These marking guidelines consist of 31 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 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 of each question in order to provide enough information in their answer.

10. Write neatly and legibly.
## MARKING GRID

<table>
<thead>
<tr>
<th>SECTION</th>
<th>QUESTION</th>
<th>MARKS</th>
<th>MARKER</th>
<th>MODERATOR</th>
</tr>
</thead>
<tbody>
<tr>
<td>A: THEORY OF MUSIC (COMPULSORY)</td>
<td>1</td>
<td>20</td>
<td></td>
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<td></td>
<td>2</td>
<td>15</td>
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<td>3</td>
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<td>4</td>
<td>15</td>
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<tr>
<td><strong>AND</strong></td>
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<tr>
<td>B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)</td>
<td>5</td>
<td>20</td>
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<td><strong>SUBTOTAL</strong></td>
<td><strong>20</strong></td>
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<tr>
<td><strong>AND</strong></td>
<td></td>
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<tr>
<td>C: WAM</td>
<td>6</td>
<td>10</td>
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<td>7</td>
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<td>10</td>
<td>15</td>
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<tr>
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<td><strong>SUBTOTAL</strong></td>
<td><strong>40</strong></td>
<td></td>
<td></td>
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<tr>
<td><strong>OR</strong></td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>D: JAZZ</td>
<td>11</td>
<td>10</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>12</td>
<td>5</td>
<td></td>
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<td>13</td>
<td>5</td>
<td></td>
<td></td>
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<td>14</td>
<td>5</td>
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<td></td>
<td>15</td>
<td>15</td>
<td></td>
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<tr>
<td></td>
<td><strong>SUBTOTAL</strong></td>
<td><strong>40</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>OR</strong></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>E: IAM</td>
<td>16</td>
<td>10</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>17</td>
<td>5</td>
<td></td>
<td></td>
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<td></td>
<td>18</td>
<td>5</td>
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<td>19</td>
<td>5</td>
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<td></td>
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<tr>
<td></td>
<td>20</td>
<td>15</td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td><strong>SUBTOTAL</strong></td>
<td><strong>40</strong></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>GRAND TOTAL</strong></td>
<td><strong>120</strong></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
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.

Answer the questions in the spaces provided on this question paper.

Note to marker: Words which are misspelt but meaning is clear, candidates are given the allocated mark(s).

QUESTION 1 (25 minutes)

Study the extract below and answer the questions that follow.

ON A CLEAR DAY
1.1 Is this piece in duple time or quadruple time?

**Answer:**

(Simple) **Duple = 1 mark**  

1.2 Name the intervals at 1.2.1 and 1.2.2 according to type and distance.

**Answer:**

1.2.1 Compound Major 3\(^{rd}\)/Major 10\(^{th}\)  
1.2.2 Augmented 5\(^{th}\)  

**1 mark each**  
**1.2.1 Major 3\(^{rd}\) only = ½ mark**  
**No mark for distance only**

1.3 Circle the enharmonic equivalent of B\(^{b}\) on the score.

**Answer:**

Bar 7 beat 2½ (or beat 4) = 1 mark

1.4 Name the triads at A and B according to type and position, e.g. major, second inversion. (Consider ONLY the notes in the block.)

**Answer:**

A: Minor - First inversion  
B: Diminished – Root position

<table>
<thead>
<tr>
<th>Type</th>
<th>Position</th>
<th>= ½ mark</th>
<th>= ½ mark</th>
<th>(X 2) = 2</th>
</tr>
</thead>
</table>

**Alternative answers:**

A: 

iii\(^{b}\) (= 1 mark) OR bm/D (= 1 mark)  
iii (=½ mark)

B: 

G\#dim OR i\(^{0}\)\# (= 1 mark)

1.5 Transpose the solo part at X a major second higher. Remember to add the new key signature.

**Answer:**

Key signature = 1 mark  
Notation = 1 mark  
(Minus ½ mark per error to a maximum of 1 mark)  
Absence of time signature not penalised
1.6 Rewrite the vocal part at Y TWO octaves lower for the cello. Use the correct clef and key signature.

Answer:

\begin{align*}
\text{Correct clef} & = \frac{1}{2} \text{ mark} \\
\text{Correct key signature} & = \frac{1}{2} \text{ mark} \\
\text{Notation} & = 2 \text{ marks} \left( \frac{1}{2} \text{ mark per bar} \right) \\
\text{(Minus} \frac{1}{2} \text{ mark per error to a maximum of 2 marks)}
\end{align*}

1.7 What is the meaning of the Italian term andante?

Answer: At a walking pace

Correct description = 1 mark

1.8 Complete the chromatic scale below. Use appropriate rhythmic material.

Possible answers:

\begin{align*}
\text{Notation} & = \frac{1}{2} \text{ mark per pitch} = 2 \text{ marks} \\
\text{No marks for incorrect rhythm.} \\
\text{Any correct possible chromatic combinations/notation and rhythmic material will be accepted.}
\end{align*}
1.9 Write the melodic form of the B♭ minor scale ascending. Use the alto clef, a key signature, semibreves. Indicate the semitones.

Answer:

\[ \begin{array}{c}
\text{Alto clef} \\
\text{Key signature} \\
\text{Notation, accidentals, semitones: minus } \frac{1}{2} \text{ mark per mistake to a maximum of 1 mark} \\
\text{Without key signature: only 2 marks}
\end{array} \]

1.10 The extract below has changes in the time signature. Insert the correct time signatures where there is an asterisk (*).

Answer:

\[ \begin{array}{c}
\text{Any correct time signature = 1 mark each x 3 = 3 marks}
\end{array} \]
QUESTION 2

(25 minutes)

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Complete the opening motif below to form a twelve-bar melody in ternary form and for any single-line melodic instrument of your choice. Name the instrument for which you are writing. Indicate the tempo and add dynamic and articulation marks.

Concept answers:

2.1 Instrument: Guitar/Saxophone/Clarinet/Trumpet/Violin/Flute

[Music notation]

2.2 Instrument: Guitar/Saxophone/Clarinet/Trumpet/Violin/Flute

[Music notation]
The melody will be marked according to the following criteria:

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>MARK ALLOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Form and cadential points</td>
<td>1 mark per phrase x 3</td>
</tr>
<tr>
<td>Correctness</td>
<td>Minus ½ mark per error to a maximum of 2 marks</td>
</tr>
<tr>
<td>Quality</td>
<td></td>
</tr>
<tr>
<td>- Quality of melody and suitability for chosen instrument</td>
<td>9–10 Excellent</td>
</tr>
<tr>
<td>- Appropriateness of tempo, articulation and dynamic indications</td>
<td>7–8 Good</td>
</tr>
<tr>
<td>- Musicality</td>
<td>4–6 Average</td>
</tr>
<tr>
<td></td>
<td>0–3 Not acceptable</td>
</tr>
<tr>
<td>TOTAL</td>
<td>Markers may use ½ marks</td>
</tr>
</tbody>
</table>

Form and cadential points:
- Coherent and musical; phrases imaginatively define the form; opening motif innovatively continued; successful use of tonality; melodic shape masterfully handled; creative approach to choice of pitches and rhythm

Correctness:
- Correct and musical; phrases clearly indicate the form; opening motif sensibly continued; stable tonality; melodic shape satisfying; choice of pitches and rhythm accurate

Quality:
- Musically not convincing; not all phrases clear; opening motif not well utilised; tonality unstable; melodic shape is suspect; choice of pitches and rhythm unimaginative

Not acceptable:
- No musical sense; no sense of phrasing; opening motif ignored; no sense of tonal centre; no melodic shape; pitches and rhythm random

15
QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the adapted extract from the Piano Sonata in D, Op. 28 by Beethoven below and answer the questions that follow.

**Answer:**

3.1.1 The piece modulates from bar 10–12. Indicate the new key in the space on the score.

**Answer:**
A major

(1)

3.1.2 Figure chords (a)–(g) in the spaces on the score. Indicate the key, chord and position in each case, for example C: iiib/iii$^6$

**Answer:** See score

| 1 mark per chord = 7 marks |
| (Minus ½ mark for each error) |
| (If the 7th is missing award only ½ mark) |

(7)
3.1.3 Name the type of non-chordal notes at (i) and (ii).

Answer:
(i) Suspension (Retardation)
(ii) Anticipation

1 mark each = 2 marks (No ½ marks)  

OR

3.2 Study the extract from *Second Hand Rose* by James F Hanley below and answer the questions that follow.

Answer:

![Musical notation](image)

3.2.1 Name the main key of this piece.

Answer:

*F major = 1 mark*
3.2.2 Identify chords (a)–(g) and write the chord symbols in the spaces above the stave on the score, e.g. D/A.

**Answer:** See score

\[
1 \text{ mark per chord} = 7 \text{ marks} \\
\text{If the answer is correct but incomplete, } \frac{1}{2} \text{ mark can be awarded} \\
\text{Roman numerals will not be accepted}
\]

3.2.3 Name the type of non-chordal notes at (i) and (ii).

**Answer:**
(i) (Lower) Auxiliary note
(ii) Passing note

\[
1 \text{ mark each} = 2 \text{ marks} \\
\text{(No } \frac{1}{2} \text{ marks)}
\]
QUESTION 4

(30 minute)

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:

Progression: G: I Vc Vb IVb iii V

The harmonisation will be marked according to the following criteria:

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>MARK ALLOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord progression</td>
<td>1 mark between each pair of chords (except between bar 4 and 5)</td>
</tr>
<tr>
<td>Choice of chords, correct use of cadence</td>
<td>12</td>
</tr>
<tr>
<td>Correctness</td>
<td>Minus ½ mark per error but not more than 1 mark per chord</td>
</tr>
<tr>
<td>Notation, doubling, spacing, voice leading</td>
<td>14</td>
</tr>
<tr>
<td>Quality</td>
<td>• Excellent = 3½–4 marks</td>
</tr>
<tr>
<td>Musicality, non-chordal notes, awareness of style, creativity</td>
<td>• Good = 2½–3 marks</td>
</tr>
<tr>
<td></td>
<td>• Average = 1½–2 marks</td>
</tr>
<tr>
<td></td>
<td>• Weak = ½–1 mark</td>
</tr>
<tr>
<td></td>
<td>• Unacceptable = 0</td>
</tr>
<tr>
<td>Note to marker:</td>
<td>Mark out of 30 must not contain a ½ mark</td>
</tr>
<tr>
<td>TOTAL</td>
<td>30 ÷ 2 = 15</td>
</tr>
</tbody>
</table>

Candidates must be credited for 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.
4.2 Complete the piece below by adding suitable harmonic material on the open staves. Continue in the style suggested by the given material in bar 1.

**Concept answer:**

Progression: F, F6, C7/E, Dm7, Am7, Gm7, C7, F

The harmonic material will be marked according to the following criteria:

<table>
<thead>
<tr>
<th>DESCRIPTION</th>
<th>MARK ALLOCATION</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chord progression</td>
<td>1 mark between each pair of chords</td>
</tr>
<tr>
<td>Choice of chords, correct use of cadence</td>
<td>(except between bar 4 and 5)</td>
</tr>
<tr>
<td>Correctness</td>
<td>Minus ½ mark per error but not more</td>
</tr>
<tr>
<td>Notation, doubling, spacing, voice leading</td>
<td>than 1 mark per chord</td>
</tr>
<tr>
<td>Quality</td>
<td>• Excellent: 3½ –4 marks</td>
</tr>
<tr>
<td>Musicality, non-chordal notes, awareness of style</td>
<td>• Good: 2½ –3 marks</td>
</tr>
<tr>
<td>creativity</td>
<td>• Average: 1½ –2 marks</td>
</tr>
<tr>
<td></td>
<td>• Weak: ½ –1 mark</td>
</tr>
<tr>
<td></td>
<td>• Unacceptable: 0</td>
</tr>
<tr>
<td>Note to marker:</td>
<td>30 ÷ 2 = 15</td>
</tr>
<tr>
<td>MARK OUT OF 30 MUST NOT CONTAIN A ½ MARK</td>
<td></td>
</tr>
<tr>
<td>TOTAL</td>
<td>15</td>
</tr>
</tbody>
</table>

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

Candidates must answer ALL the questions in the ANSWER BOOK provided.

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

SECTION B: GENERAL (COMPULSORY)

QUESTION 5

5.1

5.1.1  B
5.1.2  C
5.1.3  C
5.1.4  B
5.1.5  D
5.1.6  A
5.1.7  B
5.1.8  D
5.1.9  C
5.1.10 B

1 mark for each correct answer = 1 mark

(10 x 1)  (10)

5.2

• Type-sets music in written form (notation)
• Reproduces the type-set music as a score
• Obtains copyright permission from SAMRO
• Pays royalties to copyright owner or SAMRO
• Secures commissions for new works
• Distributes scores for retail purposes
• Does promotion of all published material
• Securing publishing contracts
• Sources recording artists for scores that they control
• Clearance of material to prevent copyright infringement

Any THREE correct answer = 3 marks

(3)
5.3 A license required by SAMRO that allows songs, live music, recordings, etc. to be played at radio stations, television stations, public venues, etc.

1 mark

5.4 From the date of completion of the work, to 50 (70) years beyond the date of the passing away of the author/composer/songwriter

1 mark

If candidate states 50/70 years only = 1 mark

5.5 5.5.1 B
5.5.2 E/F
5.5.3 D
5.5.4 A
5.5.5 C

Correct facts = 5 marks

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 • Clarinet
• French Horn
• Trumpet
• Double bass

*Any TWO correct answers = 2 marks*

(2)

6.2 6.2.1 Sonata form
6.2.2 Free form or Episodic form or No form
6.2.3 Sonata form (Fugue)

*1 mark each = 3 marks*

(3)

6.3 6.3.1 Overture
6.3.2 Libretto
6.3.3 Aria
6.3.4 Chorus
6.3.5 Opera Buffa

*1 mark each = 5 marks*

(5)

QUESTION 7

7.1

<table>
<thead>
<tr>
<th>Exposition</th>
<th>Recapitulation</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Ends with a codetta</td>
<td>• Ends with a coda</td>
</tr>
<tr>
<td>• Ends in relative (V) key</td>
<td>• Ends in Tonic key</td>
</tr>
<tr>
<td>• Section is usually repeated (repeat sign)</td>
<td>• No repeat of this section</td>
</tr>
<tr>
<td>• Modulatory bridge passage</td>
<td>• Non-modulating bridge passage</td>
</tr>
<tr>
<td>• 2nd theme in Dominant/Relative key</td>
<td>• 2nd theme in Tonic key</td>
</tr>
<tr>
<td>• May start with introduction</td>
<td>• Without introduction</td>
</tr>
<tr>
<td>• Development follows the Exposition</td>
<td>• Recapitulation preceded by Development</td>
</tr>
</tbody>
</table>

*Any THREE differences = 3 marks*

(3)
7.2

- Minuet en Trio – Minuet: ab/aba Trio: cd/cdc Minuet: ab/aba
  OR
  Minuet: AA BA; Trio: CC DC; Minuet: AA BA
- Scherzo and Trio - Scherzo: AA BA; Trio: CC DC; Scherzo: AA BA

<table>
<thead>
<tr>
<th>Form</th>
<th>= 1 mark</th>
</tr>
</thead>
<tbody>
<tr>
<td>Schematic representation</td>
<td>= 1 mark</td>
</tr>
</tbody>
</table>

**QUESTION 8**

- Feeling of a threatening storm – use of key (f minor)
- General violence of the storm – Allegro tempo indication
- Full force of the storm – extreme dynamics/changes in dynamics
- Low rumbles and warning of the approaching storm - pp tremolo in linking passage between 3rd and 4th movement
- First big roll of thunder - use of timpani together with the low quintuplets in the cellos and quadruplets in the basses
- First raindrops - pp staccato quavers in the opening section
- Building tension and excitement of storm - ff tremolo arpeggios in upper strings/chromatic bass line
- Terror of storm – use of piccolo with shrill high notes/diminished chords
- Climax of storm – use of two trombones to intensify and darken timbre/mood
- Lightning - Arpeggiated darting figures in strings
- Low rumbles at the end – triplet figures in double bass to indicate the gradual departure of the storm

Any FIVE correct answers = 5 marks
Each programmatic feature must be linked to a musical representation

**QUESTION 9**

9.1 Standard Classical Orchestra

9.2

9.2.1 Violins (1st violins, 2nd violins), violas, cellos, double basses
(name at least two = ½ mark)

9.2.2 2 flutes, 2 oboes, 2 clarinets, 2 bassoons
(name at least two = ½ mark)

9.2.3 2 French horns, 2 trumpets

9.2.4 2 timpani

1 mark per section
Name at least two instruments for strings, woodwind and brass = 1 mark per section; 1 mark for Timpani
QUESTION 10

Tamino: *Dies Bildnis ist bezaubernd schön* (This likeness is enchantingly lovely)

**Character linked with title of aria = 1 mark**

<table>
<thead>
<tr>
<th>CHARACTERISTICS</th>
<th>DEPICTION IN ARIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Royal, noble and enlightened (Masonic) character</td>
<td>• E♭ major (&quot;royal&quot; key)</td>
</tr>
<tr>
<td></td>
<td>• Larghetto tempo</td>
</tr>
<tr>
<td>• Heroic character</td>
<td>• Lyric tenor</td>
</tr>
<tr>
<td>• Inspired resolve, bravery, persistence and determination</td>
<td>• Slow expressive melodic line</td>
</tr>
<tr>
<td>• Tamino's surging emotions</td>
<td>• Interval of an ascending major 6(^{th})</td>
</tr>
<tr>
<td></td>
<td>• Sparse orchestral accompaniment contrasted with surges in sound</td>
</tr>
<tr>
<td></td>
<td>• Sfp or forte at climax points</td>
</tr>
<tr>
<td></td>
<td>• Crescendos</td>
</tr>
<tr>
<td>• Love theme (personal connection)</td>
<td>• Clarinets in thirds</td>
</tr>
<tr>
<td>• Yearning to win the love of Pamina</td>
<td>• Slow tender melody</td>
</tr>
<tr>
<td></td>
<td>e.g. appoggiaturas, leaps</td>
</tr>
<tr>
<td></td>
<td>legato, soft dynamic level, irregular phrases (at start of aria)</td>
</tr>
</tbody>
</table>

Any 2/3 characteristics matched to 3/2 depictions in the aria = 5 marks

Papageno: *Der Vogelfänger bin ich ja* (The bird catcher am I)

**Character linked with title of aria = 1 mark**

<table>
<thead>
<tr>
<th>CHARACTERISTICS</th>
<th>DEPICTION IN ARIA</th>
</tr>
</thead>
<tbody>
<tr>
<td>• Birdcatcher</td>
<td>• Musical motif played on pan flute to attract birds</td>
</tr>
<tr>
<td></td>
<td>• Motif used 6 times to reinforce musical connection to his profession</td>
</tr>
<tr>
<td>• Comic character, entertaining the audience</td>
<td>• Baritone</td>
</tr>
<tr>
<td></td>
<td>• Major key</td>
</tr>
<tr>
<td></td>
<td>• Uses melodic decoration</td>
</tr>
<tr>
<td>• Simple, carefree, peasant character</td>
<td>• Sings folk-like melody</td>
</tr>
<tr>
<td></td>
<td>• Simple, diatonic harmony</td>
</tr>
<tr>
<td></td>
<td>• Sparse orchestral accompaniment</td>
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<td>• Clear phrasing</td>
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<td>• Strophic form</td>
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<td>• Homophonic texture</td>
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</table>

Any 2/3 characteristics matched to 3/2 depictions in the aria = 5 marks
The essay will be marked according to the following criteria:

<table>
<thead>
<tr>
<th>CRITERIA</th>
<th>MARK ALLOCATION</th>
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<tr>
<td><strong>Tamino:</strong> 3 characteristics matched to 3 depictions in the aria = 6 marks</td>
<td>6</td>
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<tr>
<td><strong>Papageno:</strong> 3 characteristics matched to 3 depictions in the aria = 6 marks</td>
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<tr>
<td><strong>Logical presentation and structure of the essay</strong></td>
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<tr>
<td><strong>Excellent</strong></td>
<td>= 3 marks</td>
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<tr>
<td><strong>TOTAL</strong></td>
<td>15</td>
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<td><strong>TOTAL SECTION C:</strong></td>
<td>40</td>
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OR
SECTION D: JAZZ

QUESTION 11

11.1 • Dance music with cyclic structure/repeated harmonic progression
• Piano-based music influenced by ragtime with guitar and banjo often included

**Any TWO correct facts = 2 marks** (2)

11.2 • His music blends elements of Ghoema, Kaapse Klopse, church bands, langarm, African and Western music, which is typical of Cape Jazz
• His recordings reflect the langarm (Cape dance bands) sound where the saxophone melody is played with nasal tone and vibrato accents on ends of phrases
• Use of 17th century characteristics (harmonic progressions) blended with jazz features (e.g. blues and improvisation), typical of Cape Jazz
• Cape Jazz is influenced by township jazz (Marabi, Kwela and Mbaqanga) and this is evidenced in his various compositions e.g. *Mannenberg*, which has
  o a Marabi groove and harmonic progression
  o a slow ghoema drum beat
  o langarm sounding saxophones
  o extended jazz improvisation
• Folk-like and hymn-like melodic and harmonic construction e.g. *The Wedding*

**Any FOUR correct facts = 4 marks** (4)

11.3 11.3.1 Guitar/Voice
11.3.2 Pennywhistle
11.3.3 Piano
11.3.4 Trumpet

**1 mark each = 4 marks** (4)
QUESTION 12

- Mbaqanga developed from a blending of cultures when people migrated to work in the cities due to the Land Act, 1913 (Act 27 of 1913)
- Zulu traditional music combined with township music (Marabi and Kwela)
- Uses cyclical structure of Marabi and rhythms influenced by Kwela
- Unlike kwela which relied on the pennywhistle, Mbaqanga uses many instruments prevalent in popular music
- Zulu Indlamu dance rhythms used
- Started as an instrumental genre but gained popularity with the introduction of isimanjemanje and umgqashiyo (vocal Mbaqanga)

Any FIVE correct facts = 5 marks
QUESTION 13

Zim Nqawana
- Fuses traditional ancient Xhosa (and other African) rhythms, melodies and
  harmonies with his interpretation of modern Jazz
- Jagged melodic lines, irregular harmonic rhythms show progressive approach to
  phrasing and cadence
- Avant-garde approach to music in that saxophone improvisation often becomes
  atonal and free
- Influenced by Abdullah Ibrahim’s compositional styles and techniques, in the way
  he combines African melodies with Western church harmony
- Music contains elements of bop, funk, Indian and Western classical music, samba,
  tango and vocal chants
- Highly percussive and often dance-like
- Strong emphasis on improvisation
- Influenced by the folk traditions of Norway through his collaborations with
  Norwegian musicians

Hit/Album
- eBhofolo
- Zimology
- Zymphonic Suites
- San Song
- Ingoma
- Vadzimu

Style characteristics: any FOUR correct facts = 4 marks
Hit/Album
(Any correct hit/album can be accepted) = 1 mark

OR

Sakhile
- Traditional African roots
- Use of Western instruments, e.g. electric guitar
- Mixture of jazz and traditional African music
- Glimpses of township music (Kwela and Mbaqanga)
- Lyrics depict the political atmosphere of the 1980s
- Mbaqanga guitar style employed (use of melodic ostinato and highly rhythmic
  chordal strumming)
- Employs a commercial sound (use of electric instruments common to popular
  music)
- Influence of Malombo style through the introduction of Malombo drums and rhythms
  by the percussionist Mabe Thobejane
- Use of repetitive melodic and rhythmic motifs
- Often used traditional dancers during their performances
- Influenced by jazz fusion of Miles Davis (use of electric instruments and rock
  rhythms)
Music/P1 24 NSC – Marking Guidelines

Hit/Album
• Sakhile
• Togetherness
• I Need Your Touch
• Isililo
• New Life
• We Come Together

Style characteristics: any FOUR correct facts = 4 marks
Hit/Album = 1 mark
(Any correct hit/album can be accepted)

OR

Spirits Rejoice
• Jazz-fusion band using a combination of jazz and rock instruments and music
• Incorporates many styles:
  o Jazz and traditional African music (rhythmic repetition)
  o Free jazz mixed with jazz rock (emphasis on the second and the fourth beats)
  o Popular music and jazz (pop album and covers)
  o American and African jazz (12-bar blues chord cycle)
  o Latin American and African jazz (Bossa Nova beat)
• Contains elements of 'smooth jazz' emerging in the 1980s
• Often uses repetitive hymn-like harmonic and melodic motifs
• Use of rock rhythms and jazz melodic and harmonic content
• Jazz based improvisation built upon the harmonic structures of the songs
• Strong horn section (saxophones, trumpets, flutes and trombones) featured

Hit/Album
• Joy
• I'M So Strong Now
• Shine On
• Emakhaya
• Joy
• Spirits Rejoice

Style characteristics: any FOUR correct facts = 4 marks
Hit/Album = 1 mark
(Any correct hit/album can be accepted)
**QUESTION 14**

- The Mahotella Queens/Dark City Sisters/Flying Jazz Queens are South African female vocal groups
- These groups come from a Marabi background
- Contributed to Mbaqanga's development
- Noted for their distinct vocal harmony sound
- Popularised vocal Marabi/Mbaqanga (Umgashiyo and Isimanjemanje)
- Guitar-led mbaqanga music
- Fast-paced stage dancing (Zulu traditional indlamu)
- Type of jive music
- Fuses Zulu traditional music with township music (Marabi and Kwela)
- Featuring up-tempo songs with harmonies by females, sometimes combined with powerful male bass lead vocal

*Any FIVE correct facts = 5 marks*

*Maximum 1 mark for naming of female group(s) [5]*
QUESTION 15

Musical Origins
- Kwela was prevalent in the 1950s in Sophiatown
- Roots of Kwela can be found in:
  - American Jazz
  - Boogie-Woogie
  - Marabi
- The pennywhistle became a popular choice of instrument, due to the following:
  - It was similar to the many different flutes found in traditional music (like the traditional three-holed flute used by cattle herders)
  - It was a cheap/affordable and portable instrument
  - It could be used as both a solo and ensemble instrument
- Individual street performance and busking were common

Any THREE origins = 3 marks

Social value
- Seen as a symbol of resistance against oppression
- Street performers could use their pennywhistles to warn others of the arrival of the police
- The popularity of Kwela brought global attention to South Africa and helped make the world aware of the political conditions of apartheid South Africa
- The pennywhistle was a link to the traditional reed instruments (flutes) of the indigenous cultures

Any TWO social values = 2 marks

Musical features
- Cyclic chord structure
- The ensemble often consists of a solo player with accompanying band
- Moderate to upbeat tempo
- Skiffle-like beat
- Jive/Swing rhythms
- Weaved a secondary melodic line around the main tune
- Melodic material developed in improvisation
- Pennywhistle used initially as lead instrument
- Saxophone substitutes pennywhistle as lead instrument
- Accompanied by guitar(s) and drums initially

Any FIVE musical features = 5 marks

Artist and Hit/Album
- Spokes Mashiane – *Banana ba Rustenburg, Phata, Phata*
- Lemmy Mabaso – *See you later*
- Elias Lerole – *Mafikeng*

Any correct hit/album = 1 mark
Any correct artist = 1 mark
The essay will be marked according to the following criteria:

<table>
<thead>
<tr>
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</tr>
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<tr>
<td><strong>Musical Origins</strong></td>
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<tr>
<td><strong>Social values</strong></td>
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<tr>
<td><strong>Musical features</strong></td>
<td>1 mark for each correct fact X 5</td>
</tr>
<tr>
<td><strong>Artist and Hit/Album</strong></td>
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**Logical presentation and structure of the essay**

<table>
<thead>
<tr>
<th>Level</th>
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**TOTAL** 15

**TOTAL SECTION D: 40**

**OR**
SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)

QUESTION 16

16.1
- Mbaqanga, also known as township jive is dance music that combines traditional elements and jazz that developed in the townships during the 1960s
- Mixes American jazz, Mbube, Kwela and Marabi music: main instruments include accordion, violin, pennywhistle and saxophone, backed by electric bass, drums and keyboards/guitars

\[
\text{Any TWO correct facts} = 2 \text{ marks} \quad (2)
\]

16.2
- Blend between traditional music and cultural themes (African spirituality, ancestral communication)
- Interplay of African drums and hand percussion with unique guitar (combination of Marabi, Mbaqanga and jazz styles) and flute sounds reminiscent of traditional reed instruments
- African rhythms provided by the bongo and Malombo drums
- Fusion of musical traditions of the baPedi and vhaVenda with jazz
- Polyrhythmic use of traditional drums

\[
\text{Any \ FOUR correct facts} = 4 \text{ marks} \quad (4)
\]

16.3
16.3.1 Maskandi
16.3.2 Isicathamiya
16.3.3 Mbaqanga
16.3.4 Free Kiba/Malombo

\[
1 \text{ mark each} = 4 \text{ marks} \quad (4)
\]

QUESTION 17

- Izibongo is a type of self-praise which the musician recites while playing a musical instrument
- The main purpose of the recitation is to introduce (to greet) the performer
- The performers usually recite their own praise names
- Izibongo usually comes in the middle of a Maskandi song
- Spoken in a fast tempo
- Poetry features such as repetition, parallelism and imagery are used
- Historical incidents and memorable achievements may also be included
- Izibongo is used to transmit social consciousness while also entertaining

\[
\text{Any \ FIVE correct facts} = 5 \text{ marks} \quad [5]
\]
QUESTION 18

- baPedi instruments now used in conjunction with Western instruments (rhythm section)
- Uses any African language in addition to Sepedi
- The music is not exclusive to a specific group, any skilled musician can perform it
- Kiba has become commercially accessible as Free Kiba
- It is performed over standard contemporary drumbeat style
- Contemporary African traditional clothes worn during performance instead of the traditional baPedi clothes
- Tonality is mostly major instead of pentatonic
- Traditional Kiba pipes not used exclusively

**Any FIVE correct facts = 5 marks**

**Any relevant characteristics on Free Kiba**

QUESTION 19

General

- A cappella singing
- May be accompanied
- Male choir ensemble ranging in size from 8 to 20 singers
- Formal dress/attire is an important feature
- TTBB singing
- Steeped in rural Zulu culture
- Lyrics in isiZulu
- Call and response singing between the leader and the group
- Improvisational character
- Close connection between performing musicians and audience/Audience participation is encouraged
- Ukucothoza dance style (dance on tip-toes/walk like a cat)

Leader

- Introduces the choir member to the audience
- Musical introduction in free time
- Praise poetry (izibongo) of leader happens anywhere in the performance

**Any FIVE correct facts = 5 marks**
QUESTION 20

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

Any FIVE correct facts = 5 marks

Typical musical elements:

Rhythmic features
- Rhythm is derived from spoken text
- Use of ostinato patterns is common
- Melo-rhythm 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

Form and Texture
- Call-and-response where soloist presents the call and the group (choir) give the response
  - Response comes after the call with a different melody and text
  - Response can begin before the call ends (overlapping)
- Call and refrain where the soloist sings the entire verse and the chorus repeats it
- Litany – one or two phrases are repeated over and over
- Additive form – new section appears as the song/piece unfolds (Episodic form)
- Crepitation, ululation and body percussion create an additional layer

Melody and harmony
- Based on principles of homophonic parallelism (in 3^{rds}, 4^{ths}, 5^{ths} and 8^{ves})
- Homophonic polyphony (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 additional polyphonic techniques frequently employed
- Chords constructed from pentatonic and hexatonic scales

Any SEVEN correct facts = 7 marks
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<tbody>
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<td>Social context</td>
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</tr>
<tr>
<td>Typical musical elements</td>
<td>1 mark for each correct fact x 7</td>
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<tr>
<td>Logical presentation</td>
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<td>and structure of the essay</td>
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</tr>
<tr>
<td><strong>Excellent</strong></td>
<td>An introduction, conclusion, with a</td>
<td>3</td>
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**TOTAL**                      |                                        | 15   |

**TOTAL SECTION E:** 40
**GRAND TOTAL:** 120