the 1950s and was later replaced by the saxophone
- Initially the style was a solo street busking style and later solo performers were accompanied by a small jazz band.
- Kwela was a politically charged music style (anti-apartheid) in the 1950s but transformed into a popular entertainment style (e.g. Mango Groove)

2 marks

(2)

7.2 State THREE typical kwela characteristics found in Spokes Mashiyane's *Banana Ba Rustenburg*.

**Answer:**

- Jazz band – guitar, drum kit, bass and saxophone
- Saxophone/penny whistle melodic lead instrument
- Short improvisations as embellishments to the original melody
- Other counter-melody lines weaved around the original
- Moderate to upbeat tempo
- Skiffle-like beat
- Jive and swing rhythms
- Cyclic chord structure using I – IV – I<sup>6</sup><sub>4</sub> – V

3 marks

(3)

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

Discuss the role that Ladysmith Black Mambazo played in popularising isicathamiya

**Answer:**

- Collaboration with well-known local and international artists
  - Paul Simon on his Graceland album
  - Performance with Michael Jackson
- Recordings with the SABC and Gallo which were distributed internationally
- Winning many international awards (e.g. Grammy Awards)
- Made isicathamiya an internationally recognisable South African style
- Use of English in the lyrics for accessibility to a wider audience
- More appealing to a new type/sophisticated audience by:
  - Joseph Shabalala emphasised accuracy of rhythm and pitch through quieter and lush harmonies in contrast to the louder styles of the 1950s
  - Modified choreography to reflect the softer sound of tip-toeing through a performance rather than stomping loudly on the ground
  - A polished music performance which improved sound quality
- Founded The Ladysmith Black Mambazo Foundation with the aim to promote and teach children about the history of isicathamiya music
- As a way of giving back to their community, Ladysmith Black Mambazo would hold numerous workshops on isicathamiya, resulting in a more polished tone in the upcoming groups

Any FIVE

**[5]**

**QUESTION 9**

Explain how the social and political circumstances in the South African radio and recording industries influenced the development of mbaqanga during the apartheid era.

**Answer:**

- Mbaqanga tradition was promoted both by the state-owned media and local recording companies (state influenced)
- Radio became the media of promoting music because of its affordability
- Gallo-Africa in co-operation with the SABC created and marketed mbaqanga
- Radio Bantu censored any music referring to the reality of urban life or social and political issues and this reflected in the lyrics of mbaqanga
- Producers and performers of mbaqanga music pre-censored themselves or risked rejection by the SABC
- The censorship of music infringed on the content of the lyrics written by mbaqanga musicians who could not write what they wanted to
- In spite of censorship mbaqanga's popularity generated huge sales, which in turn spurred on the establishment of new bands

Any FIVE
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**[5]****QUESTION 10**

African indigenous music is part of everyday life and a reflection of social circumstances.

Write an essay in which you describe the social context and the typical music elements of South African indigenous music. Refer to the social context, rhythmic features, melody and harmony.

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

The essay will be marked according to the criteria below:

CRITERIA	MARK ALLOCATION
Social context	4
Music elements	
• Rhythmic features	4
• Melody and Harmony	4
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

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

Music reflects life and grows out of the everyday cultural activities.

**Social context**

- African music plays a functional part in all important stages of a person's life, e.g. birth, puberty, initiation, marriage and death
- Spontaneous involvement with the community's musical life is encouraged
- Musical performances usually occur in outdoor settings
- Performers and audience members often make music together
- Music is often a communal activity instead of an individual endeavour
- The music is ethnically distinctive
- The language used in a song often varies from the language used in ordinary conversation

**Typical musical elements:****Rhythmic features**

- Rhythm is derived from spoken text
- Use of ostinato patterns is common
- Melorhythm used extensively
- Interlocking polyrhythms are commonly used
- The beat (metre) can be regular or irregular depending on the meaning of the music
- Most of the material is improvised
- Emphasis is on rhythm rather than on melody
- Repetition is used as an organising principle
- Improvisation is done over repetitive structure

**Melody and harmony**

- Based on principles of homophonic parallelism (in 3<sup>rds</sup>, 4<sup>ths</sup>, 5<sup>ths</sup> and 8<sup>ves</sup>)
- Independent parts moving together
  - counter-melody (secondary melody)
  - ostinato-variation (variations based on a repeated theme)
- Instrument/voice can often be manipulated to produce simultaneous sounds (overtones)
- Overlapping choral antiphony and responsorial singing are principal types of African polyphony (call and response)
- Parallel intervals are frequently employed
- Chords constructed from pentatonic and hexatonic scales

**Example of a conclusion**

Music is the fabric of the African community and forms part of the ordinary daily events.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Social context		4	
Music elements		4	
<ul style="list-style-type: none"> <li>• Rhythmic features</li> <li>• Melody and Harmony</li> </ul>		4	
Logical presentation and structure of the essay	<b>Excellent</b> <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks	3
	<b>Good</b> <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2-2½ marks	
	<b>Average</b> <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks	
	<b>Below average</b> <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark	
	<b>Weak</b> <i>A single paragraph: A poor attempt at an essay.</i>	= ½ mark	
	<b>Not acceptable</b> <i>Only facts in bullet form.</i>	= 0 marks	
<b>TOTAL</b>			<b>15</b>

**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 Choose the correct answer to each of the following. Write only the letter (A to D) next to the question number (11.1.1 to 11.1.5), e.g. 11.1.6 E.

11.1.1 In a 12-bar blues the ...

**Answer:**

A Lyrics are in AAB form.

11.1.2 The following scales do NOT contain semitones:

**Answer:**

D All the above-mentioned

11.1.3 The following female group is associated with both marabi and mbaqanga:

**Answer:**

A The Mahotella Queens

11.1.4 Abdullah Ibrahim is associated with ...

**Answer:**

D All the above-mentioned

11.1.5 Which of the following modes have a major tonic triad?

**Answer:**

B Ionian, Lydian and Mixolydian

5 x 1

(5)

11.2 Explain the following:

11.2.1 Polychord

11.2.2 Swing

11.2.3 Rhythm section

**Answer:**

11.2.1 Two or more distinct chords (maj/min/dim/aug triads) sounding at the same time, e.g. CEG and B<sup>b</sup>DF (1)

11.2.2 A rhythmic device whereby the first of two equal note values is prolonged slightly to create an uneven subdivision of the beat, e.g.



(1)

11.2.3 Piano/guitar, bass, drums providing the rhythmic and harmonic foundation in a jazz band (1)

11.3 Name ONE international artist who influenced Abdullah Ibrahim's style.

**Answer:**

Duke Ellington  
Thelonious Monk  
James Johnson

Any ONE

 (1)

11.4 Early mbaqanga is a fusion of marabi and kwela influences. Give ONE characteristic of marabi and ONE of kwela that contributed to the style of mbaqanga.

**Answer:**

• **Marabi**

- Use of Western instruments
- Music is driven by keyboard/piano/electric organ
- Dance-feel

• **Kwela**

- Saxophone used in early mbaqanga
- Shuffle-like rhythm
- Lead guitar introduction
- Lead guitar played prominent accompaniment role

<p style="text-align: center;"><i>Any ONE marabi characteristic</i> <i>Any ONE kwela characteristic</i> 2 x 1</p>
---

(2)

11.5 Indicate whether the following statements about mbaqanga are TRUE or FALSE. Write down only 'True' or 'False' next to the question number (11.5.1 to 11.5.3).

11.5.1 Mbaqanga is typically in common time.

11.5.2 Only men are allowed to play in this style.

11.5.3 Praise poetry sets the tone at the beginning of a typical mbaqanga.

**Answer:**

11.5.1 True

11.5.2 False

11.5.3 False

(1)

(1)

(1)

- 11.6 Choose the items from COLUMN B that match the styles in COLUMN A. Write only the letter of your choice (A to F) next to the question number (11.6.1 to 11.6.4) in your ANSWER BOOK, for example 11.6.5 G.

COLUMN A		COLUMN B	
11.6.1	Kwela	A	A cappella
11.6.2	Mbaqanga	B	Spokes Mashiyane
11.6.3	Cape jazz	C	Manhattan Brothers
11.6.4	Marabi	D	Abdullah Ibrahim
		E	Miriam Makeba
		F	American spirituals

**Answer:**

11.6.1	B
11.6.2	E
11.6.3	D
11.6.4	C

4 marks

(4)

- 11.7 Write down TWO features of Cape jazz.

**Answer:**

- A multi-cultural style inspired by kwela, marabi, blues, slave folk songs, church bands, langarm, Cape Malay and Khoisan songs
- Instrumentation: piano, bass and drums, with saxophone, trumpet and trombone optionally added
- African, ghoema and swing elements blended with American jazz influences
- Folk-like and hymn-like melodic construction
- Mainly homophonic with elements of call and response
- Extensive improvisation for all instruments, blending various styles

Any TWO

(2)

**[20]**

**QUESTION 12**

Briefly describe how the following elements are applied in *Mra* by Chris McGregor's band, The Brotherhood of Breath:

- Instrumentation (1)
- Melody (1)
- Rhythm (1)
- Style influences (2)

**Answer:****Instrumentation**

- Big Band instrumentation with complex layering and novel arrangements
- Instruments required to play at a high level of difficulty
- Rhythm section (piano, bass, drum kit) and large wind section (trombones and saxophones)

**Melody**

- Call and response between saxophones and trumpets which often overlap
- Interplay between brass and woodwind sections with short bursts of motifs over a repetitive trombone ostinato

**Rhythm**

- Exciting and propulsive rhythmic figures driven by the rhythm section and trombones
- Rhythmic arrangement creates excitement
- Syncopated broken chord accompaniment figures in the trombones

**Style influences**

- Hard-driving blues style
- The group experimented with the elements of the style – harmony, rhythm, melody – inspired by Sun-Ra
- Fusion of mbaqanga and kwela styles

<i>1 mark per element x 3 Any TWO style influences</i>
--

**[5]**

**QUESTION 13**

13.1 Mention TWO ways in which traditional kwela music changed after the 1950s.

**Answer:**

- The penny whistle was first used as the featured melodic instrument in the 1950s and was later replaced by the saxophone
- Initially the style was a solo street busking style and later solo performers were accompanied by a small jazz band.
- Kwela was a politically charged music style (anti-apartheid) in the 1950s but transformed into a popular entertainment style (e.g. Mango Groove)

2 marks
---------

(2)

13.2 Name THREE typical kwela characteristics found in Spokes Mashiyane's *Banana Ba Rustenburg*.

**Answer:**

- Jazz band – guitar, drum kit, bass and saxophone
- Saxophone/penny whistle melodic lead instrument
- Short improvisations as embellishments to the original melody
- Other counter-melody lines weaved around the original
- Moderate to upbeat tempo
- Skiffle-like beat
- Jive and swing rhythms
- Cyclic chord structure using I – IV – I<sup>6</sup><sub>4</sub> – V

3 marks
---------

(3)

**[5]**

**QUESTION 14**

Write a paragraph in which you explore the historical significance of the Jazz Epistles' contribution to South African jazz. Refer to the song *Vary-oo-vum* in your answer.

**Answer:****Historical significance**

- Jazz Epistles was SA's first black bebop band in the 1950s
- The first album was *Jazz Epistle, Verse 1*, 1959
- South Africa's first important hard bop band in the 1950s (disbanded in 1959)
- Band consisted of South African jazz-icons:
  - 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
- Many of these musicians chose exile and developed their style further through contact with European musicians, investing their new-found knowledge and skills back into the South African context on their return
- Members composed their own original music (a large body of work) which affirmed the culture and tradition of the African heritage
- Their legacy is introducing hard bop onto the developing African jazz culture

**Reference to *Vary-oo-vum***

- Written by Abdullah Ibrahim (then known as Dollar Brand)
- Contains a 12-bar blues form in the improvisation section
- Hard bop sound, with swing and drive
- A very forward-looking/Avant Garde composition for 1959

Any FIVE
----------

**[5]**

**QUESTION 15**

Miriam Makeba was one of the first female artists to popularise African music internationally.

Write an essay in which you discuss her career. Refer to her life in exile, name influences on her style and the characteristics of her music. Refer to ONE album/hit in your answer.

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

The essay will be marked according to the criteria below:

CRITERIA	MARK ALLOCATION
Life in exile	4
Influences (national and international)	4
Characteristics of her music	3
Album/hit	1
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**Example of an introduction**

Miriam Makeba is regarded as one of the lead female performers of African jazz. Her music career started in 1956 with the release of *Pata Pata*.

**Life in exile**

- Nicknamed Mama Africa
- Toured and recorded hits with international artists such as Harry Belafonte, Ella Fitzgerald and Paul Simon
- Her passport was revoked because she testified against apartheid before the United Nations in 1963
- Performed in international jazz opera *King Kong*
- Received a Grammy award for best folk recording (with Harry Belafonte)
- She was one of the entertainers in the *Rumble in the Jungle* match between Muhammad Ali and George Foreman in Zaïre
- Earned international reputation both as musician and cultural activist
- First female artist from Africa to popularise African music internationally

Any FOUR
----------

(4)

**National influences**

- Wide-ranging African repertoire, including marabi, mbaqanga, traditional African music and Afro soul
- As a member of the Skylarks she sang a blend of jazz and traditional melodies from South Africa
- Frequently incorporated traditional elements in her style, e.g. male backing vocals inspired by mbube choirs
- Sang modern versions of indigenous songs in her mother tongue isiXhosa
- Used a cappella healing chants of the amaSangoma

**International influences**

- Blended American styles include jazz, blues, R&B and contemporary folk music
- European music styles included Portuguese fados
- Outside of America and Europe she was influenced by Hebrew and Yiddish melodies
- Varied world music repertoire include English ballads and Haitian chants
- South American influences included Brazilian bossa novas

Any <i>FOUR</i>
-----------------

Include <i>BOTH</i> national and international influences
---

(4)

**Characteristics of her music**

- Smoky voice with an intimate warmth
- Her rich, low female vocal timbre was often compared to Ella Fitzgerald's
- Personalised a combination of R&B, jazz and African music into a unique style
- Best known for singing in her mother tongue and explosive, clicking sounds
- Sounds and rhythms of the greater continent of Africa found in her song *Aluta continua* - her style stretched beyond South African sounds

Any <i>THREE</i>
------------------

(3)

**Album/Hit:**

- *Pata Pata*
- *Sing me a song*
- *Lakutshon' ilanga*

Any <i>ONE</i>
----------------

(1)

**Example of a conclusion**

Miriam Makeba was one of the most versatile female artists that South Africa has produced and was influenced both by her traditional roots as well as international music styles.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Life in exile			4
Influences (national and international)			4
Characteristics of her music			3
Album/hit			1
Logical presentation and structure of the essay	<b>Excellent</b> <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks	3
	<b>Good</b> <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2-2½ marks	
	<b>Average</b> <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks	
	<b>Below average</b> <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark	
	<b>Weak</b> <i>A single paragraph: A poor attempt at an essay.</i>	= ½ mark	
	<b>Not acceptable</b> <i>Only facts in bullet form.</i>	= 0 marks	
<b>TOTAL</b>			<b>15</b>

[15]

**TOTAL SECTION D: 50**  
**GRAND TOTAL: 120**

**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.

16.1.1 An Italian term for 'double the speed' is...

**Answer:**

B Doppio movimento.

16.1.2 Which instrument is NOT part of a standard classical orchestra?

**Answer:**

B Saxophone

16.1.3 The Camerata is associated with the origin of ...

**Answer:**

A Opera in Florence.

16.1.4 Which ONE does NOT belong?

**Answer:**

C Piano

16.1.5 Apart from *The Magic Flute*, ... is another opera by Mozart:

**Answer:**

D None of the above-mentioned

5 x 1

(5)

16.2 Explain the following:

16.2.1 Tutti

16.2.2 Melisma

16.2.3 Motive

**Answer:**

16.2.1 Full orchestra plays at the same time

16.2.2 Singing of more than one note on one syllable of text

16.2.3 A short independent rhythmic and/or melodic musical unit

(1)

(1)

(1)

16.3 Name the instrument that was added to the standard classical orchestra by both Beethoven and Mozart.

**Answer:** Trombone

1 mark

(1)

- 16.4 Name ONE similarity and ONE difference between a *symphony* and a *symphonic poem*.

**Answer:**

**Similarity**

- Both are played by a symphony orchestra
- Many symphonic poems may compare in size and scale to symphony movements and even reach the length of an entire symphony

**Difference**

- A symphony is a multi-movement work while a symphonic poem is a single-movement work
- A symphonic poem has a descriptive title with extra-musical reference, while a symphony is typically abstract music
- A symphony is in a formal structure, while a symphonic poem is usually in episodic or free form
- A symphonic poem originated in the Romantic period, while the symphony originated in the Classical era
- In the symphony thematic development is used to create unity, while, in the symphonic poem, thematic transformation serves this purpose

2 x 1

(2)

- 16.5 Choose the key from COLUMN B to match the composition in COLUMN A. Write only the letter of your choice (A to F) next to the question number (16.5.1 to 16.5.4) in your ANSWER BOOK, for example 16.5.5 G.

COLUMN A		COLUMN B	
16.5.1	Beethoven: <i>Symphony No. 6: Thunderstorm</i>	A	F major
16.5.2	Beethoven: <i>Symphony No. 6: Shepherd's song. Cheerful and thankful feelings after the storm</i>	B	F# minor
16.5.3	Mendelssohn: <i>Hebrides Overture</i>	C	F minor
16.5.4	Mozart: <i>Der Vogelfänger bin ich ja</i>	D	B minor
		E	F# major
		F	G major

**Answer:**

16.5.1	C
16.5.2	A
16.5.3	D
16.5.4	F

4 x 1

(4)

- 16.6 Write down the missing information regarding the duet *Pa-Pa-Pa-Papageno* from *The Magic Flute* by WA Mozart. Write down the answer next to the question numbers (16.6.1 and 16.6.2) in your ANSWER BOOK.

CHARACTER	VOICE TYPE
Papageno	(16.6.1)
(16.6.2)	Soprano

**Answer:**

- 16.6.1 Baritone  
16.6.2 Papagena

2 x 1

(2)

16.7 Write a definition of the specific work type (genre) of *The Magic Flute* by WA Mozart.

**Answer**

- Singspiel
- Type of opera containing spoken dialogue in German
- A combination of serious and light-hearted plot lines including fantasy and romantic elements

ONE mark for Singspiel  
TWO marks for definition

(3)  
[20]

**QUESTION 17**

Write down THREE similarities and TWO differences between a symphony of the Mannheim school and the *Pastoral Symphony* by Beethoven.

**Answer:**

**Similarities**

- Both Mannheim and Beethoven used sonata form for the first (and last) movements
- Exaggerated orchestral crescendi
- Abrupt dynamic changes (e.g. *sf*)
- Mannheim birds technique was expanded in the *Pastoral Symphony*
- Tremolos in strings used by both
- Mannheim composers introduced independent treatment of wind instruments; Beethoven continued this practice in his *Pastoral Symphony* giving the woodwinds an even larger role
- Double woodwinds were found in both Mannheim and in the *Pastoral Symphony*
- The clarinet was introduced by Johann Stamitz into the Mannheim orchestra. It assumed a prominent role in the *Pastoral Symphony*

**Differences**

- Mannheim symphonies - 3 movements, later 4 movements; Beethoven's *Pastoral Symphony* has 5 movements
- Mannheim symphonies include a Minuet and Trio movement; Beethoven's *Pastoral Symphony* includes a Scherzo and Trio movement
- Mannheim symphonies are absolute/abstract; Beethoven's *Pastoral Symphony* is programmatic
- Mannheim symphony movements are separated while the last three movements of the *Pastoral Symphony* are linked together
- Beethoven added a trombone and piccolo to the standard classical orchestra for dramatic effect

Any THREE similarities  
Any TWO differences

[5]

**QUESTION 18**

Explain the use of key in the following sections in sonata form.

- 18.1 First theme/subject
- 18.2 Bridge
- 18.3 Second theme/subject
- 18.4 Development
- 18.5 Coda

**Answer:**

- 18.1 The first theme/subject is in the home (tonic) key, both in the exposition and in the recapitulation
- 18.2 The bridge has a modulatory function in the exposition but not in the recapitulation
- 18.3 The second subject is in a relative key in the exposition, and in the tonic key in the recapitulation
- 18.4 In the development section many relative keys are explored and it usually ends on the dominant
- 18.5 The coda is at the end of the recapitulation in the original tonic key

5 x 1
-------

Correct single-word answers (e.g. tonic/dominant) = ½ mark
--

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

*Der Hölle Rache* is one of the key arias in *The Magic Flute* by WA Mozart. Describe this aria in a paragraph regarding character and voice type, tempo, mood and any other specific features.

**Answer:****Character and voice type**

- Queen of the Night, (coloratura) soprano

**Tempo**

- Allegro/fast

**Mood**

- Dark, angry, aggressive

**Specific features**

- Virtuoso vocal characteristics
- Wide vocal range
- Intricate passagework with a high level of difficulty
- Orchestral accompaniment supports the mood

5 marks
---------

Maximum of 1 mark each for the first THREE aspects
--

Specific features = 2 marks
-----------------------------

**[5]**

**QUESTION 20**

Felix Mendelssohn's *Hebrides Overture* is rooted in Classical traditions and also exhibits the characteristics of the early Romantic style period.

Write an essay in which you explain how each of these two style periods manifests in this composition.

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

The essay will be marked according to the criteria below:

CRITERIA	MARK ALLOCATION
Classical elements	6
Romantic elements	6
Logical presentation and structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**Example of an introduction**

Mendelssohn's *Hebrides Overture* reflects both Classical and Romantic characteristics because the composer lived in the Romantic era but had a great deal of respect for the Classical traditions.

**Classical elements:****Form and structure**

- Sonata form is typical of Classical style period
- The exposition contains a first subject (in B minor), (extended) bridge, second subject (in D major) and a codetta
- The development section develops the themes introduced in the exposition and also presents new material
- The recapitulation presents the same two themes again, this time in B minor and B major, with the second theme now played by two clarinets

**Melody**

- Clearly defined melodies
- Regular phrase structure/symmetrical phrases
- Motivic development influenced by Beethoven

**Tone colour/orchestra**

- A classical orchestra is used with string section, double woodwinds, two French horns, two trumpets and timpani

**Harmony**

- Mendelssohn was strongly influenced by Mozart and Beethoven's use of classical harmony
- Modulation to closely-related keys (B minor – D major, B minor – B major)
- Use of tonal/classical harmony

**Texture**

- Mainly homophonic with some polyphonic texture

**Romantic elements:****Form and structure**

- Uses sonata form but more free and varied, e.g. unusually long codetta after the second subject in the exposition, an extended bridge passage and coda
- Extensive development of motives – forerunner of larger symphonic works

**New genre**

- Concert overture (foreshadowing the symphonic poem to come)
- A dramatic symphonic work with programmatic content

**Melody**

- Lyrical melodies with a distinct melodic style typical of the Romantic style

**Programmatic aspects**

- A descriptive title: *Fingal's Cave* (subtitle), *The Lonely Island* as alternative title
- Romanticism introduced a new focus on nature
- Suggests a whole seascape, the grandeur of the cave, the swelling of the sea, the light on the water, the fury of the waves breaking on the cliffs

**Dynamics:**

- Very wide range from *pp* to *ff*
- Extreme dynamic contrasts underline programmatic context

**Harmony**

- Use of some chromaticism

**Tone colour/orchestra**

- No additional instruments used as was the case in later Romantic orchestral works – he utilised the full range of timbres available in a Classical orchestra
- Both themes are played by the lower register instruments (cello, bassoon, viola) – setting the mood of grey skies and foreboding sea
- Innovative orchestration resulted in new combinations of colour and mood

**Tempo and Rhythm:**

- Performances of Romantic symphonic music is characterised by the use of rubato, which is true in any performance of this work

**Example of a conclusion**

It is clear that both Classical and Romantic features are evident in the *Hebrides Overture* and Mendelssohn managed to balance the clarity of the Classical style with typical emotional features of Romantic music.

The essay will be marked according to the following criteria:

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

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