



# basic education

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

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

**MUSIC P1**

**MAY/JUNE 2025**

**MARKING GUIDELINES**

**MARKS: 120**

**These marking guidelines consist of 34 pages.**

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

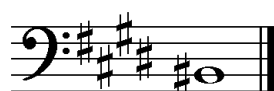
- 1.1 Add bar lines at the appropriate places in the music extract below.

**Answer:**

1 + 1

(2)

- 1.2 Write the key signature of the minor key in which the given leading note appears.

**Answer:**1 mark  
No ½ marks

(1)

- 1.3 Write the triad on the leading note of G harmonic minor. Write the triad in first inversion.

**Answer:**1 mark  
½ mark for incorrect position  
Any note value is acceptable

(1)

- 1.4 Add an accidental to form an augmented triad.

**Answer:**1 mark  
No ½ marks

(1)

- 1.5 Write a dominant seventh chord on the given root note, in close position.

**Answer:**1 mark  
No ½ marks

(1)

1.6 Study the extract below and answer the questions that follow.



1.6.1 Name the interval at (P).

**Answer:** Minor 10<sup>th</sup>/Compound minor 3<sup>rd</sup>

1 mark  
No ½ marks

(1)

1.6.2 Write the inversion of the interval at (Q) in the given clef below.

**Answer:**



1 mark  
No ½ marks  
Any note value is acceptable

(1)

1.6.3 Give the Italian term with the same meaning as *Lebhaft*.

**Answer:** *Allegro/Vivace*

1 mark

(1)

1.7 Write the following scales without key signature according to the given instructions:

1.7.1 Write an ascending Lydian mode starting on D.

**Answer:**



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

(2)

1.7.2 Add accidentals to form the F natural minor scale.

**Answer:**



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

(2)

- 1.7.3 Add ONE note below each asterisk (\*) to complete the ascending chromatic scale.

**Answer:**



OR



OR



Minus ½ mark per error up to a maximum of 2 marks  
Any enharmonic note is acceptable

(2)

[15]

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

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

**Concept answer:**

**A** Doh is F

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

Cadence in F/B $\flat$ /C/d

**B**

5

| | | | |

Cadence in F/B $\flat$ /C/d

**A'**

9

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

Perfect cadence in F

The melody will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
<b>Form and cadential points</b>	<i>1 mark per phrase x 3</i>	3
<b>Notation</b> Staff notation: beats per bar, note stems, grouping and accidentals Sol-fa notation: rhythm and pitch indications	<i>Minus ½ mark per error up to a maximum of 2 marks</i>	2
<b>Quality</b> Musicality: compass, contour, implied harmony	9–10 <b>Excellent</b> <i>Coherent and musical; phrases imaginatively define the form; opening motive innovatively continued; successful use of key; melodic contour masterfully handled; creative approach to choice of pitches and rhythm</i>	10
	7–8 <b>Good</b> <i>Correct and musical; phrases clearly indicate the form; opening motive sensibly continued; stable key; melodic contour satisfying; choice of pitches and rhythm accurate</i>	
	4–6 <b>Average</b> <i>Musically not convincing; not all phrases clear; opening motive not well utilised; key unstable; melodic contour is suspect; choice of pitches and rhythm unimaginative</i>	
	0–3 <b>Not acceptable</b> <i>No musical sense; no sense of phrasing; opening motive ignored; no sense of key; no melodic contour; pitches and rhythm random</i>	
<b>TOTAL</b>	<i>Markers may use ½ marks</i>	<b>15</b>

[15]

OR

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

Use the following to construct a coherent melody in E minor:

- Rhythmic motive: 

**Staff notation:**

- Use the correct clef for your chosen instrument or voice.
- Add the key signature.

**Sol-fa notation:**

- Lah is E.

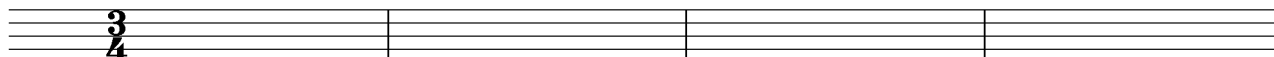
**Concept answer:**

Instrument/Voice type:

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

**A** \_\_\_\_\_

Lah is E

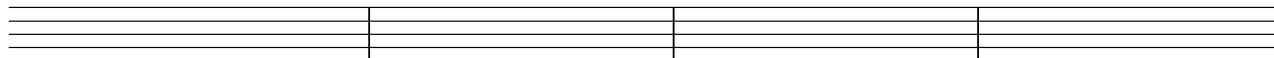


Sol-fa: \_\_\_\_\_

Cadence in e/G

**B** \_\_\_\_\_

5

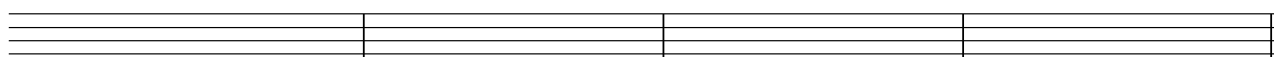


\_\_\_\_\_

Cadence in e/G

**A'** \_\_\_\_\_

9



\_\_\_\_\_

Perfect cadence in e

The melody will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
<b>Form and cadential points</b>	1 mark per phrase x 3	3
<b>Notation</b> Staff notation: beats per bar, note stems, grouping, accidentals, indication of clef and key signature Sol-fa notation: rhythm and pitch indications	Minus ½ mark per error up to a maximum of 2 marks	2
<b>Quality</b> Suitability of instrument or voice (range), use of given rhythmic motive, musicality (compass, contour, implied harmony)	9–10	<b>Excellent</b> <i>Coherent and musical; phrases imaginatively define the form; given rhythmic motive innovatively employed; successful use of key; melodic contour masterfully handled; creative approach to choice of pitches and rhythms</i>
	7–8	<b>Good</b> <i>Correct and musical; phrases clearly indicate the form; given rhythmic motive sensibly employed; stable key; melodic contour satisfying; accurate approach to choice of pitches and rhythms</i>
	4–6	<b>Average</b> <i>Musically not convincing; not all phrases clear; given rhythmic motive not well employed; key unstable; melodic contour is suspect; unimaginative approach to choice of pitches and rhythms</i>
	0–3	<b>Not acceptable</b> <i>No musical sense; no sense of phrasing; given rhythmic motive not employed; no sense of key; no melodic contour; random approach to choice of pitches and rhythms</i>
<b>TOTAL</b>	Markers may use ½ marks	15

[15]



**QUESTION 3****(10 minutes)****Answer QUESTION 3.1 OR QUESTION 3.2.**

3.1 Study the extract and answer the questions.

**Answer:**

a:

3.1.1 What is the relationship between bars 1–2 and bars 5–6?

**Answer:**

- Bars 5–6 is a varied repetition of bars 1–2.

ONE mark

(1)

3.1.2 Comment on the use of key in bars 1–4.

**Answer:**

- The first two bars are in A minor and bars 3–4 are in C major.

ONE mark

(1)

3.1.3 Figure the chords at (a) to (f) on the score using Roman numerals, e.g. III<sup>+6</sup>/III<sup>+b</sup>.

**Answer:** See score

1 mark per chord = 6 marks  
Minus ½ mark if inversion or 7<sup>th</sup> is missing or incorrect

(6)

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

**Answer:** See score

Chords: iv – i

Cadence: Plagal cadence

Chords = 2 marks  
Cadence = 1 mark

(3)

3.1.5 Name the type of non-harmonic notes at (i) and (ii).

**Answer:**

(i) (Upper) Auxiliary note

(ii) Anticipation

2 x 1

(2)

3.1.6 Notate the following non-harmonic notes at (iii) and (iv) on the score. Use a quaver value for your answer.

**Answer:** See score

(iii) Passing note

(iv) Suspension

2 x 1

(2)

**[15]**

**OR**

## 3.2 Study the extract and answer the questions.

**Answer:**

The musical score extract is in 4/4 time and consists of 12 measures. The chords and markings are as follows:

- Measure 1: Chord (i) is marked above a triplet of eighth notes (F#, G, A).
- Measure 2: Chord (a) is marked above a triplet of eighth notes (F, G, A).
- Measure 3: Chord (b) is marked above a triplet of eighth notes (F, G, A).
- Measure 4: Chord (c) is marked above a triplet of eighth notes (F, G, A).
- Measure 5: Chord (d) is marked above a triplet of eighth notes (F, G, A).
- Measure 6: Chord (e) is marked above a triplet of eighth notes (F, G, A).
- Measure 7: Chord (f) is marked above a triplet of eighth notes (F, G, A).
- Measure 8: Chord (g) is marked above a triplet of eighth notes (F, G, A).
- Measure 9: Chord (m) is marked above a triplet of eighth notes (F, G, A).
- Measure 10: Chord (n) is marked above a triplet of eighth notes (F, G, A).
- Measure 11: Chord (X) is marked below a triplet of eighth notes (F, G, A).
- Measure 12: Chord (X) is marked below a triplet of eighth notes (F, G, A).

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

**Answer:** See score

1 mark per chord = 7 marks  
 Minus ½ mark if inversion or extension is missing or incorrect

(7)

3.2.2 Write the chord symbols at (m) and (n) and name the cadence at (X).

**Answer:**

Chords: E<sup>7</sup> – Am

Cadence: Perfect cadence

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

3.2.3 Comment on the bass clef part in bars 1–3.

**Answer:**

- The first bar is repeated twice with a slight variation in bar 3
- There is an ostinato pattern in the first three bars
- There are two voice parts: bass and tenor
- The bass voice forms a pedal point while the higher voice changes and moves in crotchets
- The higher voice (tenor) moves in semitones

Any ONE
---------

(1)

3.2.4 Name the type of non-harmonic notes at (i) and (ii).

**Answer:**

(i) (Lower) Auxiliary note

(ii) Passing note

2 x 1
-------

(2)

3.2.5 Notate the following non-harmonic notes at (iii) and (iv) on the score. Use a quaver value for your answer.

**Answer:** See score

(iii) Anticipation

(iv) Suspension

2 x 1
-------

(2)  
**[15]**

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

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

- Passing second inversion ( $\frac{6}{4}$ ) progression
- An interrupted cadence
- A suitable progression for the ascending leading note at (X)

**Concept answer:**

D: I I  $IV^6$   $I^6_4$  IV  $V^7$  vi

5 (X)

IV  $vii^o6$   $I^6$  I  $I^6_4$   $V^7$  I

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION	
<b>Choice of chords</b>	<i>Including the listed chords</i>	14
<b>Notation and voice leading</b>	<i>8 – (number of errors ÷ 4)</i>	8
<b>Quality</b>	6½–8	<b>Excellent</b> <i>Superb sense of chorale style; advanced choice of chords; use of inversions facilitates excellent progression; creative melodic bassline; alto and tenor mostly stepwise motion; imaginative use of non-harmonic notes; smooth, accurate or imaginative voice leading</i>
	5½–6	<b>Good</b> <i>Fair sense of chorale style; choice of chords includes secondary chords and inversions; bassline has good balance of stepwise movement and acceptable leaps; alto and tenor exhibit cohesive role in contained compass; mostly smooth and correct voice leading</i>
	3½–5	<b>Average</b> <i>Some sense of chorale style; choice of chords mostly root positions of primary chords; bassline disjunct, not consciously crafted; alto and tenor behave in random fashion; voice leading random with typical mistakes</i>
	0–3	<b>Weak</b> <i>No sense of chorale style; disjunct chords; voices are just 'filled in', no discernable voice leading between chords; incoherent or no bassline; no sense of progression; substantial number of mistakes; hardly any effort to complete the question, with loose chords or notes written down haphazardly</i>
<i>Note to marker: Mark out of 30 must not contain a ½ mark</i>		<b>(30 ÷ 2)</b>
<b>TOTAL</b>		<b>15</b>

[15]

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

**OR**

4.2 Complete the piece below by adding suitable harmonic material in minims. Continue in the style of the opening bar and pay attention to voice leading and spacing/layout. Include the following:

- Harmonic realisation of the given chord symbols
- ii – V – I progression in D
- A dominant ninth chord at the asterisk (\*)

**Concept answer:**

Em<sup>7</sup> A<sup>7</sup> Dmaj<sup>7</sup> B<sup>7</sup>/D<sup>#</sup> Em<sup>7</sup> A<sup>7</sup>

ii V I

5 F<sup>#</sup>m<sup>7</sup> B<sup>7</sup> Em<sup>7</sup> A<sup>7</sup> Bm<sup>7</sup> G \*  
A<sup>9</sup> Dmaj<sup>7</sup>

The answer will be marked according to the criteria below.

DESCRIPTION		MARK ALLOCATION	
Choice of chords	Including the listed chords		14
Notation and voice leading	8 – (number of errors ÷ 4)		8
Quality	6½–8	<b>Excellent</b> Superb sense of suggested jazz style; advanced choice of chords; use of extended chords and voicing facilitates excellent flow; imaginative realisation of voicings in relation to the melody	8
	5½–6	<b>Good</b> Fair sense of suggested jazz style; choice of chords includes extended chords, secondary chords and inversions; use of extended chords and voicing facilitates good flow; acceptable realisation of voicings in relation to the melody	
	3½–5	<b>Average</b> Some sense of suggested jazz style; choice of chords mostly root positions of primary triads; use of chords and voicing facilitates adequate flow; very basic realisation of voicings in relation to the melody	
	0–3	<b>Weak</b> No sense of suggested jazz style; disjunct chords; no real progression and voicing; random chords; a substantial number of mistakes; hardly any effort to complete the question, with loose chords or notes written down haphazardly	
Note to marker: Mark out of 30 must not contain a ½ mark			(30 ÷ 2)
TOTAL			15

[15]

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

**TOTAL SECTION A: 60**



**SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE****(90 minutes)****Answer SECTIONS B, C, D and E in the ANSWER BOOK.**

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

**SECTION B: MUSIC INDUSTRY (COMPULSORY)**

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

5.1.1 Managing licence fees from music users is the responsibility of ...

**Answer:** C a collecting agency.

1 mark

(1)

5.1.2 SAMRO ...

**Answer:** D All the above-mentioned

1 mark

(1)

5.1.3 The correct order of steps before a new song is marketed is ...

**Answer:** D All the above-mentioned

1 mark

(1)

5.1.4 Mechanical rights are administered by ...

**Answer:** B CAPASSO.

1 mark

(1)

5.1.5 In order to receive royalties a composer must ...

**Answer:** D register with a collecting agency.

1 mark

(1)

5 x 1 = 5

5.2 Answer the following questions:

5.2.1 Explain needletime rights.

**Answer:**

It is the right of artists and composers to receive payment when their music is broadcast or streamed.

Who = ½ mark  
What = ½ mark  
Broadcast = 1 mark

(2)

5.2.2 Write the name of a collecting agency that manages needletime rights.

**Answer:** RISA/SAMPRA

1 mark

(1)

5.3 Name TWO recording companies.

**Answer:** EMI/Gallo/Universal/Sony

Any TWO

(2)

**TOTAL SECTION B: 10**

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

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

**QUESTION 6**

6.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (6.1.1 to 6.1.5), e.g. 6.1.6 E.

6.1.1 In isishameni the maskanda guitar is tuned to ...

**Answer:** D DADABD.

1 mark

(1)

6.1.2 Which ONE of the following instruments is less likely to be used in maskanda?

**Answer:** A Djembe drums

1 mark

(1)

6.1.3 Ukuvamba is a guitar technique where...

**Answer:** C the guitar is strummed percussively.

1 mark

(1)

6.1.4 Which ONE of the following is a feature of isihlabo?

**Answer:** B Isihlabo sets the tone at the beginning of the piece.

1 mark

(1)

6.1.5 Umakhweyane is ...

**Answer:** C a bow instrument that produces overtones.

1 mark

(1)

5 x 1 = 5

6.2 Explain *melody* in indigenous African music.

**Answer:**

- Melody is used in call and response.
- Melody is mostly sung (rather than played on instruments).
- Melodic contour is influenced by the tonal inflection of the language.
- Melodic line is often fragmented/broken rather than long.
- Melodic fragments are repeated.

Any TWO

(2)

6.3 Explain THREE ways in which the word *kwela* was used in the past.

**Answer:**

- It was often shouted during a performance to motivate people to get up and dance.
- The instruction 'kwela!' was used between musicians to encourage someone to take a solo.
- The word was used by police to instruct a person to climb into a police van.
- 'Kwela-Kwela' was used to refer to the infamous police vans during the apartheid years.

Any **THREE**

(3)

6.4 Choose the item in COLUMN A that matches the artist/group in COLUMN B. Write only the letter (A–F) next to the question numbers (6.4.1 to 6.4.5), e.g. 6.4.6 G.

COLUMN A	COLUMN B
6.4.1 Umama	A Soul Brothers
6.4.2 TTBB	B Lemmy Mabaso
6.4.3 Umgqashiyo	C Thee Legacy
6.4.4 Penny whistle	D Philip Tabane
6.4.5 Kudu horn	E Inkunz' Emdaka
	F Mahlathini

**Answer:**

6.4.1	E
6.4.2	C
6.4.3	F
6.4.4	B
6.4.5	D

5 x 1

(5)

6.5 Describe the role of abavumayo in maskanda.

**Answer:**

- Abavumayo (backing vocalists) create and set the tone and overall mood of the song.
- They sing the response to the leader's call.
- They carry knowledge of the arrangements of the maskanda songs they perform.
- They create a rhythmic and harmonic vocal accompaniment.
- They create/choreograph and perform the dance moves during a performance.

Any **THREE**

(3)

6.6 Explain how izibongo is used in the song *Kuke Kwagijim' Iveni*.

**Answer:**

- Izibongo (praise poetry) is introduced early in the song.
- The singer uses a natural speech inflection rather than the usual falsetto.
- It is recited at a fast pace.
- Crepitations are used to add excitement, e.g. whistling or explosive sounds.
- The singer greets and introduces himself (self-praise), states where he comes from, laments how bad things used to be and rejoices that things have changed by the grace of God.

Any TWO

(2)  
[20]

## QUESTION 7

Describe the singing style of Philip Tabane.

**Answer:**

- Falsetto singing evokes a melancholic and nostalgic feeling.
- Vocal lilt occurs.
- Phonaesthetics, e.g. 'ilili, lalala, welele', are commonly used as part of the melodic flow.
- Onomatopoeia and scatting are used to evoke malombo spirits during performances.
- He imitates the melody that he plays on the guitar.
- He interchanges singing in harmony and unison with the guitar melody.
- Scooping is a common feature.


Any FIVE

[5]

## QUESTION 8

Discuss the use of rhythm in kwela.

**Answer:**

- The rhythm of the accompaniment is described as a lilting shuffle.
- 
- The basic rhythm is provided by the guitar rather than the drum kit.
- The percussion part reinforces the guitar part.
- Kwela is swung.
- The drum kit often uses the 'kick' or 'fill', which marks the end of a four-bar cycle/verse.
- The rhythmic basis originates from the solid four-four beat and swing feel of the Count Basie-type big band.
- In some songs a subtle two-against-three cross-rhythm is heard between the instruments.
- The interlocking (or hocket) technique is clearly evident in compositions which include shouts or whistles on the quavers between beats.

Any FIVE

[5]

**QUESTION 9**

Discuss the traditional isicathamiya singing style.

**Answer:**

- Isicathamiya is an a cappella choral singing style.
- It is derived from traditional call and response music, which is then combined with a hymn-like sound.
- It is a combination of Christian choral singing and black American minstrel song.
- It is performed by male ensembles that range in size of approximately 4 to 20 singers.
- Ensembles sing in four-part harmony, and are usually led by a tenor soloist.
- isiZulu is the principal language of the performances, although many songs may contain some English.

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

In an essay briefly discuss the similarities and differences between Mahlathini and the Mahotella Queens, and Soul Brothers. Refer to *Melodi Yalla* and *Wamuhle*.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Similarities	4
Differences	8
Logical presentation of facts; structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]****Answer:****Example of an introduction**

The music of Mahlathini and the Mahotella Queens, and Soul Brothers show many style similarities, but also differences.

**Similarities**

- Both sing and play in a mbaqanga style.
- The backing band consists of drum kit, rhythm and bass guitars and keyboard.
- Mbaqanga uses a cyclic harmonic progression consisting of a three-chord pattern: I – IV – V.
- Both use call and response.
- Repetitive melodies are more common than melodic development.

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

**Differences**

<b>Mahlathini and the Mahotella Queens - <i>Melodi Yalla</i></b>	<b>Soul Brothers - <i>Wamuhle</i></b>
<ul style="list-style-type: none"> <li>They use traditional Zulu music, influenced by black American funk and rock.</li> <li>The guitar is the main accompanying instrument.</li> <li>The music is energetic and fast.</li> <li>amaZulu indlamu dance moves are employed during performance.</li> <li><i>Melodi Yalla</i> is led by a male singer backed by female singers.</li> <li>Improvisation is often on saxophone and guitar.</li> </ul>	<ul style="list-style-type: none"> <li>They use traditional Zulu music influenced by American soul.</li> <li>The organ is the main accompanying instrument.</li> <li>The music is softer and lighter.</li> <li>Ukucothoza dance moves and modern dance are employed during performances.</li> <li><i>Wamuhle</i> is performed by an all-male group.</li> <li>Improvisation is often on organ.</li> </ul>

Any **FOUR** correlating differences x 2 = 8

**Example of a conclusion**

Mahlathini and the Mahotella Queens, and Soul Brothers, although united by a common style, are creative artists in their own right resulting in a number of differences between the groups.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION		
Similarities			4
Differences			8
Logical presentation of facts; structure of the essay	<b>Excellent</b> <i>An introduction and conclusion, with a substantial argument in the body of the essay</i>	= 3 marks	3
	<b>Good</b> <i>An introduction and conclusion, with a fair argument in the body of the essay</i>	= 2-2½ marks	
	<b>Average</b> <i>An introduction and conclusion, with an insignificant argument in the body of the essay</i>	= 1½ marks	
	<b>Below average</b> <i>No clear introduction or conclusion, with a weak argument in the body of the essay</i>	= 1 mark	
	<b>Weak</b> <i>A single paragraph: A poor attempt at an essay</i>	= ½ mark	
	<b>Not acceptable</b> <i>Only a few facts in bullet form</i>	= 0 marks	
TOTAL			15

**[15]****TOTAL SECTION C: 50****OR**

**SECTION D: JAZZ****QUESTION 11**

11.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (11.1.1 to 11.1.5), e.g. 11.1.6 E.

11.1.1 A South African style that influenced the development of mbaqanga is ...

**Answer:** D kwela.

1 mark

(1)

11.1.2 A chordophone is ...

**Answer:** A plucked.

1 mark

(1)

11.1.3 Which of the following is NOT usually part of a big band?

**Answer:** C Bass clarinet

1 mark

(1)

11.1.4 In which of the following musical elements would a cyclic pattern more commonly occur?

**Answer:** B Harmony

1 mark

(1)

11.1.5 Which of the following refers to comping?

**Answer:** C Rhythmic and chordal accompaniment

1 mark

(1)

5 x 1 = 5

11.2 Describe the origins of marabi.

**Answer:**

- Marabi originated in the 1920s in Johannesburg.
- The music was used for social occasions.
- The style was influenced by:
  - Cape folk-dance/tiekiedraai.
  - Xhosa folk songs.
  - early American popular music and jazz.
  - ragtime and blues.

Any THREE

(3)

11.3 Explain THREE ways in which the word *kwela* was used in the past.

**Answer:**

- It was often shouted during a performance to motivate people to get up and dance.
- The instruction 'kwela!' was used between musicians to encourage someone to take a solo.
- The word was used by police to instruct a person to climb into a police van.
- 'Kwela-Kwela' was used to refer to the infamous police vans during the apartheid years.

Any THREE

(3)

- 11.4 Choose the item in COLUMN A that matches the artist/group in COLUMN B. Write only the letter (A–G) next to the question numbers (11.4.1 to 11.4.5), e.g. 11.4.6 H.

COLUMN A		COLUMN B	
11.4.1	<i>Mra</i>	A	Zim Ngqawana
11.4.2	Ghoema	B	Spokes Mashiyane
11.4.3	<i>Langa More</i>	C	Abdullah Ibrahim
11.4.4	Skiffle-like beat	D	Philip Tabane
11.4.5	Flute	E	Brotherhood of Breath
		F	The Flying Jazz Queens
		G	Feya Faku

**Answer:**

11.4.1	E
11.4.2	C
11.4.3	F
11.4.4	B
11.4.5	D

5 x 1

(5)

- 11.5 Describe TWO important contributions of Zim Ngqawana.

**Answer:**

- His music demonstrates a progressive/avant-garde approach to modern jazz by a fusion of many outside influences, but never losing its original rich heritage and indigenous African sound.
- He developed a local saxophone style influenced by imitating his own sung nuances.

2 marks

(2)

- 11.6 Briefly describe melody in Cape jazz.

**Answer:**

- Cape jazz melody is improvisatory in character.
- It is hymn-like, with flexible and flowing lines.
- It is based on blues and folk songs.
- It is based on Cape Malay, Khoi and San vocal traditions.

Any TWO

(2)

[20]



**QUESTION 12**

Describe the style of Brotherhood of Breath.

**Answer:**


- The style is influenced by:
  - the rhythmic propulsion of hard-driving blues.
  - the experimentalism as found in the music of Thelonious Monk and Charles Mingus.
  - the repeated patterns of popular and traditional South African music styles, such as marabi, kwela and bow music.
- Big band sound was the basis, influenced by a changing ensemble of instrumentalists.
- Instrumentalists were given artistic freedom in the group's early style.
- The band's later style was more tightly arranged with less improvisation.

Any FIVE

**[5]****QUESTION 13**

Discuss the use of rhythm in kwela.

**Answer:**

- The rhythm of the accompaniment is described as a lilting shuffle.
- 
- The basic rhythm is provided by the guitar rather than the drum kit.
- The percussion part reinforces the guitar part.
- Kwela is swung.
- The drum kit often uses the 'kick' or 'fill', which marks the end of a four-bar cycle/verse.
- The rhythmic basis originates from the solid four-four beat and swing feel of the Count Basie-type big band.
- In some songs a subtle two-against-three cross-rhythm is heard between the instruments.
- The interlocking (or hocket) technique is clearly evident in compositions which include shouts or whistles on the quavers between beats.

Any FIVE

**[5]**

**QUESTION 14**

Write a paragraph in which you discuss the world music styles that influenced Miriam Makeba.

**Answer:**

- Miriam Makeba was influenced by marabi, mbaqanga, traditional African music and Afro-soul.
- She blended traditional styles with international styles.
- Influences of culturally based songs, e.g. English ballads, Portuguese fados, Brazilian bossa novas, Hebrew and Yiddish melodies and Haitian chants are heard in her music.
- There are influences of her heritage from the traditional songs of the amaXhosa and amaZulu cultures.
- She used unique sounds from her mother tongue isiXhosa, e.g. click sounds.
- Some songs use healing chants of the amasangoma (traditional healers).
- Jazz influences as well as R&B and pop music are also part of her style.
- She often included male backing vocals inspired by mbube choirs.

Any FIVE

**[5]****QUESTION 15**

Write an essay in which you describe the song *Ujomela* by the Makgonatsohle Band. Include the origins and style characteristics of mbaqanga.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
<i>Ujomela</i>	8
Origin and style characteristics of mbaqanga	4
Logical presentation of facts; structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]****Answer:****Example of an introduction**

*Ujomela* is a typical example of mbaqanga style.

***Ujomela***

- *Ujomela* is an instrumental piece.
- *Ujomela* uses bass guitar, electric guitar, saxophone and drum kit.
- The piece begins with a brief improvised introduction on guitar.
- The introduction features a rhythmically ambiguous line from a solo guitar.
- The drums and bass guitar set a four-bar chord sequence.
- Saxophone is the lead melodic instrument.
- The bass line provides the harmonic framework with a pronounced I – IV – V – I chord progression.
- The bass line also has a powerful driving sound and hard driving beat with repeated rhythmic ideas.
- Call and response appears regularly between the guitar and bass guitar.

- There is call and response between the saxophone and bass guitar.
- The song has a dance-like character.

Any EIGHT

**Origin and style characteristics of mbaqanga**

- The guitar introduction that typifies this style, was influenced by the African gourd bow.
- Mbaqanga started as an instrumental genre (as in *Ujomela*) but later gained more popularity with added vocals (Mahotella Queens).
- The saxophone was the lead melodic instrument (replacing the penny whistle used in kwela music).
- The style is a blend of cultures - when rural people migrated to cities they were influenced by the earlier styles of marabi and kwela.
- The migration to cities also exposed people to the repetitive structure of marabi.
- A fusion of American jazz, mbube, kwela and marabi took place in the cities.
- Mbaqanga includes traditional dance styles, e.g. amaZulu indlamu.
- AmaZulu traditional music was combined with township music.
- Mbaqanga keeps the dance-like character 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.

Any FOUR

**Example of a conclusion**

*Ujomela* reflects the true origin and style characteristics of mbaqanga.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION	
<i>Ujomela</i>		8
Origin and style characteristics of mbaqanga		4
Logical presentation of facts; structure of the essay	<b>Excellent</b> <i>An introduction and conclusion, with a substantial argument in the body of the essay</i>	= 3 marks
	<b>Good</b> <i>An introduction and conclusion, with a fair argument in the body of the essay</i>	= 2-2½ marks
	<b>Average</b> <i>An introduction and conclusion, with an insignificant argument in the body of the essay</i>	= 1½ marks
	<b>Below average</b> <i>No clear introduction or conclusion, with a weak argument in the body of the essay</i>	= 1 mark
	<b>Weak</b> <i>A single paragraph: A poor attempt at an essay</i>	= ½ mark
	<b>Not acceptable</b> <i>Only a few facts in bullet form</i>	= 0 marks
<b>TOTAL</b>		<b>15</b>

**[15]****TOTAL SECTION D:****50****OR**

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

16.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (16.1.1 to 16.1.5), e.g. 16.1.6 E.

16.1.1 The correct combination of Italian terms that indicates a calm walking pace is ...

**Answer:** D andante tranquillo. 1 mark (1)

16.1.2 Basso continuo is typical of the ...

**Answer:** A Baroque style period. 1 mark (1)

16.1.3 A standard Classical orchestra does NOT include ...

**Answer:** C tubas. 1 mark (1)

16.1.4 A minuet and trio is ...

**Answer:** B in compound ternary form. 1 mark (1)

16.1.5 An example of a double-reed wind instrument is a ...

**Answer:** C bassoon. 1 mark (1)

$5 \times 1 = 5$

16.2 Briefly explain *simple ternary form*. Refer to structure and key in your answer.

**Answer:**

- Ternary form has three sections: A-B-A.
- The second A-section duplicates the material of the first A-section whereas the B-section uses contrasting material.
- The two A-sections are in the tonic key while the B-section is in a contrasting key, e.g. dominant, relative minor/major, etc.

3 marks (3)

- 16.3 Choose the correct movement from a typical Classical symphony in COLUMN B that matches the form type in COLUMN A. Write only the letter (A–D) next to the question numbers (16.3.1 to 16.3.3), e.g. 16.3.4 E.

COLUMN A		COLUMN B	
16.3.1	Sonata form	A	first movement
16.3.2	Minuet and trio	B	second movement
16.3.3	Theme and variations	C	third movement
		D	fourth movement

**Answer**

16.3.1	A
16.3.2	C
16.3.3	B

3 x 1
-------

(3)

- 16.4 Which of the following are associated with pitch?

- Register
- Metre
- Rhythm
- Melody
- Range
- Dynamics

**Answer:**

- Register
- Melody
- Range

3 x 1
-------

(3)

- 16.5 Describe TWO differences between *recitative* and *aria* regarding accompaniment and plot.

**Answer:**

	<b>Recitative</b>	<b>Aria</b>
<b>Accompaniment</b>	<ul style="list-style-type: none"> <li>It is usually accompanied on the harpsichord and cello.</li> <li>The sparse chordal accompaniment supports the narrative nature of the libretto.</li> </ul>	<ul style="list-style-type: none"> <li>It is accompanied by the orchestra.</li> <li>The orchestration supports the emotive content of the aria.</li> </ul>
<b>Plot</b>	<ul style="list-style-type: none"> <li>The libretto is fast-paced.</li> <li>The libretto narrates the action.</li> <li>The recitative resembles a monologue or dialogue.</li> </ul>	<ul style="list-style-type: none"> <li>The libretto is at varied paces.</li> <li>The action comes to a standstill.</li> <li>The aria describes the character's emotion or reaction to an action in the plot.</li> </ul>

Any TWO correlating facts x 2 = 4

(4)

- 16.6 Give ONE word or term for EACH of the following descriptions:

- 16.6.1 A sustained tone in one voice with changing harmonic material in the remaining voices

**Answer:**

Pedal point/drone

1 mark

(1)

- 16.6.2 An instrumental ensemble of three instruments of which one is a piano

**Answer:**

Piano trio

1 mark

(1)

2 x 1 = 2

**[20]**

**QUESTION 17**

17.1 Name TWO Freemasonic themes and describe the way in which they are incorporated into the music of the opera *The Magic Flute*.

**Answer:****Themes**

- The principle of light (good) versus darkness (evil):
  - The character of Sarastro (noble character, bass voice) is contrasted with the Queen of the Night (evil character, coloratura soprano).
  - Sarastro sings the lowest note and the Queen of the Night the highest note in the opera. This embodies the extremes of good and evil.
- The number 3:
  - Three chords are heard at the beginning of the overture.
  - Three trombones are added to the orchestra.
  - The key of E flat major with three flats is used.
- The ideals of freedom, equality, and fraternity:
  - The libretto embraces these ideals throughout the opera.
  - The music underscores the plot that advances from chaos and rage at the start of the storyline (Queen of the Night sings in minor key in a fast tempo) to where the characters are educated in the rational and peace-loving principles of the Freemasons.
  - The last duet is in a major key, with balanced phrases which invoke a sense of peace, rest and home-coming.

Theme + description x 2 = 4

(4)

17.2 Name ONE other opera composed by Mozart.

**Answer:**

*Don Giovanni/The Marriage of Figaro/Così fan Tutte/Any other correct title*

1 mark

(1)

**[5]**

**QUESTION 18**

Write a paragraph in which you describe the origin of opera.

**Answer:**

- The concept of opera came about at the end of the 16<sup>th</sup> century in Florence (Italy).
- Opera was an important new genre in secular music, at a time when music was mostly religious in nature.
- A group of artists, writers and musicians, called the Florentine Camerata, wanted to revive the ancient Greek practice of having theatrical performances in which the text was sung by solo voices.
- This was unusual, because most vocal music at the time was polyphonic choral music.
- Role players in the development of opera were:
  - Jacopo Peri, who wrote the first opera, *Dafne*, in 1597
  - Giulio Caccini, who wrote his *Euridice* in 1602
  - Claudio Monteverdi, who wrote *La favola d'Orfeo* in 1607
- Monteverdi helped lay the foundation of the opera structure:
  - first opera with orchestra
  - first opera with an instrumental introduction
  - first opera with a printed libretto for the audience to follow
  - first opera with a distinction made between aria and recitative
- In opera a new vocal style emerged; monody, where a solo melody was accompanied by basso continuo.

Any FIVE

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

Beethoven added a movement to the standard Classical symphony in his *Symphony No. 6 in F major, Op. 68*.

Describe the extra movement referring to context, form, key and any TWO programmatic elements.

**Answer:**

- Beethoven added an extra movement between the third and fourth movements of a standard Classical symphony, resulting in a five-movement symphony.
- The fourth movement is in episodic (free) form.
- The key is F minor, the parallel tonic key of the main key (F major).
- The title of this added movement is *Thunderstorm*.
- Instruments (two trombones and a piccolo) are added to the standard Classical orchestra to intensify the effect of a thunderstorm in the countryside, as follows:
  - Initial raindrops are portrayed by staccatos on the strings.
  - The piccolo imitates the howling wind soaring above the noise of thunderbolts.
  - The timpani are given a prominent role to imitate thunder.
  - Fast ascending arpeggio figures in the strings imitate the rise of the storm.
  - The trombones add gravity and intensity.

Context = 1 mark  
 Form = 1 mark  
 Key = 1 mark  
 Programmatic elements = Any TWO

**[5]**



**QUESTION 20**

Write an essay on Mendelssohn's *The Hebrides* in which you discuss the origin and form, as well as instrumentation and orchestration.

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

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION
Origin	2
Form	6
Instrumentation and orchestration	4
Logical presentation of facts; structure of the essay	3
<b>TOTAL</b>	<b>15</b>

**[15]****Answer:****Example of an introduction**

Mendelssohn is regarded as a Classical-Romantic composer, and *The Hebrides Op. 26* is an early example of a concert overture.

**Origin**

- *The Hebrides* was composed in 1830 while he was visiting Scotland, specifically Staffa Island off the coast of Scotland, which is one of the inner Hebrides islands.
- After a boat-ride to the island, he immediately wrote down the first theme, the so-called 'lapping wave' theme.
- He explained in a letter to his sister how his experience inspired him to compose this specific theme.
- The first working title was *The Lonely Island*, but was revised and renamed in 1832.

Any TWO

**Form**

- This is a concert overture, which is a loose-standing, single-movement composition for orchestra.
- It is in sonata form.
- The exposition is in B minor and starts without introduction with the first theme (the 'lapping wave' theme).
- A bridge leads to the second theme in D major.
- The development is introduced by a trumpet fanfare.
- The two main themes are developed, and key changes appear rapidly.
- An ascending chromatic scale in unison by the whole orchestra leads back to the recapitulation in B minor.
- The bridge leading to the second theme in B major includes new material.
- The coda is extended.

Any SIX

**Instrumentation and orchestration**

- *The Hebrides* is scored for a standard Classical orchestra, i.e. woodwinds in pairs (flutes, clarinet, oboes, bassoons), brass (trumpets and French horns), percussion (timpani) and strings (first violins, second violins, violas, cellos and double basses).
- Mendelssohn did not add any instruments to the orchestra, but required a high level of skill from the standard orchestra.
- He used innovative orchestration with new combinations of timbres to portray the atmosphere of a seascape.
- In the exposition both first and second themes are played by the low strings and woodwinds (cellos, violas and bassoons).
- In the recapitulation the second theme is played by two clarinets.
- Instruments are used in the following specific ways:
  - tremolos in the strings
  - *sf* chords in the strings
  - arpeggio figures of the opening theme and legato playing of the strings and bassoons
  - high tremolos by violins
  - The ascending arpeggio figures played by flutes in the final bars create a serene ending.

Any **FOUR****Example of a conclusion**

Mendelssohn composed this work within the parameters of the Classical orchestra and sonata form, but also reflected the depth of his emotional experience of his visit to Staffa Island through his orchestration.

The essay will be marked according to the criteria below.

CRITERIA		MARK ALLOCATION	
Origin			2
Form			6
Instrumentation and orchestration			4
Logical presentation of facts; structure of the essay	<b>Excellent</b> <i>An introduction and conclusion, with a substantial argument in the body of the essay</i>	= 3 marks	3
	<b>Good</b> <i>An introduction and conclusion, with a fair argument in the body of the essay</i>	= 2-2½ marks	
	<b>Average</b> <i>An introduction and conclusion, with an insignificant argument in the body of the essay</i>	= 1½ marks	
	<b>Below average</b> <i>No clear introduction or conclusion, with a weak argument in the body of the essay</i>	= 1 mark	
	<b>Weak</b> <i>A single paragraph: A poor attempt at an essay</i>	= ½ mark	
	<b>Not acceptable</b> <i>Only a few facts in bullet form</i>	= 0 marks	
<b>TOTAL</b>			<b>15</b>

**[15]**

**TOTAL SECTION E:**  
**GRAND TOTAL:**

**50**  
**120**