



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2024

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 40 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 Indicate the correct time signature change on the staff below each asterisk (*).

Answer:

A musical staff in treble clef with a key signature of two flats (Bb, Eb). The piece starts in 2/4 time. At the first asterisk (*), the time signature changes to 6/8. At the second asterisk (*), it changes to 7/4. The staff contains various rhythmic patterns including eighth and sixteenth notes.

1 + 1

(2)

1.2 Write the enharmonic equivalent of the given key signature.

Answer:

A musical staff in bass clef with a key signature of four sharps (F#, C#, G#, D#).

1 mark
No 1/2 marks

(1)

1.3 Write ONE major triad found in the G blues scale. Write the triad in root position.

Answer:

Two musical staves in bass clef. The first staff shows a G major triad in root position (G, B, D) with a flat under the G. The second staff shows a G major triad in root position (G, B, D) with a flat under the B. The word "OR" is written between the two staves.

1 mark
No 1/2 marks
Any note value is acceptable

(1)

1.4 Write the diminished triad that appears diatonically in the key of E major. Write the triad in first inversion.

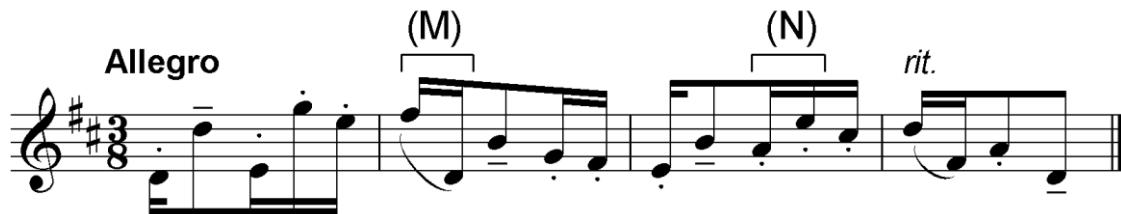
Answer:

A musical staff in bass clef showing a diminished triad in first inversion (F#, Ab, C#).

1/2 mark for incorrect position
Any note value is acceptable

(1)

1.5 Study the extract below and answer the questions.



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

Answer:

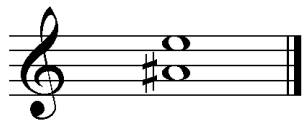


1 mark
No ½ marks
Any note value is acceptable

(1)

1.5.2 Change the lower note at (N) to form an interval of a diminished 5th.
Notate the interval below.

Answer:



1 mark
No ½ marks
Any note value is acceptable

(1)

1.5.3 Give the technical name for the second note in bar 3.

Answer: Submediant

1 mark

(1)

1.5.4 Explain how this extract will be performed with regard to tempo.

Answer:

It starts fast/lively and gets gradually slower at the end.

Fast/lively = ½ mark
Gradually slower = ½ mark

(1)

1.6 Write the scales below according to the given instructions.

1.6.1 Add SIX notes at the asterisks (*) to complete a descending Dorian mode.

Answer:

* * * * * *

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

(2)

1.6.2 The ascending relative melodic minor scale of G major

Answer:

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

(2)

1.6.3 An ascending whole-tone scale starting on the given note

Answer:

OR

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

(2)

[15]

QUESTION 2

(25 minutes)

Answer QUESTION 2.1 OR QUESTION 2.2.

2.1 Use the opening below to form a twelve-bar melody in ternary form. Write in sol-fa notation OR in staff notation.

Concept answer:

A Doh is D

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

Imperfect cadence in D
Onvolmaakte kadens in D
Perfect cadence in A/G/b
Volmaakte kadens in A/G/b

B

5

| | | |

Imperfect cadence in D
Onvolmaakte kadens in D
Perfect cadence in A/G/b
Volmaakte kadens in A/G/b

A'

9

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

Perfect cadence in D
Volmaakte kadens in D

The melody will be marked according to the criteria below.


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

[15]

OR

2.2 Write an original twelve-bar melody in ternary form in sol-fa notation OR in staff notation. Write for any single-line melodic instrument OR voice type of your choice. Name the instrument OR voice type.

Use the following elements to construct a coherent melody:

- Plagal cadence at the end
- Rhythmic motive: 

Sol-fa notation:

- Lah is G

Staff notation:


- Treble clef OR bass clef OR alto clef
- Key: G minor

Concept answer:

Instrument/Voice type:

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

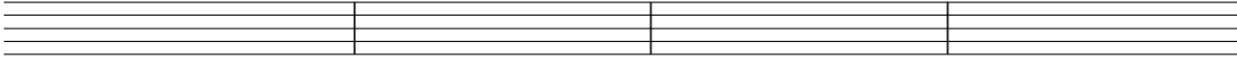
A _____
 Lah is G



Sol-fa: | | | |

- Imperfect cadence in g
- Onvolmaakte kadens in g
- Perfect cadence in B_b
- Volmaakte kadens in B_b

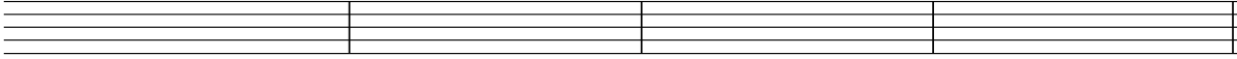
B _____
 5



| | | |

- Imperfect cadence in g
- Onvolmaakte kadens in g
- Perfect cadence in B_b
- Volmaakte kadens in B_b

A' _____
 9



| | | |

- Plagal cadence in g
- Plagale kadens in g

The melody will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
Form and cadential points	<i>1 mark per phrase x 3</i>	
Notation Sol-fa notation: rhythm and pitch indications Staff notation: beats per bar, note stems, grouping and accidentals, indication of clef and key signature	<i>Minus ½ mark per error up to a maximum of 2 marks</i>	
Quality Suitability for instrument or voice (range), use of given rhythmic motive, musicality (compass, contour, implied harmony)	9–10	Excellent <i>Coherent and musical; phrases imaginatively define the form; original opening motive innovatively continued; successful use of key; melodic contour masterfully handled; creative approach to choice of pitches and given rhythmic motive</i>
	7–8	Good <i>Correct and musical; phrases clearly indicate the form; original opening motive sensibly continued; stable key; melodic contour satisfying; choice of pitches and given rhythmic motive used accurately</i>
	4–6	Average <i>Musically not convincing; not all phrases clear; original opening motive not well utilised; key unstable; melodic contour is suspect; choice of pitches and given rhythmic motive used unimaginatively</i>
	0–3	Not acceptable <i>No musical sense; no sense of phrasing; no original opening motive; no sense of key; no melodic contour; pitches and rhythms random with no use of given rhythmic motive</i>
TOTAL	<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 3/4 time with a key signature of one sharp (F#). It consists of four systems of staves. The first system (measures 1-6) has annotations (i) and (a) above the treble clef, and (b) above the bass clef. Below the first system are the chord symbols IV and I⁶. The second system (measures 7-12) has annotations (c) and (d) above the treble clef, and (ii) above the bass clef. Below the second system are the chord symbols e:V⁷ (Z), e:i, G: vii^{o6}, and I⁶. The third system (measures 13-17) has annotations (e) above the treble clef, (iii) above the bass clef, and (f) above the treble clef. Below the third system are the chord symbols iii and ii. The fourth system (measures 18-21) has annotation (iv) above the treble clef. The score ends with a double bar line.

3.1.1 The main key of this extract is G major. A modulation occurs within the first eight bars. Name this new key.

Answer: E minor

1 mark

(1)

3.1.2 Figure the chords at (Z) on the score and name the cadence.

Answer:

$V^7 - i$

Perfect cadence

*Chords = 2 marks
Cadence = 1 mark
Minus ½ mark if 7th is missing*

(3)

3.1.3 Figure the chords at (a) to (f) on the score using Roman numerals, e.g. iii^6/iii^b .

Answer: See score

*1 mark per chord = 6 marks
Minus ½ mark if inversion or 7th is missing or incorrect*

(6)

3.1.4 Comment on the use of the E in bar 18¹.

Answer:

- It is an accented upper auxiliary note.
- It embellishes the tonic chord as a non-harmonic note.

Any ONE

(1)

3.1.5 Notate the following non-harmonic notes at (i) and (ii) on the score. Use a crotchet note value for your answer.

Answer: See score

(i) Anticipation

(ii) Passing note

2 x 1

(2)

3.1.6 Name the type of non-harmonic notes at (iii) and (iv).

Answer:

(iii) (Upper) Auxiliary

(iv) Suspension

2 x 1

(2)

[15]

OR

3.2 Study the extract and answer the questions.

Answer:

The musical score is in 4/4 time and consists of three systems of staves. The first system (measures 1-4) includes annotations (a) Cmaj⁹, (i), (b) Dm⁷, and (c) F⁷. The second system (measures 5-8) includes annotations (ii), (d) Cmaj⁷, (iii), (e) C[#]0⁷, and C[#]dim⁷. The third system (measures 9-12) includes annotations (f) Am⁷, (g) B^b7, (iv), (m) C/G, (n) G⁷, and (Z). The score features a melody in the treble clef and accompaniment in the grand staff (treble and bass clefs).

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

Answer: See score

<i>1 mark per chord = 7 marks</i> <i>Minus ½ mark if chord extension is missing or incorrect</i>	(7)
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3.2.2 Write the chord symbols at (m) and (n) and name the cadence.

Answer:
C/G – G⁷
Imperfect cadence

<i>Chords = 2 marks</i> <i>Cadence = 1 mark</i> <i>Minus ½ mark if 7th is missing</i>	(3)
--	-----

3.2.3 Comment on the bass line in bars 11 to 12².

Answer:

- It moves in contrary motion to the melody.
- It creates an ascending bass line from the tonic to the dominant.
- It includes an upward chromatic movement from the mediant to the dominant.
- The repeated notes increase the harmonic tension leading up to the cadence.

<i>Any ONE</i>	(1)
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3.2.4 Notate the following non-harmonic notes at (i) and (ii) on the score. Use a quaver value for your answer.

Answer: See score

- (i) Passing note
(ii) Upper auxiliary note

<i>2 x 1</i>	(2)
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3.2.5 Name the type of non-harmonic notes at (iii) and (iv).

Answer:

- (iii) Anticipation
(iv) Suspension

<i>2 x 1</i>	(2)
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[15]

QUESTION 4

(30 minutes)

Answer QUESTION 4.1 OR QUESTION 4.2.

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

- Cadential second inversion ($\frac{6}{4}$) progression
- Passing second inversion ($\frac{6}{4}$) progression
- Dominant seventh chord

Concept answer:

I I⁶ IV ii⁷/V V V⁶ IV⁶₄ I

5

I V⁶₄ I⁶ I⁷/ii ii V⁷ I

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
Choice of chords	<i>Including the indicated chords</i>	
Notation and voice leading	<i>8 minus the number of mistakes ÷ 4</i>	
Quality	6–7	Excellent <i>Superb sense of chorale style; advanced choice of chords; use of inversions facilitates excellent progression; creative bassline with melodic qualities; alto and tenor mostly stepwise motion; imaginative use of non-harmonic notes; smooth, accurate or imaginative voice leading</i>
	5–5½	Good <i>Fair sense of chorale style; choice of chords includes secondary chords and inversions; bassline has good balance of stepwise movement and acceptable leaps; alto and tenor exhibit cohesive role in limited compass; mostly smooth and correct voice leading</i>
	3–4½	Average <i>Some sense of chorale style; choice of chords mostly root positions of primary chords; bassline disjunct, not consciously crafted; alto and tenor behave in random fashion; voice-leading random with typical mistakes</i>
	0–2½	Weak <i>No sense of chorale style; disjunct chords; voices are just 'filled in'; no discernable voice leading between chords; incoherent or no bassline; no sense of progression; substantial number of mistakes; hardly any effort to complete the question, with loose chords and notes written down haphazardly</i>
<i>Note to marker: Mark out of 30 must not contain a ½ mark</i>		(30 ÷ 2)
TOTAL	15	

[15]

Candidates must be credited for a different/creative and correct harmonisation not given in these marking guidelines. No marks are allocated for the symbols as such.

OR

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

- Harmonic realisation of the given chord symbols
- ii – V – I progression in C
- A 13th chord at the asterisk (*)

Concept answer:

Fmaj⁷ Gm⁷ Am⁷ B^bmaj⁷ Fmaj⁷ Dm⁷ G⁷ C

5 Fmaj⁷ F⁷/A B^bmaj⁷ D⁷ Gm⁷ F/A *
C¹³ F

The answer will be marked according to the criteria below.

DESCRIPTION		MARK ALLOCATION	
Choice of chords	<i>Including the indicated chords</i>		15
Notation and voice leading	<i>8 minus the number of mistakes ÷ 4</i>		8
Quality	6–7	Excellent <i>Superb sense of suggested jazz style; advanced choice of chords; use of extended chords and voicing facilitates excellent flow; imaginative realisation of voicings in relation to the melody</i>	7
	5–5½	Good <i>Fair sense of suggested jazz style; choice of chords includes extended chords, secondary chords and inversions; use of extended chords and voicing facilitates good flow; acceptable realisation of voicings in relation to the melody</i>	
	3–4½	Average <i>Some sense of suggested jazz style; choice of chords mostly root positions of primary triads; use of chords and voicing facilitates adequate flow; very basic realisation of voicings in relation to the melody</i>	
	0–2½	Weak <i>No sense of suggested jazz style; disjunct chords; no real progression and voicing; random chords; a substantial number of mistakes; hardly any effort to complete the question, with loose chords and notes written down haphazardly</i>	
<i>Note to marker: Mark out of 30 must not contain a ½ mark</i>			(30 ÷ 2)
TOTAL			15

[15]

Candidates must be credited for a different/creative and correct harmonisation not given in these marking guidelines. No marks are allocated for the symbols as such.

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE (90 minutes)**Answer SECTIONS B, C, D and E in the ANSWER BOOK.***Note to marker: One mark will be allocated for each correct fact. Candidates must be credited for any correct answer not given in these marking guidelines.***SECTION B: MUSIC INDUSTRY (COMPULSORY)****QUESTION 5**

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

5.1.1 Intellectual property (IP) is ...

Answer: D All the above-mentioned 1 mark (1)

5.1.2 Earnings of songwriters and music publishers for CD sales or digital downloads are due to them because of ...

Answer: B mechanical rights. 1 mark (1)

5.1.3 Which ONE of the following groups benefits from needletime rights?

Answer: C A recording artist, session musician and recording company 1 mark (1)

5.1.4 Which ONE of the following is NOT an example of music piracy?

Answer: D Transcribing a solo part with permission from the rights holder 1 mark (1)

$4 \times 1 = 4$

5.2 Complete the following sentences:

5.2.1 The type of company responsible for the promotion of musical compositions on behalf of the songwriters is called a ...

Answer: Music publisher 1 mark (1)

5.2.2 Payments made by the user of a copyrighted work to its owner are called ...

Answer: Royalties 1 mark (1)

5.2.3 A work that is no longer protected by copyright will be placed in the ...

Answer: Public domain 1 mark (1)

$3 \times 1 = 3$

5.3 What does the acronym SAMRO stand for?

Answer: Southern/South African Music Rights Organisation

1 mark

(1)

5.4 Describe what is meant by the *value chain* in the music industry.

Answer:

- It is the path of music from its inception (idea) to its exposure to the music user/public.
- Composition, publishing, recording, performance, sales

Any ONE description = 2 marks

(2)

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)

QUESTION 6

6.1 Name the artist/band of THREE of the following works. Write the artist/band next to the number of your choice, e.g. 6.1.5 Mahlatini.

6.1.1 *Phamba Madiba*

Answer: Philip Tabane

1 mark

(1)

6.1.2 *Kuke Kwagijim' Iveni*

Answer: Mfaz' Omnyama

1 mark

(1)

6.1.3 *Wena Wedwa*

Answer: Thee Legacy

1 mark

(1)

6.1.4 *See You Later*

Answer: Lemmy Mabaso

1 mark

(1)

Any THREE = 3

6.2 6.2.1 Compare the praise poetry found in malombo and maskanda music in terms of tempo and use of language.

Answer:

Tempo

- Praise poetry in malombo is usually at a medium to fast tempo, whereas the praise poetry in maskanda is at a fast tempo.

Language

- Praise poetry in malombo is in Sepedi/Tshivenda whereas the praise poetry in maskanda is in isiZulu.

Two correlating facts x 2 = 4

(4)

6.2.2 Name TWO origins of maskanda music.

Answer:

- amaZulu folk music/amaZulu blues
- Amahubo (ceremonial song)
- Izibongo (praise poetry)
- Umakhweyana (musical bow)
- Guitar style (picking or strumming)
- Availability of the Western guitar

Any TWO

(2)

6.3 Define the following terms:

Answer:

6.3.1 **Crepitation**

- A vocal effect or sound, e.g. an exclamation, a murmur, a whisper or a sigh, which adds short excitement or approval to the performance. (1)

6.3.2 **Isihlabo**

- An introduction found in maskanda, usually in the guitar, played at a fast tempo and with an irregular beat. (1)

6.3.3 **Umgqashiyo**

- Another name for mbaqanga used by Mahlathini and the Mahotella Queens. (1)

3 x 1 = 3

6.4 Which woodwind instrument is typically found in a malombo band?

Answer: Flute/dinaka/diphala

Any ONE (1)

6.5 Briefly describe the function of percussion in traditional healing.

Answer:

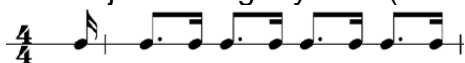
- Healing ceremonies use singing and dancing accompanied by percussion instruments (drums and leg rattles).
- The use of drums reinforces the verbal message.
- The drums are used to communicate the traditional dialects of the past.
- Frequent use of cross-rhythms helps maintain the trance-like state.

Any THREE (3)

6.6 Name FOUR prominent features that you would hear in the music of Lemmy Mabaso.

Answer:

- Solo penny whistle/saxophone played at a moderate to upbeat tempo
- Different melody lines are woven together
- Melody developed through improvisation
- A lilting shuffle-like rhythm and beat
- Repetitive rhythmic patterns
- Use of jazz/swing rhythms (not straight)



- Accompaniment on guitar/banjo
- Cyclic chord progressions, e.g. I–IV–V–I

Any FOUR (4)

[20]

QUESTION 7

Discuss the role of percussion in Philip Tabane's music.

Answer:

- The malombo drums create a specific groove and dance rhythm.
- A sangoma drumming style played on the malombo drums is used to induce a trance state during performance.
- The drums use creative sound-effects, e.g. when the drummer responds to the guitar call.
- The mood of the song is amplified by the rhythmic patterns played by the drummer.
- Drums sometimes focus on melorhythmic timbre that blends with the harmony between the voice and guitar.
- A wide variety of percussion instruments can be used simultaneously by up to three players.
- Percussion is used to create accented, smooth, and coarse sound textures to portray different soundscapes and moods in different songs:
 - Sounds from nature, e.g. rain sounds using the rain stick, rustling of leaves by simple hand and feet rattles.
 - Man-made sounds, e.g. a galloping horse can be produced by foot stomps, maracas and cabasa.

<i>Any FIVE</i>

[5]

QUESTION 8

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

Doh is F

Answer: *Melodi Yalla*

1 mark

(1)

8.2 Describe how Western instruments replaced traditional instruments in mbaqanga.

Answer:

- An important instrument used in the creation of mbaqanga is the electric guitar which replaced the one-string bow (umakhweyana).
- Bass guitar and drum kit replaced the traditional drums.
- In later years electric organ was added.
- The penny whistle, which was extensively used in kwela music, was replaced by the saxophone in mbaqanga.
- The Western drum kit is used extensively in both the music of Mahlathini and Soul Brothers.
- The rhythms of the drum kit usually mimic those played by the African drum accompanying indlamu dance.

Any FOUR

(4)

[5]

QUESTION 9

9.1 Define the term *melorhythm*.

Answer:

A term used to describe the resulting combination of rhythm and pitch created on percussion instruments that produce different high and low tones, e.g. talking drum, djembe created by striking the membrane in different places.

1 mark

(1)

- 9.2 Choose TWO dances below and name the relevant culture and ONE accompaniment instrument of each. Write the answers next to the question numbers (9.2.1 to 9.2.8) of your choice.

Answer:

	Dance	Culture	Instruments
9.2.1	Tshikona	vhaVenda	<ul style="list-style-type: none"> • Nanga • Ngoma • Thungwa • Murumba
9.2.2	Borankana	baTswana	<ul style="list-style-type: none"> • Phala • Matlawana • Clapping
9.2.3	Muchongolo	vaTsonga	<ul style="list-style-type: none"> • Xithubu • Fayi • Ncomone • Xitiringo • Xitende • Mohambi • Singing
9.2.4	Mohobelo	baSotho	<ul style="list-style-type: none"> • Singing • Drums
9.2.5	Isitshikitsha	amaNdebele	<ul style="list-style-type: none"> • Singing • Clapping • Whistling
9.2.6	Indlamu	amaZulu	<ul style="list-style-type: none"> • Isithubu • Clapping
9.2.7	Dinaka	baPedi	<p>Drum section</p> <ul style="list-style-type: none"> • Kiba • Kaedišo • Dothopana <p>Reed/Wind section</p> <ul style="list-style-type: none"> • Phalola • Phalolana • Kgomo • Kgongwana • Sereko • Phetudi • Teledi <p>Horn section</p> <ul style="list-style-type: none"> • Letsie • Phalafala
9.2.8	Sibhaca	amaXhosa	<ul style="list-style-type: none"> • Isithubu • Impempe • Clapping • Singing

2 x 2

(4)
[5]

QUESTION 10

Maskanda guitarists are known to be technically advanced as well as being extremely competitive even though they are rarely formally trained as musicians or guitar players.

In an essay, briefly discuss maskanda and refer to the guitar techniques and tuning systems associated with this style of music. Name ONE maskanda song and the artist associated with it.

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

Answer:**Example of an introduction**

Maskanda is a developing amaZulu music where the main guitarist leads with a personalised artistic expression as part of the maskanda band.

Description

- The word maskanda refers to neo-traditional amaZulu instrumental music.
- Maskanda originated from a rural amaZulu musical tradition developed from amahubo (amaZulu traditional ceremonial music) and amaZulu bow music.

2 marks

Guitar techniques

- Maskanda bands have an acoustic guitarist who plays a unique rhythmic picking pattern.
- Guitars are usually steel-stringed to produce a more percussive sound.
- Ikati (plectrum) may be used for playing the guitar producing the typical percussive sound.
- The guitarist leads the entire band and the band needs to adhere to the guitarist's tuning system.
- Ukupika/ukunanza and ukuvamba are used:
 - Ukupika is the picking of guitar strings with fingers, where the thumb plays amadoda (lower strings), and the other fingers on the right hand (mainly the index finger) play a melody on amantombazane (upper strings).
 - Ukuvamba: The strumming of chords percussively with plectrum.

Any FIVE

Tuning systems

- The maskanda guitar style is notable for its specific guitar tuning.
- True maskanda guitarists are fiercely protective of their specific tuning, as this forms a significant part of identifying the band/guitarist.
- To play the maskanda guitar or the song of another maskanda guitarist, you would need to first retune the guitar and then work out all of the licks and riff phrasing combinations that make up the melody or rhythm.
- isiZulu style is the standard/usual maskanda guitar tuning, and in this style the strings are tuned to EADGBD.

- Other alternative tuning styles are found amongst the maskandi, e.g.:
 - Isishameni style is usually played for the isishameni dance. Here the guitar strings are tuned to DADABD.
 - Isichunu style is the same as the isishameni style with the strings tuned to DADABD.
 - Isigeyane style uses the isiZulu style but also includes different rhythmic patterns.
 - Isimandolini style uses EBBC#F#G# to imitate the polyphonic sounds of old traditional instruments like umgubhe (Amazulu bow).

Any **THREE**

Song and artist

- *Kuke Kwagijim’ Iveni* by Mfaz’ Omnyama
- *Umama* by Inkunz’ Emdaka

Any **ONE** song with the correct performing artist

Example of a conclusion

The sound of maskanda is deeply connected to the lead guitarist as he weaves his blend of tuning and techniques to establish a personal maskanda sound.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION	
Description of maskanda		2
Guitar techniques		5
Tuning systems		3
Song and artist		2
Logical presentation of facts and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay</i>	= 3 marks
	Good <i>An introduction, conclusion, with a logical argument in the body of essay</i>	= 2-2½ marks
	Average <i>An introduction, conclusion, with an insignificant argument in the body of essay</i>	= 1½ marks
	Below average <i>No clear introduction or conclusion, with a weak argument in the body of essay</i>	= 1 mark
	Weak <i>A single paragraph: A poor attempt at an essay</i>	= ½ mark
	Not acceptable <i>Only a few facts in bullet form</i>	= 0 marks
TOTAL		15

[15]

TOTAL SECTION C: 50
GRAND TOTAL: 120

OR

SECTION D: JAZZ**QUESTION 11**

11.1 Name the instrument played by THREE of the South African jazz artists below. Write the instrument next to the number of your choice, e.g. 11.1.5 drum kit.

11.1.1 Chris McGregor

Answer: Piano

1 mark

(1)

11.1.2 Feya Faku

Answer: Trumpet/Flugelhorn

1 mark

(1)

11.1.3 Kippie Moeketsi

Answer: Saxophone

1 mark

(1)

11.1.4 Jonas Gwangwa

Answer: Trombone

1 mark

(1)

Any THREE = 3

11.2 11.2.1 Compare the introductions in *Jikelela Emaweni* and *Umjomela*. Refer to instrumentation and tempo.

Answer:

Instrumentation

Jikelela Emaweni starts with bass guitar and drum kit with melody in the clarinet, whereas *Umjomela* starts with strong strumming on the guitar, then joined by bass guitar.

Tempo

Jikelela Emaweni has a moderate shuffle-like tempo whereas *Umjomela* has a lively upbeat tempo.

TWO correlating facts x 2 = 4

(4)

11.2.2 Which title named in QUESTION 11.2.1 is an instrumental piece?

Answer: *Umjomela*

1 mark

(1)

11.3 Define the following terms:

Answer:

11.3.1 **Substitution**

Using a different chord with a similar harmonic function or using an alternative harmonic progression.

(1)

11.3.2 Comping

The chords, rhythm and countermelodies that the keyboard, guitar or drums use to support a musician's solo/melody lines. (1)

11.3.3 Improvisation

Music created during a performance based on a combination of the form, melody, rhythm and chord progression of the piece being performed. (1)

11.3.4 Scatting

A type of singing characterised by improvised vocal sounds (nonsense syllables) instead of words/lyrics. (1)

$4 \times 1 = 4$

11.4 11.4.1 Name ONE local influence on Miriam Makeba's music style.

Answer:

- Traditional songs of the amaXhosa and amaZulu cultures
- Explosive clicking sounds of her mother tongue (isiXhosa)
- Use of a cappella healing chants of the sangoma

Any ONE (1)

11.4.2 Name ONE European style that influenced the music of Miriam Makeba.

Answer:

- English ballads
- Portuguese fados
- Yiddish folk melodies
- Contemporary European folk music

Any ONE (1)

11.5 List THREE differences between AABA form and a 12-bar blues form.

Answer:

- In AABA form there are four sections (usually 8 bars each) with the first section (A) repeated at the start and at the end whereas in 12-bar blues form there is only one section (12-bar cycle).
- AABA form has two contrasting ideas/themes (A and B) whereas 12-bar blues is not restricted to a specific number.
- AABA form has different chord progressions for A and B whereas 12-bar blues form uses a formalised set of progressions for the entire form.
- AABA form is used in a variety of styles, whereas 12-bar blues form is the basis of all blues-styled works.

Any THREE correlating differences (3)

11.6 Name THREE prominent melodic and/or harmonic features of Spokes Mashiyane's music.

Answer:

- Solo penny whistle and/or saxophone play(s) the melody
- Different melody lines are woven together with two melodic instruments
- Repetitive melodic patterns are developed by improvisation or embellishment
- Melody features more chordal notes
- Cyclic nature of chords: I–IV–I⁶₄–V
- Mainly uses primary chords: I–IV–V


Any THREE

(3)
[20]

QUESTION 12

Discuss the African influences that Abdullah Ibrahim employed to form a notable piano style.

Answer:

- Rhythm of the ghoema drum contributes to the ostinato left-hand accompanying figure: 
- Influences of the kwela skiffle-like rhythms are found in some of his pieces.
- Cape Malay/Cape minstrel folksong influenced by the ghoema-dance gave his piano writing its liveliness, e.g. *Hit and Run*.
- The use of three-chord harmonic progressions/cycles (I–IV–V) found in church hymns and other music, e.g. mbaqanga (township jive) and *Mannenberg* (marabi progression) occurs.
- Dance band music styles (langarm, two-step) is a common feature.
- Specific syncopated melodic style of marabi jazz occurs, e.g. in *Soweto*.
- Melodic imitation of the penny whistle occurs.
- Orientalisms (minor scale with raised 4th and 7th and flattened 2nd) found in *The Pilgrim* is similar to piano writing of North African composers.
- Uses traditional music of the amaXhosa and incorporates elements of older San and Khoi music, e.g. oscillating between tonic and supertonic triads.
- Mbira timbre influenced his piano sound contributing a bright percussive colour.

Any FIVE

[5]

QUESTION 13

Choose ONE description from COLUMN B that matches a style aspect of *Vary-oo-Vum* in COLUMN A. Write only the letter (A–K) next to the question numbers (13.1 to 13.5), e.g. 13.6 L.

COLUMN A	COLUMN B
13.1 Style	A Swing B Bebop/Hard bop/Blues
13.2 Harmony	C Diatonic harmony in introduction D Chromatic harmony in introduction
13.3 Introduction	E Synchronised rhythmic patterns F Polyrhythmic features
13.4 Wind instruments	G Trombone, trumpet and saxophone H Tuba, horn and saxophone
13.5 Rhythm section	J Piano and wind instruments K Piano, bass and drum kit

Answer:

13.1	B
13.2	D
13.3	E
13.4	G
13.5	K

5 x 1

[5]

QUESTION 14

14.1 Name the artist/group with whom you associate the extract below.

Doh is Ab (Doh = )



| m'. m'. m'. m' | r' : d'. r' | r' . l. :- | - : . l | r' . r' : r' . r' | d' : t. d' | d' : l . s | m. r : d. s | ||

Answer: The Manhattan Brothers

1 mark (1)

14.2 In which decade did the style/genre in QUESTION 14.1 originate?

Answer: 1920s

1 mark (1)

14.3 Name THREE influences that helped shape this music style.

Answer:

- Ticky-draai (Cape folk dance)
- amaXhosa folk songs
- Early American jazz
- Ragtime
- Blues music (12-bar blues)
- Social occasions of urban working class African musicians, e.g. stokvel parties

Any THREE (3)
[5]

QUESTION 15

Zim Ngqawana wrote of his *Zimphonic Suites* that it was all about 'harmony between antiquity and modernity'.

In an essay, describe the personal style of Zim Ngqawana's music. Refer to general style influences in his music as well as his composition *eBhofolo*.

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

Answer:**Example of an introduction**

Zim Ngqawana's music demonstrates a progressive approach to modern jazz in the fusion of a variety of features.

General style influences

- A philosophical influence on Zim Ngqawana was, 'music is not just notes'. He believed that every piece of music has a meaning and it is linked to the people, places and the environment around you.
- He immersed himself in as many music styles and ideas that he could and incorporated these diverse influences into his music:
 - Traditional ancient amaXhosa rhythms and songs were fused with his own personal interpretation of jazz.
 - Abdullah Ibrahim's African melodies and use of harmony are present.
 - Western church harmony influences his spiritual output.
 - Folk traditions of Norway, through his collaborations with Norwegian musicians, could be heard in his music.
 - His music reflects an extensive range of styles, e.g. bop and hard bop, funk, Indian music, North African/Middle Eastern music, Western classical music, Latin-American styles, e.g. samba and tango.
- Avant-garde approach to music led to an atonal and free style.
- Jagged melodic lines and irregular harmonic rhythms show a modern progressive approach to phrasing and use of cadences.
- Strong emphasis on improvisation

eBhofolo

- This work is a song about 'Amageza' who are people in a psychiatric hospital in Fort Beaufort.
- It starts with a swinging vamp in 9/8 before the rest of the band joins. After the groove is set, Zim sings/chants and then improvises, referring to intlombe, his mother's house and spirituality. From here it continues building to a trance-like state.
- He includes the following influences in this song:
 - Rooted in indigenous Southern African sound
 - Uses traditional amaXhosa music, e.g. use of a two-chord ostinato reminiscent of the ugubhu bow, and repetitive rhythms.

- Influenced by intlombe or the musical gathering of isiXhosa speaking people where traditional healers and townfolk create spiritual moments by singing songs accompanied by various traditional instruments.
- Fusion of African melodies with modal jazz
- American jazz swing-vamp feel
- Imitates amaXhosa dance style
- Mid-Eastern vocal sufi chants in the vocal line/speech-like singing
- The African mbira timbre contributes to the percussive piano ostinato.
- Progressive approach to phrasing and cadences to align with international practices.
- Avant-garde approach to jazz using a combination of sounds, e.g. bicycle horns and whistles.

Example of a conclusion

Zim Ngqawana’s music is a fusion of many global music styles, old and new, combined with an intensely personal sound.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION	
General style influences		6
<i>eBhofolo</i>		6
Logical presentation of facts and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay</i>	= 3 marks
	Good <i>An introduction, conclusion, with a logical argument in the body of essay</i>	= 2-2½ marks
	Average <i>An introduction, conclusion, with a vague argument in the body of essay</i>	= 1½ marks
	Below average <i>No clear introduction or conclusion, with a weak argument in the body of essay</i>	= 1 mark
	Weak <i>A single paragraph: A poor attempt at an essay</i>	= ½ mark
	Not acceptable <i>Only a few facts in bullet form</i>	= 0 marks
TOTAL		15

[15]

TOTAL SECTION D: 50
GRAND TOTAL: 120

OR

SECTION E: WESTERN ART MUSIC (WAM)**QUESTION 16**

16.1 Name the form of THREE of the works that you have studied. Write the form type next to the number of your choice, e.g. 16.1.5 fugue.

16.1.1 *The Hebrides*

Answer: Sonata form

1 mark

(1)

16.1.2 Last movement of Beethoven's *Symphony No. 6 in F major Op. 68*

Answer: Sonata-rondo form

1 mark

(1)

16.1.3 Overture to *The Magic Flute*

Answer: Sonata form (with introduction)

1 mark

(1)

16.1.4 *Der Vogelfänger bin ich ja*

Answer: Strophic form

1 mark

(1)

Any THREE = 3

16.2 Describe TWO differences between *opera buffa* and *opera seria*.

Answer:

Theme

Opera buffa has a comic element whereas opera seria has a serious element.

Stories

Opera buffa has light-hearted and romantic stories whereas opera seria is often tragic and heroic.

Characters

Opera buffa has comic characters who are usually working class, e.g. peasants or servants. Opera seria characters involve monarchs, nobility and ancient gods.

Dialogue

Opera buffa has some dialogue whereas opera seria has none.

Duration

Opera buffa is shorter (2 acts) whereas opera seria is longer (3 acts).

Format

Opera buffa has a freer format of recitative, arias and choruses for each act whereas opera seria has a pre-set format of recitative, arias and choruses for each act.

Aria

The aria form in the opera buffa is adapted to the character in the story whereas the opera seria uses the Da Capo aria to showcase the voice at the cost of the story.

Any TWO correlating facts 2 x 2

(4)

16.3 Name ONE other opera type besides those named in QUESTION 16.2.

Answer:

Singspiel, Grand opera, Operetta, Opera comique

Any ONE

(1)

16.4 Explain the following terms found in opera:

Answer:

16.4.1 **Aria**

A solo song with orchestral accompaniment.

(1)

16.4.2 **Melisma**

Multiple notes sung to one syllable.

(1)

16.4.3 **Libretto**

The text of an opera with a list of the characters/roles and the words to be sung, as well as stage directions.

Only 'text/words of an opera' = ½ mark

(1)

3 x 1 = 3

16.5 Write ONE word or term for the following descriptions:

16.5.1 The keyboard instrument that was part of the Baroque orchestra but not of the Classical orchestra in the Classical orchestra.

Answer: Harpsichord

1 mark

(1)

16.5.2 A non-transposing instrument in the brass section of the standard Classical orchestra

Answer: Trumpet in C/Trombone

1 mark

(1)

16.5.3 A double-reed instrument using the tenor clef

Answer: Bassoon

1 mark

(1)

3 x 1 = 3

16.6 List THREE differences between a *codetta* and *coda*.

Answer:

CODETTA	CODA
• Placed at the end of the exposition	• Placed at the end of the recapitulation
• Ends in a relative key	• Ends in the tonic key
• Usually short	• May be extended into a lengthy section
• Usually an extended cadence (with no new material)	• May include new material with further development before an extended cadence

Any THREE correlating facts

(3)

16.7 Name THREE compositional techniques that you would hear in the music of the Mannheim school.

Answer:

Compositional techniques

- Mannheim rocket/Rocket motive
- Mannheim sigh/Sigh motive
- Mannheim birds/Solo instrument imitating birds
- Mannheim Roller
- Opening arpeggios
- Mannheim Grand Pause/General Pause
- Mannheim crescendo

Any THREE

(3)
[20]

QUESTION 17

17.1 Write a paragraph in which you describe the virtuoso elements that are found in the aria from which the extract below is taken. Explain how these elements fit into the plot of the opera.

Lah is D

| : | . m : m . m | | : . m | d' . d' : t . t | | : m | : | r' : - | : t . se | m' : l

Answer:

- Written for a virtuoso voice type (coloratura soprano) to convey the dramatic mood and the rage of the character depicted.
- The voice soars above the tutti (full) orchestra to convey vengeance and anger at the abduction of the princess.
- The fast tempo (allegro assai) invokes aggression as the Queen of the Night plots to commit all of her forces to defeat her arch enemy Sarastro.
- Sharp and precise rhythms in the melody are supported by forceful string tremolos increasing the tension of the storyline.
- Large melodic leaps with the very high vocal range prolong the feeling of rage and the demand for vengeance.
- The technical demand and highly decorated melody in high register add to the frenzied atmosphere.
- Melismas in the melody often include dissonant intervals, revealing the evil intentions of the character.

Element and explanation 4 x 1

(4)

17.2 Name the character who sings the aria mentioned in QUESTION 17.1.

Answer: Queen of the Night

1 mark

(1)

[5]

QUESTION 18

- 18.1 Choose ONE description from COLUMN B that matches an item in COLUMN A regarding structure in Beethoven's *Symphony No. 6 in F major Op. 68*. Write only the letter (A–G) next to the question numbers (18.1.1 to 18.1.4), e.g. 18.1.5 H.

COLUMN A		COLUMN B	
18.1.1	First movement	A	Minuet and trio, F minor
18.1.2	Second movement	B	F major, sonata form
18.1.3	Fourth movement	C	Fast and lively, F minor
18.1.4	Fifth movement	D	Allegretto, tonic key
		E	F minor, sonata form
		F	Allegro ma non troppo, F minor
		G	Relative key, slow movement

Answer:

18.1.1	B
18.1.2	G
18.1.3	C
18.1.4	D

4 x 1	(4)
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- 18.2 How many movements does a standard Classical symphony have?

Answer: Four

1 mark	(1)
--------	-----

[5]

QUESTION 19

Write a paragraph in which you discuss the similarities and differences between the *concert overture* and the *symphonic poem/tone poem*.

Answer:**Similarities**

- Both are orchestral works and are single movement compositions
- Romantic period genres
- May be inspired by a poem, a painting or by nature
- Both have descriptive titles

Differences**Descriptive title and programmatic content**

- A concert overture has vague suggested programmatic content whereas a symphonic poem has specific programmatic content and a programme, prescribed by the composer.

Form

- A concert overture is usually in sonata form whereas a symphonic poem can be in free form that follows the programmatic content.

Duration

- A concert overture is shorter than a symphonic poem, which is usually a more expansive work.

<p style="text-align: center;"><i>Correlating differences $\frac{1}{2} \times 2 = 1$ mark</i> <i>Minimum ONE difference and ONE similarity</i> <i>5 x 1</i></p>
--

[5]**QUESTION 20**

Beethoven uses the standard Classical orchestra in his *Symphony No. 6 in F major Op. 68*.

In an essay, describe the fourth and fifth movements of this symphony with specific reference to instrumentation and orchestration.

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

Answer:**Example of an introduction**

Beethoven uses a standard Classical orchestra in his *Symphony No. 6 in F major Op. 68*, but added instruments in the fourth and fifth movements to enhance the timbre of the orchestra.

Standard Classical orchestra instrumentation**Strings**

A balanced unit of first and second violins, violas, cellos and double basses

Woodwinds

A pair each of flutes, clarinets, oboes and bassoons

Brass

A pair each of trumpet and French horn

Percussion

Two timpani

<i>One mark per instrument group 4 x 1</i>
--

FOURTH MOVEMENT (*Gewitter Sturm/Thunderstorm/Storm*)**Instrumentation/Orchestration:**

- A piccolo was added in the fourth movement.
- Two trombones were added in both the fourth and fifth movements.
- Beethoven employs specific instruments for their colour to create a soundscape of the storm.
- *pp* string tremolos occur in the bridge between the third and fourth movement, creating expectation.
- The cellos and double basses play quintuplets and quadruplets.
- Violins play staccato quavers in the opening section.
- *ff* arpeggios played by high strings with chromatic bass lines in the lower strings.
- The added two trombones add intensity to the mood.
- High strings play ascending and descending chromatic passages as the storm intensifies.
- Descending arpeggio figures feature in the strings.
- The piccolo plays shrill high notes.
- Triplet figures are played by the double basses towards the end of the movement as the storm recedes.
- The timpani are used to outline thunderstrokes rather than supporting the basic harmony only.

<i>Any FOUR</i>

FIFTH MOVEMENT (*Hirtengesang: Frohe und dankbare Gefühle nach dem Sturm/Herderslied - Shepherd’s Song: Thankful feelings after the storm*)

Instrumentation/Orchestration:

The link between the fourth and fifth movement

- The strings start with a hymn-like theme, followed by an ascending scale passage played by the flute.

Fifth movement

- The French horns and clarinets play an Alpine yodel theme which introduces the fifth movement.
- The lower strings accompany this opening yodel with a drone.
- The high strings play the melody of the first theme with the lower strings added later on.
- Woodwind instruments add colour and contour to the melody line.
- The woodwinds play the yodel theme in a sequencing figure marked dolce.

Any **FOUR**

Example of a conclusion

Beethoven makes use of the standard Classical orchestra and extends the sonority with the additional instruments and interesting orchestration.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION	
Standard Classical orchestra instrumentation		4
Fourth movement		4
Fifth movement		4
Logical presentation of facts and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay</i>	= 3 marks
	Good <i>An introduction, conclusion, with a logical argument in the body of essay</i>	= 2-2½ marks
	Average <i>An introduction, conclusion, with a vague argument in the body of essay</i>	= 1½ marks
	Below average <i>No clear introduction or conclusion, with a weak argument in the body of essay</i>	= 1 mark
	Weak <i>A single paragraph: A poor attempt at an essay</i>	= ½ mark
	Not acceptable <i>Only a few facts in bullet form</i>	= 0 marks
TOTAL		15

[15]

TOTAL SECTION E: 50
GRAND TOTAL: 120