



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2015

MEMORANDUM

MARKS: 120

This memorandum consists of 36 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 questions 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. 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 (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		
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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.

QUESTION 1

(25 minutes)

Study the extract below and answer the questions that follow.

CHARLIE IS MY DARLING

Allegretto 1.2.1 1.5 1.8

1.2.2 1.6

4 1.7 1.3.1 1.3.2

1.1 Name the main key of this piece.

Answer:
C minor

C minor = 1 mark

(1)

1.2 Name the intervals at **1.2.1** and **1.2.2** according to type and distance, for example Perfect 5th.

Answer:

1.2.1: Major 2nd

1.2.2: Major 6th

Major 2 nd	= 1 mark
Major 6 th	= 1 mark
(No mark for 2 nd or 6 th only)	

(2)

1.3 Name the triads at **1.3.1** and **1.3.2** according to type and inversion, for example Major, second inversion. (Consider only the notes in the block.)

Answer:

1.3.1 Minor – first inversion

1.3.2 Diminished – first inversion

Minor	= ½ mark
First inversion	= ½ mark
Diminished	= ½ mark
First inversion	= ½ mark

(2)

1.4 Circle the last FOUR notes (tetrachord) of an ascending melodic minor scale on the score.

Answer:

Bars 5 or 6



Any correct answer	= 1 mark
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(1)

1.5 Transpose bar 2 of the solo part a major second higher. Add a new key signature.

Answer:



Correct key signature	= 1 mark
Notation	= ½ mark per beat = 2 marks
If key signature is wrong, but sound of transposition is correct (no enharmonics)	= 2 marks

(3)

1.6 Transcribe bar 3 of the bass part for viola at the same pitch. Use the correct clef.

Answer:



Correct clef	= 1 mark
Correct key signature	= 1 mark
Transcription	= 1 mark
<i>(Minus ½ mark per mistake to a maximum of 1 mark)</i>	

(3)

1.7 Rewrite bar 4 of the solo part, but double the note values. Add a new time signature.

Answer:



Time signature	= 1 mark
Note values	= 2 marks
<i>(Minus ½ mark per mistake to a maximum of 2 marks)</i>	
<i>If no key signature, no penalisation.</i>	

(3)

1.8 Add FOUR notes to the following to form a Dorian mode:

Answer:



Notation	= 1 mark
Rhythm	= 1 mark
<i>(Minus ½ mark per mistake to a maximum of 2 marks)</i>	

(2)

1.9 Write an ascending sequence of the given melodic fragment.

Answer:



Sequence	= 2 marks
Sequence can start on any pitch higher than C	
<i>(Minus ½ mark if the sequence is correct, but the placing is descending)</i>	
<i>(Minus ½ mark per mistake to a maximum of 2 marks)</i>	

(2)

- 1.10 Change the final chord of this extract on the score to form a tierce de Picardie (major chord).

Answer:



E-natural = 1 mark

(1)
[20]

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 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 answer:

Instrument: Guitar/Saxophone/Clarinet/Trumpet

A

A: *mf*

Imperfect cadence in A
Perfect cadence in A/relative minor

B

A/E/f#/D:

Perfect cadence in relative minor
Imperfect cadence in A

A

A:

Perfect cadence in A

The melody will be marked according to the following criteria:

<p><i>Notes to marker:</i></p> <ul style="list-style-type: none"> • <i>Solfa notation will not be accepted.</i> • <i>If form is ABC instead of ABA = minus 1 (form).</i> • <i>If all cadences are incorrect, but form is evident = maximum 1 mark (form).</i>
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DESCRIPTION	MARK ALLOCATION		CANDIDATE'S MARKS
Form and cadential points	1 mark per phrase x 3		3
Correctness Note stems, beats per bar, accidentals, spacing, layout	Minus ½ mark per error up to 2 marks		2
Quality - Quality of melody and suitability for chosen instrument - Appropriateness of dynamic and articulation indications – <i>increases the quality of the answer</i> - Musicality	9–10	Excellent <i>Coherent and musical; cadences imaginatively define the form; opening motif innovatively continued; successful use of tonality; melodic shape masterfully handled; creative approach to choice of pitches and rhythm</i>	10
	7–8	Good <i>Correct and musical; cadences clearly indicate the form; opening motif sensibly continued; stable tonality; melodic shape satisfying; choice of pitches and rhythm accurate</i>	
	4–6	Average <i>Musically not convincing; not all cadences clear; opening motif not well utilised; tonality unstable; melodic shape suspect; choice of pitches and rhythm unimaginative</i>	
	0–3	Not acceptable <i>No musical sense; no sense of cadence; opening motif ignored; no sense of tonal centre; no melodic shape; pitches and rhythm random</i>	
TOTAL	Markers may use ½ marks		15

[15]

OR

The melody will be marked according to the following criteria:

Notes to marker:

- *Solfa notation will not be accepted.*
- *If form is ABC instead of ABA = minus 1 (form).*
- *If all cadences are incorrect, but form is evident = maximum 1 mark (form).*

DESCRIPTION	MARK ALLOCATION		CANDIDATE'S MARKS
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 2 marks</i>		2
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	7–8	Good <i>Correct and musical; cadences clearly indicate the form; opening motif sensibly continued; stable tonality; melodic shape satisfying; choice of pitches and rhythm accurate</i>	
	4–6	Average <i>Musically not convincing; not all cadences clear; opening motif not well utilised; tonality unstable; melodic shape suspect; choice of pitches and rhythm unimaginative</i>	
	0–3	Not acceptable <i>No musical sense; no sense of cadence; opening motif ignored; no sense of tonal centre; no melodic shape; pitches and rhythm random</i>	
TOTAL	<i>Markers may use ½ marks</i>		15

[15]

QUESTION 3

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the *Chorale* by JS Bach below and answer the questions that follow.

Answer:

Chorale

Example: **F** **(a) F/A** **(b) C/E** **(c) C7/G** JS Bach (adapted)

F: $\frac{I}{I}$ $\frac{Ib}{I^6}$ $\frac{Vb}{V^6}$ $\frac{Vc^7}{V_3^4}$

4 **(i)** **(d) E dim/G** **(e) F** **(f) C**

$\frac{vii^\circ b}{vii^\circ 6}$ $\frac{I}{I}$ $\frac{V}{V}$

7 **(ii)**

- 3.1.1 This chorale modulates in bar 4. How is the new key in bar 4 related to the original key of the chorale?

Answer:

Dominant/V (of F major/original key)

<i>Dominant/V = 1 mark</i>

(1)

- 3.1.2 Identify the chords from (a)–(f) and figure them on the score. Use EITHER figuring below the score OR chord symbols above the score. See the example in bar 1.

Answer:

See score:

<p><i>1 mark per chord = 6 marks</i> <i>(Minus ½ mark for each error)</i> <i>(Key indication not compulsory)</i> <i>Markers should mark either chord symbols (above)</i> <i>or figuring (below); not a mixture.</i> <i>V7 (or any inversion) will be accepted</i> <i>Only V = no mark</i></p>

(6)

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

Answer:

- (i) (Accented) Passing note
(ii) Anticipation

<p><i>(i) Passing note = 1 mark</i> <i>(ii) Anticipation = 1 mark</i></p>
--

(2)

- 3.1.4 Name the cadence in bar 6²–6³.

Answer:

- Imperfect (cadence)

<p><i>Imperfect = 1 mark</i> <i>(No mark if only chords are given)</i></p>

(1)
[10]

OR

3.2 Study the extract from *You're Breaking My Heart* by Pat Genaro and Sunny Skylar below and answer the questions that follow.

Answer:

You're Breaking My Heart

Pat Genaro & Sunny Skylar

Example: C: C

The musical score is in C major, 4/4 time. It consists of two systems of music. The first system has four measures. Measure 1 is the example with a C chord. Measure 2 has a Dm7 chord. Measure 3 has an F/G or G9sus4 or G11 chord. Measure 4 has a non-chordal note marked (i). The second system starts at measure 5. Measure 5 has an A7 chord. Measure 6 has a non-chordal note marked (ii). Measure 7 has an F#m7b5 or Am6/F# or F# chord. Measure 8 has a non-chordal note marked (iii). Measure 9 has a G7 chord. Measure 10 has a C chord.

3.2.1 Identify the chords from (a)–(f) and figure them on the score. Use chord symbols above the score. See the example in bar 1.

Answer:

See score:

1 mark per chord = 6 marks
 (Minus ½ mark for each error)
 Roman numerals will not be accepted

(6)

3.2.2 Name the type of non-chordal notes at (i), (ii) and (iii).

Answer:

- (i) (Unaccented chromatic) Passing note
- (ii) (Accented) Passing note
- (iii) (Upper) Auxiliary

(i) Passing note = 1 mark
 (ii) Passing note = 1 mark
 (iii) Auxiliary = 1 mark
 (No ½ marks)

(3)

3.2.3 Name the cadence in bars 8³–9.

Answer:

- Perfect (cadence)

<i>Perfect</i> = 1 mark

(1)
[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: ✓ ✓ ✓

Progression: ✓ ✓ ✓ ✓ ✓

(12 marks for correctness)

I I V₄ I⁶ iii

(12 marks for progression)

Although we do not encourage the harmonisation of quavers, this figuring is acceptable.

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION		CANDIDATE'S MARKS
Chord progression Choice of chords, correct use of cadence	<i>1 mark between each pair of chords</i>	12	
Correctness Notation, doubling, spacing, voice leading	<i>Minus ½ mark per error but not more than 1 mark per chord = 12 chords from bar 3²–8¹</i>	12	
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • <i>Excellent</i> = 14–16 marks • <i>Good</i> = 11–13 marks • <i>Average</i> = 8–10 marks • <i>Weak</i> = 4–7 marks • <i>Unacceptable</i> = 0–3 marks 	16	
	<i>Note to marker: Mark out of 40 must not contain a ½ mark</i>	40 (÷ 8 x 3)	
TOTAL		15	

Candidates must be credited for a different/creative and correct harmonisation not given in the memorandum.

The figuring serves as a guide for the marker, but no marks are allocated for the symbols as such.

[15]

OR

4.2 Complete the piece below by adding a suitable bass line and harmonic material in the open staves. Continue in the style suggested by the given material in bars 1 and 2.

Concept answer:

Correctness: ✓

Melody

Chords

Bass

Cmaj⁷ C[#]dim⁷ Dm⁷ D[#]dim⁷

Progression: ✓ ✓

3 C/E E⁷ Fmaj⁷ F[#]dim⁷ C/G D⁷

(12 marks for correctness)

6 Dm⁷/G G⁷ C⁶ Fm⁶ C⁷

(12 marks for progression)

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION		CANDIDATE'S MARKS
Chord progression Choice of chords, correct use of cadence	<i>1 mark between each pair of chords</i>	12	
Correctness Notation, doubling, spacing, voice leading	<i>Minus ½ mark per error but not more than 1 mark per chord = 12 chords from bar 3²–8¹</i>	12	
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • <i>Excellent</i> = 14–16 marks • <i>Good</i> = 11–13 marks • <i>Average</i> = 8–10 marks • <i>Weak</i> = 4–7 marks • <i>Unacceptable</i> = 0–3 marks 	16	
	<i>Note to marker: Mark out of 40 must not contain a ½ mark</i>	40 (÷ 8 x 3)	
TOTAL		15	

Candidates must be credited for a different/creative and correct harmonisation not given in the memorandum.

The figuring serves as a guide for the marker, but no marks are allocated for the symbols as such.

[15]

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).**

Candidates must answer these 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 this memorandum.

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

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

1 mark for each correct answer = 10 marks

(10)**5.2.1 Ostinato**

- A music pattern that is persistently repeated while the other elements are changing

Essential fact = 1 mark

- Pattern can be melodic, harmonic or rhythmic
- Often used in African music and in some 20th Century Western art music
- Melodic-harmonic ostinati often used in Baroque music
- Melodic-rhythmic ostinati often used in 20th Century
- Called a riff in jazz and popular music
- A music pattern which occurs mostly in the bass

Any other fact = 1 mark

(2)**5.2.2 Texture**

- The density of the music caused by the number of parts sounding together in a piece of music

Essential fact = 1 mark

- Monophonic: single melodic line
- Homophonic: single melodic line with accompaniment
- Polyphonic: several independent, overlapping melodic lines

Any other fact = 1 mark

(2)

5.2.3 Chordophone

- Any instrument of which sound is produced by a vibrating string

Essential fact = 1 mark

- Strings may be plucked, struck or bowed
- Different pitches are produced by altering the effective length or tension of a string
- One example

Any other fact = 1 mark

Any correct instrument will be accepted as example

(2)

5.2.4 Polyrhythm

- Simultaneous use of two or more rhythmic patterns (or time signatures)

Essential fact = 1 mark

If both rhythmic patterns and time signatures are mentioned, the full 2 marks are awarded

- Simultaneous use of 3/4 and 6/8, for example
- Also called cross-rhythms
- Often used in traditional African music

Any other fact = 1 mark

(2)

Note to marker: Only mark the first two answers if the candidate answered more than two terms.

(2 x 2)

(4)

5.3 SAMRO

- Protects work through copyright
- Keeps track of the public performance of a composition
- Grants licences for the use of works on TV, radio and in other public performances
- Collects payments for the public use of composition
- Administers and pays out the necessary royalties for the use, performance and the copying of work (performing rights, mechanical rights and needletime rights)
- Administers and pays out pensions
- Collaborates on an international basis for the payment of royalties

Any 4 correct facts = 4 marks

(4)

5.4 BDAC

$4 \times \frac{1}{2} = 2$

The position of each letter is marked separately

(2)

TOTAL SECTION B: 20

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

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

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

- 6.1 **Possible answers:**
Le Nozze di Figaro
Don Giovanni
Così Fan Tutti

Title of opera = 1 mark

(1)

- 6.2 (a) Papageno, Baritone
(b) Sarastro, Bass

2 marks for the characters and 2 marks for voice types = 4 marks

(4)

- 6.3 Because a magical flute guides Tamino through his trials and tribulations in the opera.

(1)

	Opera Buffa	Opera Seria
6.4	<ul style="list-style-type: none"> • Comic opera • Characters are usually peasants and of the working class • Spoken dialogue and songs 	<ul style="list-style-type: none"> • Dramatic, serious opera or tragic opera • Characters usually legends, heroes and villains • No spoken dialogue

One fact about opera buffa = 1 mark
One related fact about opera seria = 1 mark

(2)

	Aria	Recitative
6.5	<ul style="list-style-type: none"> • Regular metre • Reflective • Clear melodic contour • Action pauses • Accompaniment fuller and continuous 	<ul style="list-style-type: none"> • Speech-like metre • Narrative • Repeated pitches, limited contour • Action continues • Accompaniment lighter and interrupted

One fact about aria = 1 mark
One related fact about recitative = 1 mark

(2)
[10]

QUESTION 7**7.1 Classical elements**

- Classical tonal harmony
- Mainly homophonic and some polyphonic texture
- Classical form type (Classical Sonata or Allegro-Sonata form)
- Standard Classical orchestra (e.g. the four sections of the orchestra)

Any 2 elements = 2 marks

(2)

7.2 Romantic features

- Enlarged dynamic range (pp-ff)
- Rubato
- Lyrical melodies with an individual melodic style
- Descriptive title / Programmatic elements
- The depiction of aspects of nature through sound
- New genre: Concert overture

Any 2 elements = 2 marks

(2)

7.3 Hebrides (Overture)

Correct answer = 1 mark

(1)

[5]

QUESTION 8

- 8.1 Bridge/Link
- 8.2 Development
- 8.3 Recapitulation (*Repetition is not accepted*)
- 8.4 Second subject (Tonic key)
- 8.5 Coda

Each correct answer = 1 mark

[5]

QUESTION 9

- Strings section: 1st violins, 2nd violins, violas, cellos, double basses

Any 4 stringed instruments x ½ mark = 2 marks

- Woodwind section: (2) flutes, (2) oboes, (2) clarinets, (2) bassoons

Any 2 woodwind instruments x ½ mark = 1 mark

- Brass section: (2) French horns and (2) trumpets

2 brass instruments x ½ mark = 1 mark

- Percussion section: (2) timpani

timpani = 1 mark

[5]

Naming of only sections of the orchestra = ½ mark = maximum 2 marks

QUESTION 10

Element	Fourth movement
Form	<ul style="list-style-type: none"> • Macrostructure of symphony extended from 4 to 5 movements • Movements 3–4 are linked (no interruption) • 4th movement moves smoothly into 5th – a novel idea • 4th is the climax of the three movements • 4th movement in free or episodic form – different scenes are depicted • Episodes (Sections/Phrases) linked to programmatic content • Use of different motifs– e.g. rain motif, thunder and lightning motif, wind motif, etc. • Cadences are less obvious due to continuous forward drive of material which paints the storm through music

Any 5 facts = 5 marks

Element	Fourth movement
Instrumentation	<ul style="list-style-type: none"> • Standard classical orchestra • Added piccolo • Added trombones • Used timpani extensively for dramatic effect

Any 2 facts = 2 marks

Element	Fourth movement
Mood/ Atmosphere	<ul style="list-style-type: none"> • Title: <i>Thunderstorm/Storm</i> • Programmatic elements, realistic portrayal of the storm: e.g. <ul style="list-style-type: none"> ○ Thunder: Timpani ○ Raindrops: Staccato on strings ○ Lightning strikes: Arpeggios on strings ○ Storm climax: Piccolo etc. (to a maximum of 2 marks) • Unpredictable movement, full of surprises • Wide dynamic range to depict ebb and flow of storm • Tempo: Allegro • F minor – main key helps to establish the ominous mood • Tonal instability to depict the agitation of the storm • Use of diminished sevenths for dramatic effect

Any 5 facts = 5 marks

The essay will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Form	1 mark for each correct fact	5
Instrumentation	1 mark for each correct fact	2
Mood/Atmosphere	1 mark for each correct fact	5
Logical presentation and structure	<ul style="list-style-type: none"> • Excellent = 3 marks • Good = 2 marks • Average = 1½ marks • Weak = ½ mark 	3
TOTAL		15

[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ

QUESTION 11

11.1 Flügelhorn

Correct answer = 1 mark

(1)

- 11.2
- The Dark City Sisters
 - The Flying Jazz Queens

*Correct answer = 1 mark
Any other correct answer will also be accepted*

(1)

- 11.3
- Solo pennywhistle playing
 - Moderate to upbeat tempo
 - Skiffle-like beat
 - Jive/Swing rhythms
 - Weaving of different melody lines together
 - Melody developed through improvisation

1 mark for each correct answer = 3 marks

(3)

11.4 Harmony

Harmony = 1 mark

(1)

11.5

11.5.1	E	jazz at home
11.5.2	C	marabi
11.5.3	D	Cape jazz
11.5.4	B	New jazz
11.5.5	A	recent years
11.5.6	F	jazz in exile

Each correct answer = 1 mark up to 4 marks

Note to the marker: Mark only the first four answers if all questions were answered.

(4)
[10]

QUESTION 12

- 12.1
- Timbre: instrumentation and arrangements in big band style
 - Melody: free and flexible
 - Style: mbaqanga and kwela-style influences; hard-driving blues style

1 mark for each correct fact to a maximum of 2 = 2 marks

(2)

- 12.2
- Moved away from the organised aspect of big band music
 - Free improvised music
 - Freedom and flexibility in playing
 - Brotherhood of Breath a mixture of hard-driving blues and wild experimentalism with a unique South African flavour
 - Combined kwela with more progressive ideas retaining an African-flavoured avant-garde sound

1 mark for each correct reason to a maximum of 2 = 2 marks

(2)

- 12.3
- Duke Ellington/Thelonious Monk/Charles Mingus
 - Bela Bartok/Schoenberg
 - Dollar Brand/Cecil Barnard

Any correct answer = 1 mark

(1)

[5]

QUESTION 13

- 13.1
- Malombo
 - New jazz

Correct answer = 1 mark

(1)

- 13.2
- Blends traditional compositions and cultural themes
 - Fusing of musical traditions of the Bapedi and VhaVenda with jazz
 - African drums and hand percussion interplay with unique guitar and flute sounds
 - African rhythms provided by the bongo and malombo drums
 - Comprises song, dance and dramatic elements
 - Uses the 12-bar blues structure
 - Soothing major chords with occasional bursts of rapid playing and impassioned singing
 - Guitar, bass guitar, African drums, flute

1 mark for each correct fact to a maximum of 4 = 4 marks

(4)

[5]

QUESTION 14

14.1 Marabi

<i>Correct answer = 1 mark</i>

(1)

- 14.2
- Tiekiedraai (Cape folk dance)
 - Xhosa folk songs
 - Early American jazz
 - Ragtime and blues
 - Created by black urban working-class musicians at parties and shebeens
 - Used for social occasions, e.g. stokvel parties
 - 1920s in Johannesburg

<i>1 mark for each correct fact to a maximum of 4 = 4 marks</i>

(4)
[5]**QUESTION 15****Origins – political landscape – Sophiatown:**

- People forced to work in the city due to legislation that restricted land ownership by black people
- Early 1960s in the townships – Sophiatown new urban lifestyles of South Africa's black city dwellers
- Loneliness of being away from the family – entertainment found at local shebeens
- Sophiatown: legal status as a 'freehold' or multicultural area where new music develops
- Sophiatown attracted the most adventurous performers of the new musical forms, and became a hotbed of the rapidly developing black musical culture
- Radio used to spread propaganda and force a particular culture onto people
- Radio only played American and Western music
- Black musicians were forced to censor their own lyrics to receive airplay
- The music was produced to make quick cash (pop music of that era)

<i>Any 5 facts for 5 marks</i>

Style characteristics:

- Influenced by the earlier styles of marabi and kwela (a fusion between marabi and kwela)
- The cyclic structure of marabi met with traditional dance styles such as the traditional Zulu indlamu
- Mbaqanga keeps the dance-like stylistic characteristics but presents a more powerful sound and harder driving beat than kwela and other dance genres
- The use of Western instruments allowed mbaqanga to develop into a South African version of jazz
- The mbaqanga sound indicated a mix between Western instrumentation and South African vocal style

- A typical mbaqanga song begins with a brief improvised introduction featuring a rhythmically ambiguous line from a solo guitar
- A four-bar sequence of chords, on which the entire piece is based, is set by the drums and bass guitar
- Chord progressions: I – IV – I6/4 – V or I – IV – V – I
- Close harmonies based on the female vocal style of the Mahotella Queens
- Repetitive music themes
- Call and response used in the vocal passages, as well as between voice and instrument
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- Lyrics: in the vernacular (various African languages)
- Instrumentation: bass, drums, electric guitar, vocalist(s)/ensemble, electronic organ, brass, saxophone
- Vocalisations, e.g. crepitations and ululations included

Any 5 facts for 5 marks

Songs and artists

- *Umjomela*: Makgonatsohle Band
- *Bulugwe lami*: Cool Crooners
- *Wamuhle*: Soul Brothers
- *Pata Pata*: Miriam Makeba

Any 2 songs with corresponding artists = 2 marks

The essay will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Origins	1 mark for each correct fact	5
Style characteristics	1 mark for each correct fact	5
Songs and artists	1 mark for each correct fact	2
Logical presentation and structure	<ul style="list-style-type: none"> • <i>Excellent</i> = 3 marks • <i>Good</i> = 2 marks • <i>Average</i> = 1½ marks • <i>Weak</i> = ½ mark 	3
TOTAL		15

[15]

TOTAL SECTION D: 40

OR

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

- 16.1
- Ukupika
 - Ukuvamba

1 mark for each correct style = 2 marks

(2)

- 16.2
- Ukuvamba – strumming chords percussively
 - Ukupika – a finger-picking style
 - In ukupika, the thumb plays Amadoda (lower strings)
 - The other fingers on the right hand (mainly the index finger) play a melody on Amantombazane (upper strings)

(2)

- 16.3 VhaVenda

Correct answer = 1 mark

(1)

- 16.4 Isicathamiya

Correct answer = 1 mark

(1)

16.5

16.5.1	I	amaSwati
16.5.2	G	vhaVenda
16.5.3	D	amaXhosa
16.5.4	H	Batsonga
16.5.5	F	Basotho
16.5.6	E	amaNdebele
16.5.7	B	Batswana
16.5.8	C	Bapedi
16.5.9	A	amaZulu

Each correct answer = 1 mark up to a maximum of 4 marks

Mark only the first four answers if all questions were answered.

(4)
[10]

QUESTION 17

- 17.1
- Adapted kiba to be performed on any instrument
 - Uses Bapedi drums: kiba, moropa wa diatla and ditinti
 - Bapedi language used in lyrics of praise-singing
 - Vocal techniques such as crepitations and vocal lilted used
 - Polyrythms are prevalent
 - Traditional Sepedi music with a modern beat and instrumentation
 - Bapedi dance movements used in performances

<i>Any 4 facts = 4 marks</i>

(4)

- 17.2
- Philip Tabane
 - Malombo

<i>Correct answer = 1 mark</i>

(1)
[5]**QUESTION 18****(a) TSHIKONA**

- VhaVenda

Features

- Song-dance style practised by the VhaVenda people
- Performed by both men and women
- Men play pipes and women play drums
- The pipes are tuned differently

Function

- Performed during important occasions, e.g. installation of a new king, or commemoration of the death of a king
- Each chief has their own Tshikona band which accompanies him when he visits other villages
- The Tshikona bands from the different villages often compete against one another

Instrumentation

- Mbila mutondo – 21-key xylophone
- Mbila dzamadeza – 27-key lamellophone
- Ngoma – huge pegged drum
- Voices

<i>Marks will be allocated as follows:</i>	
• <i>Features</i>	<i>= 2 marks</i>
• <i>Function</i>	<i>= 2 marks</i>
• <i>Instrumentation</i>	<i>= 1 mark</i>
TOTAL	= 5 marks

[5]**OR**

(b) BORANKANA

- Batswana (BaKwena)

Features

- A song-dance style practised by the Batswana/BaKwena people
- Performed by both young and old men
- Women and girls play the role of singers and body percussionists
- Uses the Setlhako and Sephuma rhythms

Function

- Used for entertainment
- Performed during tribal activities
- Traditional ceremonies

Instrumentation

- Clapping
- Voices

Marks will be allocated as follows:

- | | |
|--------------------------|-------------------------|
| • <i>Features</i> | <i>= 2 marks</i> |
| • <i>Function</i> | <i>= 2 marks</i> |
| • <i>Instrumentation</i> | <i>= 1 mark</i> |
| TOTAL | <i>= 5 marks</i> |

[5]**OR**

(c) MUCHONGOLO

- Batsonga

Features

- A song-dance style practised by the Batsonga people
- Performed by men (warriors)
- Energetic bursts of movement
- High lifting of feet and stomping
- Drums are played in polyrhythmic fashion

Function

- War entertainment
- Preparations for a campaign
- Warrior readiness

Instrumentation

- Xigubu (double-headed drum)
- Ncomone (type of tambourine)
- Xitiringo (three-hole transverse flute)
- Xitende (large gourd-resonated braced bow)
- Mohambi (ten-slat xylophone)
- Voices

Marks will be allocated as follows:

- | | |
|--------------------------|-------------------------|
| • <i>Features</i> | <i>= 2 marks</i> |
| • <i>Function</i> | <i>= 2 marks</i> |
| • <i>Instrumentation</i> | <i>= 1 mark</i> |
| TOTAL | <i>= 5 marks</i> |

[5]**(d) MOHOBELO**

- Basotho

Features

- A song-dance style practised by the Basotho people
- Performed by men
- Three main movements occur:
 - Bohobela (high kicks)
 - Molapo (leaps and twists)
 - Phethola letsoho (hand movements)

Function

- Traditional ceremony
- Used for special occasions:
 - Swearing in of new chief
 - To honour the chief
 - For entertainment during the chief's ceremonial procedures

Instrumentation

- Drums
- Clapping
- Voices

Marks will be allocated as follows:

- | | |
|--------------------------|------------------|
| • <i>Features</i> | = 2 marks |
| • <i>Function</i> | = 2 marks |
| • <i>Instrumentation</i> | = 1 mark |
| TOTAL | = 5 marks |

[5]**(e) ISITSHIKIZA**

- Ndebele

Features

- A Ndebele ceremonial song-dance
- Performed by both women and men (but mostly by men)
- Women do not raise their feet above the knees

Function

- Performed for traditional ceremonies
 - To honour the king
 - Performed to entertain the king
 - Warriors re-enact war stories

Instrumentation

- Clapping
- Voices

Marks will be allocated as follows:

- | | |
|--------------------------|------------------|
| • <i>Features</i> | = 2 marks |
| • <i>Function</i> | = 2 marks |
| • <i>Instrumentation</i> | = 1 mark |
| TOTAL | = 5 marks |

[5]

QUESTION 19**Drumming**

- Is derived from speech rhythm and therefore enhances communication within a community
- Guides the dancing
- Rhythms imitate spoken text and as a result reinforces cultural bonds
- Focuses on cooperation rather than individualistic performance
- Invites the ancestors into the ritual/ceremony

Dance movements

- Have non-verbal meaning which enhances communication
- Give a community a sense of belonging and solidarity
- Spontaneity of performance creates an impression of immediate, on-the-spot creation of dance
- Preserves the community and unifies the audience and the performer

*1 mark for each correct fact = 5 marks
Drumming 3 marks + Dance 2 marks OR
Drumming 2 marks + Dance 3 marks*

[5]**QUESTION 20****Origins – political landscape – Sophiatown:**

- People forced to work in the city due to the Black Land Act, 1913 (Act 27 of 1913)
- Early 1960s in the townships – Sophiatown new urban lifestyles of South Africa's black city dwellers
- Loneliness of being away from the family – entertainment found at local shebeens
- Sophiatown: legal status as a 'freehold' or multicultural area where new music develops
- Sophiatown attracted the most adventurous performers of the new musical forms, and became a hotbed of the rapidly developing black musical culture
- Radio used to spread propaganda and force a particular culture onto people
- Radio only played American and Western music
- Black musicians were forced to censor their own lyrics to receive airplay
- The music was produced to make quick cash (pop music of that era)

Any 5 facts for 5 marks

Style characteristics:

- Influenced by the earlier styles of marabi and kwela (a fusion between marabi and kwela)
- The cyclic structure of marabi met with traditional dance styles such as the traditional Zulu indlamu
- Mbaqanga keeps the dance-like stylistic characteristics but presents a more powerful sound and harder driving beat than kwela and other dance genres
- The use of Western instruments allowed mbaqanga to develop into a South African version of jazz
- The mbaqanga sound indicated a mix between Western instrumentation and South African vocal style
- A typical mbaqanga song begins with a brief improvised introduction featuring a rhythmically ambiguous line from a solo guitar
- A four-bar sequence of chords, on which the entire piece is based, is set by the drums and bass guitar
- Chord progressions: I – IV – I6/4 – V or I – IV – V – I
- Close harmonies based on the female vocal style of the Mahotella Queens
- Repetitive music themes
- Call and response used in the vocal passages, as well as between voice and instrument
- Call and response used between the lead vocalist and backing vocalist(s)
- Bass lines play an important role in mbaqanga songs, because they do not only provide the harmonic framework, but often repeat rhythmic and melodic ideas found in the vocal lines
- Lyrics: in the vernacular (various African languages)
- Instrumentation: bass, drums, electric guitar, vocalist(s)/ensemble, electronic organ, brass, saxophone
- Vocalisations, e.g. crepitations and ululations included

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Songs and artists

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TOTAL		15

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120