



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE/ NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2020

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 30 pages.

INSTRUCTIONS AND INFORMATION

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

MARKING GRID

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

AND

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

AND

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

OR

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

OR

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

GRAND TOTAL		120		
--------------------	--	------------	--	--

SECTION A: THEORY OF MUSIC (COMPULSORY)**(90 minutes)**

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

QUESTION 1**(25 minutes)**

Study the extract and answer the questions that follow.

Vivace ma non troppo

1.1 This extract begins in D major. In which key does it end?

Answer: A (major) 1 mark

(1)

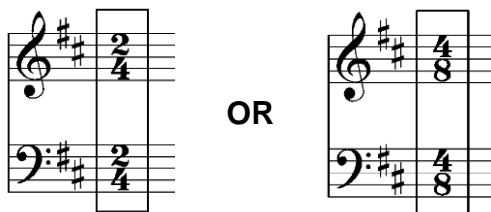
1.2 What relationship does the second key have to the original key?

Answer: Dominant (key) 1 mark

(1)

- 1.3 Insert the correct time signature in the space provided on the score in bar 1.

Answer:



1 mark

No mark deducted if the time signature is written only in one clef

(1)

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

Answer:

- (a) Minor 6th
- (b) Minor 2nd
- (c) Compound perfect 5th/Perfect 12th
- (d) Augmented 4th

ONE mark for each complete answer = 4 marks

No ½ marks

(4)

- 1.5 Describe the triads at (X) and (Y) according to type and position. Consider only the notes in the block.

Answer:

(X) Major, First inversion

2 x ½ = 1 mark

(Y) Diminished, Second inversion

2 x ½ = 1 mark

(2)

- 1.6 Rewrite the notes and key signature of the bass clef stave in bar 6 at (P) an octave higher. Use the given clef.

Answer:



Key signature

= 1 mark

Notation

= 1 mark

Minus ½ mark per notation error

No marks deducted for missing rest, articulation or time signature

(2)

- 1.7 The notes above the square bracket at (Q) are called a/an ...

(Make a cross in the appropriate block.)

Answer: Tetrachord

1 mark

(1)

1.8 What is the meaning of the tempo indication?

Answer: Lively, but not too much

<i>Lively</i>	= ½ mark
<i>But not too much</i>	= ½ mark

(1)

1.9 Transpose the passage at (Z) a perfect 5th lower. Insert the new key signature.

Answer:

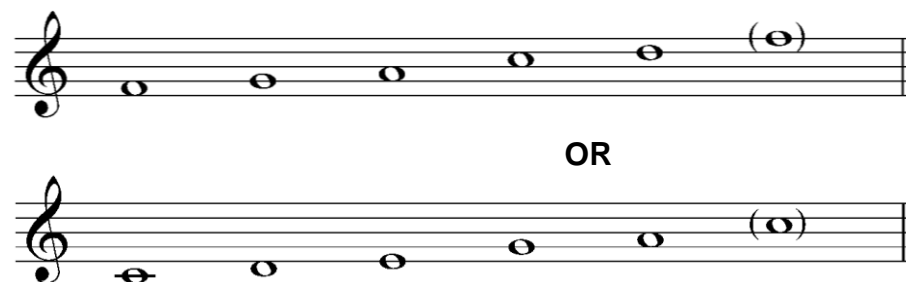


<i>Key signature</i>	= 1 mark
<i>Correct notation</i>	= 2 marks
<i>Minus ½ mark per notation error</i>	
<i>No marks deducted for missing time signature or articulation</i>	

(3)

1.10 Complete an ascending pentatonic scale in which the two notes below appear.

Answer:

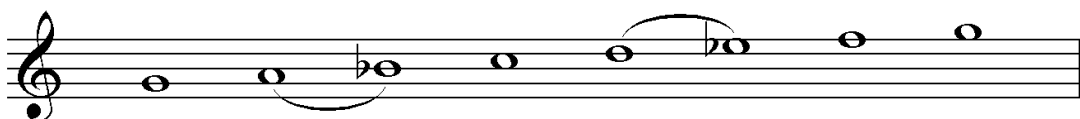


<i>Notation</i>	= 2 marks
<i>Minus ½ mark per error</i>	
<i>Candidates may start on any note of the given scales above</i>	

(2)

1.11 Add accidentals to form the G natural minor scale. Indicate the semitones in your answer.

Answer:



<i>B^b and E^b</i>	= ½ x 2 = 1 mark
<i>Correct semitones</i>	= ½ x 2 = 1 mark

(2)
[20]

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

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

Concept answer:

Instrument: Saxophone/Clarinet/Trumpet/Violin/Flute/Oboe/Horn/Voice (soprano, tenor) etc.

Tempo: *Allegro*

1

A

F:

Imperfect cadence/Onvolmaakte kadens: F
Perfect cadence/Volmaakte kadens: C/B♭/d

5

B

F/C/B♭/d

Imperfect cadence/Onvolmaakte kadens: F
Perfect cadence/Volmaakte kadens: C/B♭/d

9

A

F:

Perfect cadence/Volmaakte kadens: F

OR

- 2.2 **Concept answer:**

Instrument: Saxophone/Clarinet/Trumpet/Violin/Flute/Oboe/Horn/Voice (soprano, alto, tenor), etc.

Tempo: *Allegro*

1

A

E♭

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

5

B

E♭/B♭/A♭/c:

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

9

A

E♭

Perfect cadence/Volmaakte kadens in E♭

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Form and cadential points	<i>1 mark per phrase x 3</i>	3
Correctness Note stems, beats per bar, accidentals, spacing, layout	<i>Minus ½ mark per error up to a maximum of 2 marks</i>	2
Quality Suitability of instrument; correct range; musicality; dynamic, articulation and tempo indications	9–10 Excellent <i>Coherent and musical; phrases imaginatively define the form; opening innovatively continued; successful use of key; melodic shape and range masterfully handled; creative approach to choice of pitches and rhythm</i>	10
	7–8 Good <i>Correct and musical; phrases clearly indicate the form; opening sensibly continued; stable key; melodic shape and range satisfying; choice of pitches and rhythm accurate</i>	
	4–6 Average <i>Musically not convincing; not all phrases clear; opening not well utilised; key unstable; melodic shape and range are suspect; choice of pitches and rhythm unimaginative</i>	
	0–3 Not acceptable <i>No musical sense; no sense of phrasing; opening ignored; no sense of key; no melodic shape; pitches and rhythm random</i>	
TOTAL	Markers may use ½ marks	15

[15]

QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract and answer the questions.

Answer:

Key/Toonsoort: A Major/A Majeur
Cadence/Kadens: Perfect/ Volmaakte

3.1.1 Figure the chords at (a) to (e) with Roman numerals on the score, e.g. iii⁶/iib.

Answer: See score

1 mark per chord = 5 marks

Minus ½ mark per error regarding position

(5)

3.1.2 Name the new key at (P).

Answer: F[#] minor

1 mark

(1)

3.1.3 Name the type of non-chordal notes at (X) and (Y).

Answer: (X) Anticipation

= 1 mark

(Y) Suspension

= 1 mark

(2)

3.1.4 Identify the key and cadence in bars 7³–8 on the score. Figure the chords with Roman numerals.

Answer: See score

½ mark for key

½ mark for cadence

½ mark per chord = 1 mark

(only V⁷ is accepted)

(½ + ½ + 1) = 2 marks

(2)

[10]

OR

3.2 Study the extract and answer the questions.

Answer:

(a) $E_b\text{maj}^7$

(b) G^7/D

(c) C^7

(d) $E_b\text{maj}^7/B^b$ (X)

(e) G^7/F

(f) B^b^7/F

(g) $E_b\text{maj}^7$

Cadence: Perfect cadence
Kadens: Volmaakte kadens

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

Answer: See score

<p><i>1 mark per chord = 5 marks</i> <i>Minus ½ mark per error regarding position</i></p>
--

(5)

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

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

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

(2)

- 3.2.3 Identify the cadence in bars 15–16 on the score. Indicate the chord symbols at (f) and (g).

Answer: See score

<p><i>1 mark for cadence = 1 mark</i> <i>1 mark per chord = 2 marks</i></p>
--

(3)

[10]



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

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

Concept answer:

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

Progression:
Progressie: G: I ✓ Vc ✓ Ib ✓ I ✓ vi ✓ iib ✓ Ic ✓ V
V₄⁶ I₃⁶ ii₃⁶ ii IV (15)

5 ✓ ✓ ✓ ✓ ✓ ✓ ✓ ✓ (13)

I ✓ iii ✓ IV ✓ Ic ✓ IVb ✓ V7 ✓ IVc ✓ I ✓
I₄⁶ IV₃⁶ IV₄⁶

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord. No error between bars 4 – 5.	15
Chord progression Choice of chords, correct cadences	1 mark between each pair of chords (except at bars 4 - 5 and 8)	13
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential and passing progressions	Excellent = 2 marks Good = 1½ marks Average = 1 mark Weak = ½ mark	2
	Note to marker: Mark out of 30 must not contain a ½ mark. Round off upwards.	30 (÷ 2)
TOTAL		15

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

OR

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

Concept answer:

Correctness: ✓
Korrektheid: ✓

Progression: ✓
Progressie: ✓

5 C⁷/G ✓ F ✓ G ✓ Am ✓ F ✓ G⁷ ✓ C ✓ C (12)

✓ ✓ ✓ ✓ ✓ ✓ ✓ (12)

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Correctness Notation, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	12
Chord progression Choice of chords, correct cadences	1 mark between each pair of chords	12
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of interesting chord voicings and progressions	Excellent = 4½–6 marks Good = 3½–4 marks Average = 2–3 marks Weak = 0–1½ mark	6
	Note to marker: Mark out of 30 must not contain a ½ mark. Round off upwards.	30 (÷ 2)
TOTAL		15

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

TOTAL SECTION A: 60

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

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

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

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

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



TEN correct answers = 10 marks

(10)

- 5.2
- Controls and protects copyright
 - Issues licences for performances in public places
 - Keeps track/record of public performance of compositions
 - Collection agency for royalties for public use of compositions
 - Administers and distributes the royalty payments to copyright owner(s)
 - Collaborates with international rights organisations for royalty payments
 - Administers and pays out pensions to members
 - Organises music competitions and concerts
 - Awards bursaries and scholarships
 - Commissions new compositions

FIVE correct answers = 5 marks

(5)

- 5.3
- Copying music scores which are not in the public domain
 - Using copied music scores for private or public performance
 - Copying music scores or recordings in order to sell these
 - Sharing of electronic music files (scores or recordings)
 - Downloading copyrighted music without paying for it

THREE correct answers = 3 marks

(3)

5.4 5.4.1 Performance rights

The artists (composers and performers) involved in the performance and creation of the music are paid a fee when original or arranged works are performed in public.

ONE correct fact = 1 mark

(1)

5.4.2 Needletime rights

All artists/individuals that are involved in the creation of the music (composers, performers and recording companies etc.) are paid a fee when recorded music is played in public.

ONE correct fact = 1 mark

(1)

[20]

TOTAL SECTION B: 20



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

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

6.1 6.1.1 Mozart: Trombone 1 mark (1)

6.1.2 Beethoven: Piccolo/trombone/contrabassoon 1 mark (1)

6.2 Double bass 1 mark (1)

6.3 Libretto 1 mark (1)

- 6.4
- One movement work for orchestra
 - Orchestral piece with a programme
 - A romantic orchestral piece
 - Portrays an extra-musical idea

*TWO correct facts = 2 marks
(Must include a reference to 'programme')*

(2)

- 6.5
- 6.5.1 D
 - 6.5.2 A
 - 6.5.3 B
 - 6.5.4 E
 - 6.5.5 F

FOUR correct answers = 4 marks

(4)
[10]

QUESTION 7

MOVEMENT	FORM	TEMPO
First movement	Sonata form	Allegro
Second movement	Ternary	7.3 Andante/Adagio/Slow
Third movement	7.1 Minuet and Trio/ Scherzo and Trio/ Compound ternary	7.4 Moderato/ Allegretto/Moderate
Fourth movement	7.2 Sonata/Rondo/ Sonata-rondo	7.5 Allegro/Vivace/ Presto/Fast

FIVE correct facts = 5 marks

[5]**QUESTION 8**

- Brooding mood in lower darker instruments, e.g. opening theme in the low strings
- Lighter/uplifting mood results from the rising melody for the lower strings and woodwinds
- Apprehensive/agitated mood created by tremolo in the strings
- Strong, forceful mood suggested by sforzandi chords for the full orchestra
- Changing moods (introverted and extroverted) created by a wide range of dynamics
- Surges of energy/elation suggested by crescendos which are strengthened by brass instruments
- Powerful fiery climax signified by the con fuoco playing in the strings
- Excitement suggested by flutes playing chromatic scales and woodwinds used in high register
- Peaceful in the cave – echoes by the strings

FIVE correct facts = 5 marks ½ mark for mood or instrument not linked
--

[5]**QUESTION 9**

- First movement: Sonata form
- Second movement: Sonata form
- Third movement: Scherzo & Trio form/Compound Ternary
- Fourth movement: Free (episodic form)
- Fifth movement: Sonata-rondo form
- Last three movements are joined seamlessly in order to create unity

FIVE correct facts = 5 marks

[5]

QUESTION 10**Sarastro**

Aria: *In Diesen Heil'gen Hallen* OR 'Within these hallowed halls' OR
O Isis und Osiris

Queen of the Night

Aria: *Der Hölle Rache kocht in meinem Herzen* OR 'Hell's revenge cooks in my heart'

TWO correct correlating arias = 2 marks

Sarastro

Aria: *In Diesen Heil'gen Hallen* OR 'Within these hallowed halls'

Character

Sarastro – a symbol of good

Context:

- Sarastro sings of love, duty and forgiveness and the ideals of brotherhood to a great calming effect

Voice type:

- Bass voice – reinforces stable attitude

Musical features:

- Tempo: fairly slow – to reinforce 'holiness' of the temple, calmness and stability
- Key: Mostly E major – to establish a positive, reassuring atmosphere
- Accompaniment: strings playing in the low register helps to set the calm reassuring mood
- The ponderous tone helps set the serious but calm scene
- Calm assurance, reverence for order, religious undertone, signifying wisdom
- Contrasts with the Queen of the Night's vengeful, almost hysterical aria

FIVE correct answers = 5 marks

OR

Aria: *O Isis und Osiris*

Character

Sarastro – a symbol of good

Context:

- Papageno and Tamino enter the trials to join the holy order
- Sarastro prays that they will be watched over during the trials
- The aria is placed at a serious moment in the opera in direct contrast with the Queen of the Night's vengeful, almost hysterical aria

Voice type:

- Bass voice with added chorus - reinforces stable character

Musical features:

- Tempo: fairly slow – to reinforce calm assurance
- Heavy tone, low deep bass sound - to characterise Sarastro, the High Priest of Wisdom
- Choral introduction to reinforce the serious character and a sense of unity

FIVE correct answers = 5 marks

AND

Queen of the Night

Aria: *Der Hölle Rache kocht in meinem Herzen* OR *'Hell's revenge cooks in my heart'*

Character:

- Queen of the Night – symbol of evil and revenge

Context:

- A complex and dramatic character in sharp contrast to the calm grandeur and stable character elements of Sarastro
- The Queen of the Night's anger at Tamino's failure to rescue the princess
- Provides a dark/evil mood, dramatic drive and theatrical emphasis

Voice type:

- Coloratura/dramatic soprano to reinforce the dark nature of the character

Musical features:

- Melody: theatrical and aggressive melodic passages throughout to show her outrage and passion
- Dynamics: sharp extreme changes using *fp* and *sf* – to indicate her fury and aggression
- Key: mostly minor – dark mood of this unstable character
- Rhythm/Tempo: fast tempo contributes to the dramatic feel and frenzy; accents to portray the Queen's vengeance
- Harmony: use of diminished chords heightens the tension
- Vocal character: extreme vocal range - to show the extent of her anger
- Accompaniment: fuller orchestration with use of legato, staccato and sudden accents to increase dramatic intensity

FIVE correct answers = 5 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Two arias	(1 mark for each aria)	2
Arguments on good versus evil (character, context, voice type, musical features, etc.)	(5 x 2)	10
Logical presentation and structure of the essay	Excellent An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks
	Good An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2–2½ marks
	Average An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks
	Below average An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark
	Weak A single paragraph: A poor attempt at an essay.	= ½ mark
	Not acceptable Only facts in bullet form.	= 0 marks
TOTAL		15

[15]

TOTAL SECTION C: 40

OR

SECTION D (JAZZ)**QUESTION 11****11.1 Instrumentation:**

- Band setup - piano, bass, drums, saxophone, trumpet, trombone, etc.

Texture:

- Mainly homophonic
- Alternating vocal and instrumental passages

Melody:

- Folk-like
- Hymn-like melodies
- Saxophone-led melodic line
- Melismatic melodic style

THREE correct answers = 3 marks

(3)

- 11.2
- Ragtime
 - Blues
 - American Dixieland jazz
 - Traditional music of the Zulu, Xhosa and Sotho people
 - Traditional Cape folk-dance or *tiekiedraai*

TWO correct answers = 2 marks

(2)

- 11.3 Robbie Jansen/McCoy Mrubata

1 mark

(1)

- 11.4
- | | |
|--------|---|
| 11.4.1 | F |
| 11.4.2 | B |
| 11.4.3 | E |
| 11.4.4 | C |
| 11.4.5 | A |

FOUR correct answers = 4 marks

(4)

[10]

QUESTION 12

- The rhythm guitar is responsible for the accompaniment
- The strumming rhythm used by the guitarist, is most distinguishing aspect of style
- The four-crotchets-per-bar, on-the-beat type of strumming was a typical technique in early kwela music
- This strumming technique developed naturally into the definitive kwela skiffle-like rhythm
- A shorter, softer upward stroke precedes each downward strum which occurs on the beat:



- This strumming is largely responsible for the 'swing feel' that distinguishes kwela from mbaqanga in the 60s
- As kwela developed, guitar parts became more sophisticated and the instrument played an increasingly more prominent role
- It became the norm for a kwela band to include both a rhythm and a lead guitar
- The rhythm guitar was sometimes replaced by a banjo
- Sometimes kwela songs are started by the lead guitar, either with an improvised introductory passage or simply with a rendition of the first motif
- As the guitar gradually became more important, contrapuntal lines were introduced into the lead guitar part
- Lead guitars also started to take improvised solos
- Playing open fifths and fourths on the guitar is characteristic of the kwela sound
- Cross-rhythms are commonly incorporated into kwela guitar solos (two-against-three)
- The use of glissando, a technique associated with electric guitars, became common in guitar lines after 1958

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

[5]**QUESTION 13**

- Instrumentation and arrangements in a big band style (Brotherhood of Breath)
- Smaller instrument group (The Blue Notes)
- Show the influences of:
 - mbaqanga and kwela
 - hard-driving blues style
- Avant-garde music style
- Free and flexible melodic lines
- Free improvisation features, without reference to underlying chord progressions
- More sophisticated music arrangements (big band) as the band sound developed
- Very experimental sound for the time period

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

[5]

QUESTION 14**Todd Matshikiza****Music background**

- Born of a family of musicians
- Played various instruments, including piano
- Composed songs and choral works most notably *Hamba kahle*
- A pianist with the Manhattan Brothers
- In 1958 composed music for the musical *King Kong*

Style features

- Music is a mixture of classical, marabi and kwela styles
- Inspired by particularly Bach, Beethoven, Mozart and Chopin
- Classical, jazz and traditional influences in works such as *Uxolo* and *Makhaliphe*
- Lyrics of his songs written in English and isiXhosa
- Big band style also employed in the musical *King Kong*

Song/Album

- *Tshona/Uxolo/Makhaliphe/King Kong*

<i>Music background</i>	= 2 marks
<i>Style features</i>	= 2 marks
<i>Song/Album</i>	= 1 mark

**Gideon Nxumalo****Music background**

- Central figure in the development of modernist jazz in South Africa
- Jazz pianist
- Hosted the radio show, 'This is bantu Jazz'
- Composed music for the first South African music production to go to Broadway, *Sponono*
- Also composed a string quartet and works for chamber orchestra
- Recorded his album *Gideon Plays* in 1969

Style features

- Swing and big band elements found in his music
- Arranged African songs for his musical, *Sponono*
- Classical background employed in his compositions of string quartets and chamber music
- Extensive use of mbaqanga rhythms in *Jazz Fantasia*
- Some compositions affirm the culture and tradition of his African heritage

Song/Album

- *Chopi Chopsticks/Sponono/Jazz Fantasia*

<i>Music background</i>	= 2 marks
<i>Style features</i>	= 2 marks
<i>Song/Album</i>	= 1 mark

Philip Tabane**Music background**

- Formed Malombo in 1961 to enter a national jazz competition
- Co-founded the group Malombo Jazzmen in 1964
- His mother, a sangoma, influenced the spiritual impact in his music
- Started playing the guitar after hearing his brothers play and adapted tshiVenda and isiNdebele songs to the instrument
- Spent five years in the US working with other jazz musicians

Style features

- He has created a modern version of the malombo style
- He employs various indigenous African languages
- He replaces the original reed flute (Dipela) with a Western flute
- Cyclical chord structures are employed
- Call and response between voice and instrument is used extensively

Song/Album

- *Ngwana wa lela/Malombo/Phamba Madiba*

<i>Music background</i>	<i>= 2 marks</i>
<i>Style features</i>	<i>= 2 marks</i>
<i>Song/Album</i>	<i>= 1 mark</i>

**[5]****QUESTION 15****Historical background**

- The era of massive state repression starting in 1960, coincided with the launch of ethnically divisive black radio services
- Radio Bantu stations thus became the channel of disseminating and promoting music and information
- The SABC determined which music was to be played and heard by the audience
- African censors were employed to eliminate any township slang or oblique reference to politics
- Eager to get air time, the producers and performers pre-censored themselves to minimise the risk of rejection by the SABC
- This censorship of music limited the freedom of black musicians
- It implies that they could not produce what they wanted to but only what was required by record companies and SABC
- The influence of producers and the rigid control in the studios, determined the direction, growth and development of mbaqanga tradition
- Musicians were exploited, and creativity suppressed

<i>THREE correct answers = 3 marks</i>
--

Actual performance format

- Songs begin with a lead guitar introduction
- Then the bass melodic pattern follows based on a chordal formula e.g. C-F-G7-C
- The above is played over a bouncing 8/8 township rhythm provided by the drums
- Call and response between the lead singer and backing singers is used extensively

THREE correct answers = 3 marks

Style features: African

Repetition

- Constant repetition of harmonic cycles consisting of 4 or 8 beats
- Features of melodic repetition rather than melodic development

Layering and Texture

- Most mbaqanga songs have melodic layering, each instrument or voice having its own melodic line
- Over a steady basic pulse, instruments create different metres using varied accents, each containing its own individual line

Choreography

- Mbaqanga music always includes a dance component
- Zulu dance is most commonly used

Text

- Songs are sung in various languages though isiZulu is the most common

Vocalisations

- Crepitations and ululations are always featured

Dress

- There is a shift from traditional clothing to Western clothing

Style features: Western

Instrumentation

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

Stylistic influences

- Most mbaqanga songs adopt one of the following styles:
 - The Twist: originated in America
 - Soul music: gospel music, rhythm and blues
 - Rock and roll: country, blues, boogie-woogie

Harmony

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

Form

- Song form, e.g. verse-chorus form

SIX correct answers = 6 marks

The essay will be marked according to the following criteria:

CRITERIA		MARK ALLOCATION	
Historical background			3
Actual performance format			3
Style features			6
Logical presentation and structure of the essay	Excellent <i>An introduction, conclusion, with a substantial argument in the body of essay evident.</i>	= 3 marks	3
	Good <i>An introduction, conclusion, with a reasonable argument in the body of essay evident.</i>	= 2–2½ marks	
	Average <i>An introduction, conclusion, with an insignificant argument in the body of essay evident.</i>	= 1½ marks	
	Below average <i>An introduction, conclusion with a weak argument in the body of essay evident.</i>	= 1 mark	
	Weak <i>A single paragraph: A poor attempt at an essay.</i>	= ½ mark	
	Not acceptable <i>Only facts in bullet form.</i>	= 0 marks	
TOTAL			15

[15]

TOTAL SECTION D: 40

OR

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

- 16.1
- An instrumental introduction based on an often descending motive played on guitar or concertina
 - Consists of short bursting motifs
 - It sounds like an 'improvised sound check' to check the tuning
 - Uses free rhythm and metre

TWO correct answers = 2 marks

(2)

16.2 16.2.1 Ululation

16.2.2 Crepitation

TWO correct answers = 2 marks

(2)

- 16.3
- Free jazz, blues and rock influences from the USA
 - Guitar arrangement and improvisatory style from musicians such as Wes Montgomery and John McLaughlin
 - Often uses the 12-bar blues structure found in American jazz

TWO correct answers = 2 marks

(2)

- 16.4
- 16.4.1 D
- 16.4.2 F
- 16.4.3 C
- 16.4.4 A
- 16.4.5 B

FOUR correct answers = 4 marks

(4)

[10]

QUESTION 17

- Vocal range is not wide: between a 5th and 11th
- Singers often switch between singing and speaking
- Vocal glissandi or pitch bending is extensively used
- Text for umaskanda music is in isiZulu
- Formal design of umaskanda music imitates the natural vocal style of isiZulu music which in turn is based on Zulu-speech
- It is the backing vocalists' responsibility to create and set the tone/mood of a maskanda song. 'Ukuvuma ingoma'
- The vocal riffs are usually intentionally complicated and include a lot of unconventional phrasing
- Ukupikla – arrogance or mocking in vocal presentation
- Use of ululation during performances
- Izibongo – praise poetry

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

[5]**QUESTION 18**

- Belief in animals associated with strength and power symbolically portrayed
- Joseph Shabalala and Ladysmith Black Mambazo, are known to use sounds associated with oxen 'grrr ... drrr' as a percussive device to enhance rhythm and choreography
- Bulls are the most common symbol of strength and masculinity
- Most groups named after animals, e.g. Brave Lion Singers, Ladysmith Black Mambazo
- 'Meeting' bull horns (izimpondo zenkomo) associated with harmony and strength within the group
- The convergence of the horns of a beast can be seen when isicathamiya performers are trying to determine a suitable pitch for their performance
 - Group comes together with their heads bowed and hum the key before they go on stage
- Cothoza – cat-like movements on tiptoes

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

[5]

QUESTION 19**Instrumentation**

- Traditional instruments were gradually replaced by Western instruments
 - the guitar replaced one-string bow (umakhweyana)
- An important instrument used is the electric guitar which plays the introduction to the song
- Bass guitar always follows the introduction with a set progression e.g. C- F- G7-C
- Drums have a vital role in playing the rhythm of the amaZulu dance indlamu
- Through the years electric organ added as heard in the music of the Soul Brothers
- Penny whistle once prominent in kwela replaced by the saxophone

FIVE correct answers = 5 marks

If instrumentation is mentioned only = ½ mark for each correct instrument

[5]**QUESTION 20****General musical features**

- Traditional healers receive training in performing music which is associated with healing
- As part of the training the significance of music is stressed as an integral part of healing and the religious experience
- The function of the traditional healers' music is to communicate with their ancestors and at times to summon the ancestors especially when problems seem particularly difficult to solve
- Each traditional healer has a personal song
- The personal song has exceptional ritualistic value for the particular healer
- Should the traditional healer be unconscious or go into a trance, it is on hearing his/her personal song as performed by his/her colleagues that recovery is induced and finally gained
- Creativity in their music is mostly evident in the many rhythmic patterns they execute

FIVE correct answers = 5 marks

Rhythm

- The duration of some notes is extended beyond the regular divisions within the set time in order to allow rhythmic freedom
- Frequent use of 2-versus-3 cross-rhythms between vocal part and body movement helps to maintain the trance-like state
- Music/rhythm is repetitive to engender and maintain the trance-like state

TWO correct answers = 2 marks

Drumming

- Drumming in conjunction with rattles form the accompaniment for the dancing of both the healer and the 'possessed' as the ancestral spirits are either urged to leave or enter the patient's body
- The use of drums reinforces the verbal message but the drums also 'speak' in the traditional dialects of the past
- Drumming preserves traditional values, beliefs and customs

TWO correct answers = 2 marks

Dance

- Traditional healers are skilled in rhythmic movement
- The emphasis is mostly on the dance and not the singing
- Dance is a powerful means to restore and strengthen contact with reality
- For instance for the baPedi people of Limpopo Province the malopo dance is a popular therapy for the so-called malopo illness

THREE correct answers = 3 marks

The essay will be marked according to the following criteria:

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

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120