



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2018

**MUSIC P1
MARKING GUIDELINE**

MARKS: 120

This marking guideline consists of 42 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. Answer in the spaces provided 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. It may be removed by the candidate.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Use the table on the next page as a guide for mark and time allocation when answering each question.
10. Write neatly and legibly.

MARKING GRID

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

AND

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

AND

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

OR

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

OR

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

GRAND TOTAL		120		
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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 all the questions in the spaces provided on this question paper.

QUESTION 1

(25 minutes)

1. Study the adapted extract from *Plaisir d'amour* by Martini below and answer the questions that follow.

Plaisir d'amour

Martini

The musical score is for the piece 'Plaisir d'amour' by Martini. It is written for Flute and Piano. The tempo is 'Molto lento'. The key signature has one flat (B-flat). The time signature is 6/8. The score is divided into measures, with some measures highlighted by boxes and numbered for specific questions:

- Measure 1.2: Flute, first measure of the first system.
- Measure 1.6: Flute, sixth measure of the first system.
- Measure 1.3.1: Piano, first measure of the second system.
- Measure 1.4.1: Piano, fourth measure of the second system.
- Measure 1.4.2: Piano, fifth measure of the second system.
- Measure 1.7: Piano, seventh measure of the second system.
- Measure 1.3.2: Flute, second measure of the third system.
- Measure 6: Flute, sixth measure of the third system.

Dynamics include *p* (piano), *mf* (mezzo-forte), and *mp* (mezzo-piano). Performance instructions include *cresc. e rall.* (crescendo and rallentando).

- 1.1 Name the relative key of the piece.

Answer:

D minor/d minor

<i>d minor/d</i>	= 1 mark
<i>D minor</i>	= 1 mark
<i>D</i>	= no mark

(1)

- 1.2 Add the time signature at **1.2** on the score. Describe the time signature completely.

Answer:

The time signature is 6/8; compound duple time

<i>Time signature on all 3 staves</i>	= 1 mark
<i>Compound duple time</i>	= 1 mark

(2)

- 1.3 Identify the intervals at **1.3.1** and **1.3.2** according to type and distance.

Answer:

1.3.1 Compound maj. 3rd / maj. 10th

1.3.2 Min. 3rd

<i>1 mark each</i>
<i>1.3.1 Major 3rd only = ½ mark</i>
<i>No mark for distance only</i>

(2)

- 1.4 Name the triads at **1.4.1** and **1.4.2** according to type and position, e.g. minor, second inversion. (Consider ONLY the notes in the blocks.)

Answer:

1.4.1 Major - first inversion

1.4.2 Major - second inversion

<i>Type</i>	= ½ mark	(x 2) = 1 mark
<i>Position</i>	= ½ mark	(x 2) = 1 mark

(2)

- 1.5 What is the meaning of the Italian terms *molto lento*?

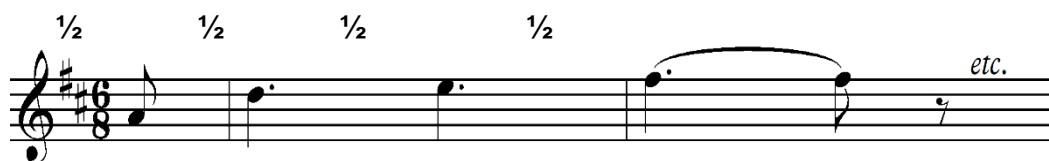
Answer:

Very slow OR slowly

(1)

- 1.6 Transpose the flute part at **1.6** a minor third lower. Remember to add the new key signature.

Answer:

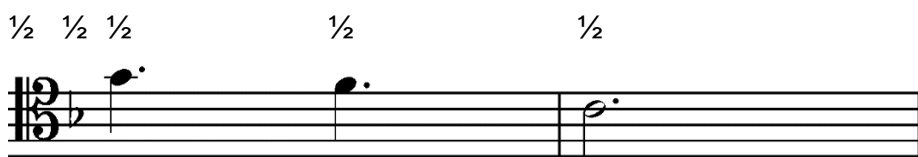


Correct key signature	= ½ mark
Notation (correct sounding with incorrect key signature)	= 1½ marks
Minus ½ mark per error to a maximum of 1½ marks	
(Absence of time signature will not be penalised.)	

(2)

- 1.7 Rewrite the left hand part of the piano at **1.7** an octave higher in the tenor clef. Use the correct clef and key signature. Also correct the grouping in the second bar at **1.7**.

Answer:



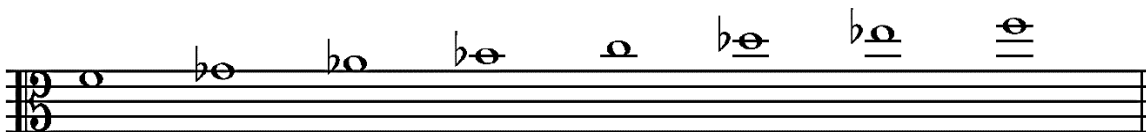
½ = correct grouping

Correct clef	= ½ mark
Correct key signature	= ½ mark
Notation	= 1½ marks
Correct grouping	= ½ mark
TOTAL	= 3 marks
(Minus ½ mark per error to a maximum of 2 marks)	

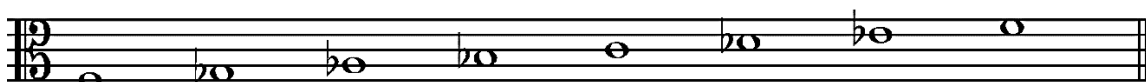
(3)

- 1.8 Write the Phrygian mode on F, ascending, without key signature, in the alto clef, using semibreves.

Answer:



OR



Alto clef = ½ mark

Minus ½ mark per pitch mistake to a maximum of 1½ marks

(2)

- 1.9 Write the descending blues scale on E^b, with key signature, in the bass clef, using minims.

Answer:



OR



Bass clef = ½ mark

Key signature = ½ mark

Minus ½ mark per mistake to a maximum of 2 marks

(3)

- 1.10 Which Italian term has the opposite meaning of *cresc.*?

Answer:

Decrescendo (decresc.) or diminuendo (dim.)

(1)

- 1.11 Write two enharmonic versions of the note not belonging to the key of the piece.

Answer:



Correct note and accidental = 1 mark (x2)

(2)

[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.

Instrument: Cello/double bass/trombone (any suitable instrument NOT PIANO)

Concept answer:

A

Moderato

mp *mf*

*Imperfect cadence
in B maj./F# maj./E maj.*

B

f *mf* *mp* *mf*

*Imperfect cadence
in B maj./F# maj./E maj.*

A

mf *mp*

*Perfect cadence
in B maj.*

OR

- 2.2 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.

Instrument: Violin/Clarinet/Oboe (any suitable instrument NOT PIANO)

Concept answer:

A

Alla Marcia

mf

f

Imperfect cadence in B maj./E maj.

B

ff

Imperfect cadence in E maj./B maj.

A

mf

f

Perfect cadence in E maj.

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Form and cadential points	<i>1 mark per phrase x 3</i>	3
Correctness Note stems, beats per bar, accidentals, spacing	<i>Minus ½ mark per error up to 2 marks</i>	2
Quality - Quality of melody and suitability for chosen instrument - Appropriate tempo, articulation and dynamic indications enhance the quality of the answer - Musicality	9–10	Excellent <i>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 rhythms.</i>
	7–8	Good <i>Correct and musical; phrases 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 phrases clear; opening motif not well utilised; tonality unstable; melodic shape is suspect; choice of pitches and rhythm unimaginative.</i>
	0–3	Not acceptable <i>No musical sense; no sense of phrasing; opening motif ignored; no sense of tonality; no melodic shape; pitches and rhythm random.</i>
TOTAL	<i>Markers may use ½ marks</i>	15

QUESTION 3

(10 minutes)

Answer QUESTION 3.1 OR QUESTION 3.2

- 3.1 Study the adapted extract from the *Sonatina Opus 168 no.3* by Diabelli below and answer the questions that follow:

Sonatina in C Major Op. 168 no. 3

(g)

Diabelli

Allegro moderato

Measures 1-4: **C:** **C: V⁷** **C: vi**

Measures 5-8: **C: ii⁶** **C: I 6/4**

Measures 9-12: **C: I**

Measures 13-16: **C: I**

Measure 17: **C: I**

New key: **G****G: I**

- 3.1.1 The piece modulates from bars 15–20. Indicate the new key in the space provided below the score.

Answer:

G major

<i>G major/G</i>	<i>= 1 mark</i>
<i>g major</i>	<i>= 1 mark</i>
<i>g</i>	<i>= no mark</i>

(1)

- 3.1.2 Figure the chords at **(a)–(e)** on the score complete, using Roman numbers, e.g. D: V (or Va).

Answer: see score

<i>1 mark per chord</i>	<i>= 5 marks</i>
<i>(Minus ½ mark for each error)</i>	
<i>(Key indication must be given. If missing, award only ½ mark)</i>	
<i>(If the 7th is missing award only ½ mark)</i>	

(5)

- 3.1.3 Name the type of non-chordal note at **(f)**.

Answer:

(Unaccented) passing note

<i>Passing note</i>	<i>= 1 mark</i>
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(1)

- 3.1.4 Choose the correct answer for the compositional technique that appears at **(g)**.

Answer:

Repetition	Sequence	Inversion
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(1)

- 3.1.5 Compare the melodies of bar 0⁴ – 4³ and bar 8⁴ – 12³. Describe two differences that appear in the music.

Answer:

The second melody is written an octave higher.

The left hand plays a broken chord progression in the second section, while it only plays chords in the first section.

<i>2 correct facts = 2 marks</i>

(2)

[10]

OR

- 3.2 Study the adapted extract below from *Ebony and Ivory* by Paul McCartney and answer the questions that follow.

Ebony and Ivory

Words, music by Paul McCartney

(a) E

(b) F#m

(c) B⁷/F#

(d) B/F#

(e) E/B

(f)

(g)

(h)

The musical score is for the piano accompaniment of 'Ebony and Ivory' by Paul McCartney. It is written in treble and bass staves with a key signature of three sharps (F#, C#, G#) and a common time signature (C). The score is divided into three systems. The first system contains measures 1-3, with chord labels (a) E, (b) F#m, and (c) B7/F# above the treble staff. The second system contains measures 4-6, with chord labels (d) B/F#, (e) E/B, and (f) above the treble staff. The third system contains measures 7-9, with chord labels (g) and (h) above the treble staff. The bass staff provides a steady accompaniment with chords and single notes.

3.2.1 Name the key of the piece.

Answer:

E major

<i>E major/E</i>	<i>= 1 mark</i>
<i>e major</i>	<i>= 1 mark</i>
<i>e</i>	<i>= no mark</i>

(1)

3.2.2 Identify the chords **(a)–(e)** and write the chord symbols in the spaces above the stave on the score, e.g. C/E.

Answer: see score

<i>1 mark per chord</i>	<i>= 5 marks</i>
<i>(Minus ½ mark for each error)</i>	
<i>(If the 7th is missing award only ½ mark)</i>	

(5)

3.2.3 Name the type of non-chordal notes at **(f)** and **(g)**.

Answer:

(f) passing notes

(g) retardation/suspension

<i>1 mark per correct answer</i>	<i>= 2 marks</i>
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(2)

3.2.4 Name the cadence at **(h)**. Identify the cadence by adding the correct chord symbols.

Answer:

Cadence: Perfect cadence

Chord symbols: E: B – E

<i>Perfect cadence/perf. cadence</i>	<i>= 1 mark</i>
<i>E: B – E</i>	<i>= 1 mark</i>

(2)

[10]

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. Use at least ONE non-chordal note in the added parts.

Concept answer:

Correctness: ✓ ✓ ✓ ✓ ✓ ✓ ✓

Progression: ✓ ✓ ✓ ✓ ✓ ✓ ✓

Chord progression: Eb: I V^{6/4} I⁶ I⁶ vi ii V

5 ✓ ✓ ✓ ✓ ✓ ✓ ✓

Chord progression: IV⁶ I^{6/4} IV IV⁶ I^{6/4} V IV^{6/4} I

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Chord choice, correct use of cadence	<i>1 mark between each pair of chords (except between beat 4 and 5).</i>	12
Correctness Notation, doubling, spacing, voice leading	<i>Minus ½ mark per error, but not more than 1 mark per chord.</i>	14
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • <i>Excellent</i> = 3½–4 marks • <i>Good</i> = 2½–3 marks • <i>Average</i> = 1½–2 marks • <i>Weak</i> = ½–1 mark • <i>Unacceptable</i> = 0 	4
<i>Note to marker:</i> <i>Mark out of 30 must not contain a ½ mark</i>		30 ÷ 2
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.

OR

- 4.2 Complete the piece below by adding suitable harmonic material in the bass clef. Continue in the style suggested by the given material in bar 1.

Concept answer:

Correctness:

E A E E B⁷ E B

Progression:

5 E A F[#]m C[#]m A B E

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
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.</i>	14
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • <i>Excellent</i> = 3½–4 marks • <i>Good</i> = 2½–3 marks • <i>Average</i> = 1½–2 marks • <i>Weak</i> = ½–1 mark • <i>Unacceptable</i> = 0 	4
<i>Note to marker:</i> <i>Mark out of 30 must not contain a ½ mark</i>		30 ÷ 2
TOTAL		15

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

TOTAL SECTION A: 60

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

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

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 this memorandum.

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

- 5.1 Four options are provided as possible answers to the following questions. Choose the correct answer and write only the letter (A–D) next to the question number (5.1.1–5.1.10) in the ANSWER BOOK, e.g. 5.1.11 E.

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

(10 x 1) (10)

1 mark for each correct answer = 10 marks

5.2 Explain what you understand under the term *music industry*.

Answer:

- The music industry relates to what type of music is made,
- how it is sold,
- who buys it
- and who uses it.
- It is an enormous industry that not only includes composers, songwriters and performing musicians, but also the people that advertise the music, those who record the music, the ones organising a concert and many more.

Any 3 correct facts = 3 marks

(3)

5.3 What are the different steps of the *value chain*?

Answer:

- Guarantee that your product is recognised as yours, and no one else's, by registering it with SAMRO and CAPASSO.
- Make sure that your product is marketed by:
 - manufacturing a CD/DVD
 - choosing the digital route
 - have a contract with a record company.

Any 3 correct facts = 3 marks

(3)

5.4 Which company in South Africa is responsible for the *mechanical rights* of music?

Answer:

CAPASSO

Correct answer = 1 mark

(1)

5.5 Define any ONE of the following terms:

5.5.1 Music rights

Answer:

- The right to reproduce the work
- Distribute copies of the work
- Perform the work publicly
- Making a derivative copy (adding new lyrics to an existing work, etc.)

5.5.2 Music creator

Answer:

- Any person involved in the creation of any original music, has rights over that music and earns royalties.

5.5.3 Performance rights

Answer:

- It is a licence required by radio stations, clubs, television stations, etc in order to play the songs.
- These are the royalties paid to composers, authors and publishers whenever their music is performed in public.

5.5.4 Mechanical rights

Answer:

- A recording company requires permission from the songwriter, publisher or agency of a specific song to record it.
- This recording company must pay for the right to use the song.
- These are the royalties paid to composers, authors and publishers whenever their music is copied on any type of recording device – eg. when CDs are copied/printed or when mp3's are sold online.
- Permission for the legal reproduction and distribution of music compositions with copyright through CD's, ringtones, permanent digital downloads, interactive streaming and any other digital configurations of music.
- Mechanical right does not include the use of music for a video.

3 correct facts = 3 marks

(3)

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 In the Baroque orchestra, the bass line was played by the cello, the double bass and sometimes the bassoon. What was this bass line called?

Answer:

Basso continuo

1 correct fact = 1 mark

(1)

- 6.2 Name the two earlier styles of the development of the *Symphony*.

Answer:

- *Rococo style (style galant - French) – gallant style;*
- *Empfindsamer Still (German) – expressive/emotional style*

2 correct facts = 2 marks

(2)

- 6.3 In which one of the three main sections of Sonata Form do we find the heightened tension of a work?

Answer:

Development

1 correct fact = 1 mark

(1)

- 6.4 What was the style called that Mendelssohn developed in which woodwinds and strings play quick figures in high registers?

Answer:

Scherzo style

1 correct fact = 1 mark

(1)

6.5 Define the term *aria*.

Answer:

- An *aria* is an “air” or a formal song
- sung by one person (soloist)
- usually has instrumental accompaniment
- appears in larger works, such as oratorios, cantatas and operas
- allows a singer to express his/her emotions in a more structured melodic style
- It also allows the singers to “show off” their expertise while reflecting on their emotions

1 correct fact = 1 mark

(1)

6.6 What is the meaning of *bel canto*?

Answer:

- *Bel canto* means beautiful singing.
- It's a style of singing consisting of long phrases, good breath control, flexibility in singing both loudly and softly.
- The story can be interrupted to display the technical skills of the singer. *Bel canto* lines are typically florid and intricate, requiring supreme agility and pitch control.
- Because the voice is considered the most expressive element, words are secondary.
- It is an 18th century vocal technique.

1 correct fact = 1 mark

(1)

6.7 Name the Italian composer under whose leadership the item in QUESTION 6.6 developed.

Answer:

A. Scarlatti

1 correct answer = 1 mark

(1)

6.8 Name TWO forms of the *symphonic poem*.

Answer:

- sonata form,
- rondo, or
- theme-and-variations

2 correct facts = 2 marks

(2)
[10]

QUESTION 7

- 7.1 Choose a character from COLUMN B that matches the aria in COLUMN A. Write only the letter (A–E) next to the question number (7.1.1–7.1.3) in the ANSWER BOOK, for example 7.1.4 F.

Answer:

7.1.1 D

7.1.2 A

7.1.3 E

(3)

3 correct facts = 3 marks

- 7.2 Identify TWO differences between the *Symphony* of the Classical Period and *Symphony* of the Romantic period. The answer can be given in table form.

Answer:

Classical symphony	Romantic symphony
<ul style="list-style-type: none"> follows form and structure very meticulously 	<ul style="list-style-type: none"> follows looser structure
<ul style="list-style-type: none"> uses smaller orchestra 	<ul style="list-style-type: none"> uses larger orchestra with wider variety of instruments
<ul style="list-style-type: none"> strict sonata form 	<ul style="list-style-type: none"> not strict sonata form
<ul style="list-style-type: none"> less expressive with harmony, rhythm and dynamics 	<ul style="list-style-type: none"> more expressive with use of harmony, rhythm and dynamics
<ul style="list-style-type: none"> strict use of form 	<ul style="list-style-type: none"> accent on form is lessened in favour of music drama
<ul style="list-style-type: none"> inspiration from elements of music 	<ul style="list-style-type: none"> inspiration from other external elements other than from music

2 correct differences = 2 marks

(2)

[5]

QUESTION 8

Name FIVE specific musical characteristics which the composers of the Mannheim school introduced into the orchestral music of their day. Describe each of these in one sentence.

Answer:

- The Mannheim *crescendo*: It included the whole orchestra.
- *Crescendo*'s that ended in *piano*.
- The Mannheim rocket: An ascending passage, normally at the start of an *allegro* or *presto* movement, with a typical ascending *arpeggio* over 1 and ½ octaves and that forms the melodic line.
- Mannheim roller: Extended *crescendo* section with an ascending melody line over a static bass line.
- Mannheim sigh: The use of appoggiatura's as a means of expression, related to techniques used in the speech of the time.
- Grand pause: The music stops completely for a moment and it creates a total silence, then starts powerfully again.

5 correct facts = 5 marks

(5)
[5]

QUESTION 9

Describe the introduction of the *Overture of The Magic Flute* by referring to, among other things, the symbolism of Freemasonry.

Answer:

- A distinct feature of the Freemasons is the number 3.
- The introduction is *adagio*.
- The rhythm of the first three/3 chords is supposed to be linked to Freemasonry.
- It is also used later in the opera where Tamino appears at the Temple of Wisdom.
- The chords are played by 3 trombones in addition to the usual instrumentation Mozart used in his symphony orchestras.
- These chords are played *fortissimo*.
- After these chords, the introduction is played mainly soft and grave with syncopations.

5 correct facts = 5 marks

(5)
[5]

QUESTION 10

During his life, Mendelssohn was careful of the more radical musical developments attempted by his Romantic period contemporaries. It is thus no surprise that his *Hebrides overture* is written as a conventional sonata form.

Write an essay in which you give a layout of the above overture's structure.

Answer:

Exposition:

- The work opens with a 1-bar motif which is played 6 times on the chords of B minor, D major en F# minor
- This motif is played by the violas, cellos and bassoons
- Swells into two-bar phrase in E major
- Then repeated in the violins with a new figure, later often heard in the work
- Opening figure recurs, this time accompanied by new theme in wind instruments – seen as bridge to 2nd subject in relative key (D major)
- 2nd subject is played by the cellos and bassoons, with support from the clarinets
- Accompanied by quiet broken chords in the strings
- Then the melody moves to the strings
- An unusually long codetta follows, based on the 1st subject
- Rhythm changes
- Played by brass instruments which make a type of horn call

Development:

- Starts in bar 96;
- First bar of first subject is used;
- Combined with the horn call, now heard in the woodwinds;
- Then a new figure starts, which leads to the second subject;
- Other variants of the first subject is also used;
- Strings and woodwinds imitate each other;
- Leads to pedalpoint on the dominant;
- Leads to recapitulation;

Recapitulation:

- Starts in bar 180;
- Dominant pedal continues (can be heard) for six bars;
- Leads to D major chord after another two bars;
- Leads to second theme, which is much shorter;
- Leads to second subject to the tonic major;
- Then the coda starts with the same pedal effect heard at the start of the recapitulation;
- Work rises in intensity and reaches climax in bar 237;
- Work ends quietly with 3 references to the first subject in the clarinet;
- Pizzicato notes played by the strings.

[15]

The essay will be marked according to the following criteria.

CRITERIA	MARK ALLOCATION			
Layout of form and structure	Exposition	4 correct facts	4	12
	Development	3 correct facts	3	
	Recapitulation	3 correct facts	3	
	Coda	2 correct facts	2	
Logical presentation and structure of the essay	Excellent An introduction, conclusion with a substantial argument in the body of essay evident.		= 3 marks	3
	Good An introduction, conclusion with a reasonable argument evident in the body of the essay.		= 2 marks	
	Average An introduction, conclusion with an insignificant argument evident in the body of the essay.		= 1½ marks	
	Below average An introduction, conclusion with a weak argument evident in the body of the essay.		= 1 mark	
	Weak A single paragraph: a poor attempt at an essay.		= ½ mark	
	Not acceptable Only facts in bullet form.		= 0 mark	
TOTAL				15

TOTAL SECTION C: 40

OR

SECTION D: JAZZ**QUESTION 11**

- 11.1 Choose the correct answer from COLUMN B to match the statement/name in COLUMN A. Write only the correct matching letter (A–E) next to the question number (11.1.1–11.1.5) in the ANSWER BOOK, e.g. 11.1.6 F.

Answer:

- 11.1.1 C
11.1.2 D
11.1.3 A
11.1.4 E
11.1.5 B

1 mark for each correct answer = 5 marks

(5)

- 11.2 Identify the style of jazz of the artists below:

Answer:

- 11.2.1 Recent jazz
11.2.2 Jazz in exile
11.2.3 New jazz
11.2.4 Marabi
11.2.5 Kwela

1 mark for each correct answer = 5 marks

(5)

[10]

QUESTION 12

- 12.1 What is Afro Jazz?

Answer:

Afro Jazz is the fusion of American and African sounds.

1 correct answer = 1 mark

(1)

- 12.2 Name ONE Afro Jazz group of the 1980's that achieved great commercial success.

Answer:

- Sakhile
- Bayete

1 correct band = 1 mark

(1)

12.3 Name ONE instrument played by Zim Ngqawana.

Answer:

Flute, saxophone, piccolo, harmonica, whistles, melodica or piano

1 correct fact = 1 mark

(1)

12.4 Name TWO early bands Gumede was linked to.

Answer:

Spirits Rejoice!,

Sakhile

2 correct bands = 2 marks

(2)

[5]

QUESTION 13

Discuss the style characteristics of ONE of the artists of Cape Jazz. Name at least ONE hit/album.

- Dollar Brand
- Robbie Jansen
- Winston Ngozi

Answer:

Dollar Brand

- His music shows influences from traditional African songs to modern jazz and Western styles.
- He worked mostly as a solo performer, and his style echoed that the driving force of the old marabi performers and classical impressionists.
- The jazz influences are from the music of Thelonius Monk, Fats Waller and Duke Ellington.
- He also performed as part of trios, quartets and the larger orchestral units.
- His new album, *Underground*, was jazz fusion, rock music and South Africa popular music, and sold well.
- *Mannenberg*, a recording with Basil Coetzee and Robbie Jansen, became the accepted unofficial anthem of South Africa in Cape Town.
- More works: *Black Lightning*, *African Herbs*, *Soweto is where its at*, *Duke Ellington presents The Dollar Brand Trio*, *Jazz Epistles: Verse 1*, *A Morning in Paris*.

(5)

OR

Robbie Jansen

- The first instruments he played was the concertina and the mouth organ.
- The style of music of the first bands he played with, was the British pop of the hippie era.
- He discovered black music from the USA after a trip to London, especially the groups with brass sections and he decided he wanted to be a brass instrument player.
- He had knowledge of brass instruments due to his father's involvement with the Salvation Army bands.
- Jansen chose the rock and jazz genre for himself and played in the brass section of Cape Town's cult jazz/rock group, *The Pacific Express*, and he went solo as an alto-sax player and singer.
- Dollar Brand took notice of Jansen's talent and included him on the album *Mannenberg*.
- He developed the Cape jazz movement that used the influence of American jazz and local styles such as *ghoema* songs as a reference
- Part of his new development of style were the sounds of the electric guitar, bass, drums, mixed with brass instruments.
- Albums/hits: *Universal Men*, *African Litany*, *Spirits Rejoice!*, *Sabenza*, *Workforce*, *Vastrap Island*, *Cape Doctor*, *Nomad Jez*, *Ribbons*, *Sons of Table Mountain*.

OR

Winston Ngozi

- His works are influenced by John Coltrane and be heard in his style of performance.
- It sounds uncomplicated, but is based on highly developed harmonic ideas.
- His album, *Molo Africa*, received a SAMA award as best traditional jazz album
- His music was characterised by its artful honesty and his relationship with his audiences from the homeland: this was a very important factor of his music.
- He became known for his spiritual integrity in South African music.
- Albums/hits: *Yakhal' Inkomo*, *District Six*, *Jika*, *Abantwana Be Afrika*.

<i>4 correct facts = 4 marks</i> <i>1 hit/album = 1 mark</i>

(5)
[5]

QUESTION 14

Spokes Mashiyane and his Big Five's jazz style contributed towards pennywhistle music. Identify the style and name four characteristics of Mashiyane's jazz style.

Answer:

- The style is Kwela.
- It brought about a well-known form of jive dance; namely the *pata pata* (touch touch), in which couples touch each other to the beat of the music.
- He stated that the pennywhistle's simplicity allowed for a greater freedom to bend and blend notes.
- The inspiration of his songs was from his dreams.
- His work had an influence on the music of Zimbabwe.
- The dancers sometimes called out *kwela* (a Zulu word for *climb up* or *stand up*) to encourage others to join the dance.

<i>Correct style = 1 mark</i> <i>4 correct facts = 4 marks</i>

(5)
[5]

QUESTION 15

Give the correct term for Africa jazz or Township jazz. Write an analytical essay on the characteristics of the style. Focus on any TWO of the following groups and their contributions.

The Jazz Maniacs
The Merry Blackbirds
The Manhattan Brothers
Dark City Sisters

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

Answer:

The proper term for the style is **Marabi**.

- It refers to Marabastad or Sesotho word *marabi*, meaning gangs.
- *Marabi* is dance music with a mixture of Dixieland and ragtime.
- The dancing was originally the accompaniment and had no limits or interpretation.
- Its rhythm creates a trance-like feeling and is a known characteristic of Nguni music.
- Any object that could keep the beat, was used.
- It used repetitive harmonies and rhythms.
- The melody was cyclic and was improvised over the repetition of three chords.
- The chords are played on a pedal organ, a piano or electronic scale board.
- Marabi musicians were self-taught musicians and played home-made instruments, e.g. the tea bus bass.

The Jazz Maniacs:

- They were a model of how African jazz bands were put together at that stage.
- The pianist was Solomon “Zuluboy” Cele, who taught himself how to play the piano by listening to and imitating the shebeen musicians.
- They started with four members and by the 1940’s had thirteen members.
- Some of the members had formal training in music, whilst others taught themselves.
- They were so popular that they double booked events at times to satisfy all the fans.
- The swing sound was ideal to convey the musical ideas Cele had in mind and their playing received wide praise for the combination of jazz, swing and local melody.
- All of these led to the development of marabi.
- The band also had recordings of similar styles by American bands, but they did not completely imitate what was already done.
- They made the music their own by adding their personal signature (touch) to the music.
- They were influenced by Louis Armstrong, Buck Clayton and Harry James.

The Merry Blackbirds:

- In 1930, Griffiths Motsieloa started a band called *Motsieloa's Band*.
- The band consisted of 5 members, playing the following instruments: two violins, trombone, piano and drumkit.
- By 1932 they changed their name to *The Merry Blackbirds* and the band made name for themselves under this name.
- Two more trumpeters joined the group in 1934 and this led the band to become a swing band, similar in style to Glen Miller's band.
- The band played American ragtime, as well as scored jazz arrangements of Louis Armstrong, Duke Ellington, Count Basie and Sy Oliver.
- Their audiences consisted of all race groups.
- All the band members could read music, even though they were not professional musicians.
- They received high social acclaim as the only black band of the time.
- There are no recordings of their music easily available, but they can be heard playing with the Manhattan Brothers' recording of *Pesheya' kwezo ntaba*.

The Manhattan Brothers:

- Joe Mogotsi was the founder member of The Manhattan Brothers, one of the best South African groups/bands ever.
- They were a popular South African singing group in the 1940's and 1950's, during the Apartheid era.
- Their music was often played on South African radio stations.
- They were very popular from the start and Gallo Records started recording their music (in 1948-singles).
- Within a very short time, they started performing with future stars, such as Hugh Masekela, Miriam Makeba and Abdullah Ibrahim (the latter was then still known as Dollar Brand).
- In 1956, the song *You tell such lovely lies*, which was a collaboration between Joe Mogotsi, Miriam Makeba and Nathan Mdledle, was the first South African recording reaching the US Billboard's Top 100.
- The group performed in the musical, *King Kong*, in the late 1950's and it became very popular in South Africa.
- The production then moved to London in 1961, where it ran for the next eight months. Makeba played the main female role and she gained international recognition.
- The band was still active in 1961, but their popularity declined due to the Beatlemania fever spreading in England.
- They disbanded in the early 1970's.
- They reunited again in 1990 for a concert at Wembley, to celebrate the release of Nelson Mandela.
- The band recorded more albums and by the late 1990's, when their popularity started waning again, disbanded.
- Mogotsi still stayed musically active as the leader of a London-based group called *Joe and the Mannhattans*. Sehume and Khoza retired and Mdledle passed away.
- The style of The Manhattan Brothers has been described as influenced by American ragtime, swing, jive, doo-wop, harmonising and crooning, but inspired by African elements, e.g. African choral music and isiZulu harmonies.

Dark City Sisters:

- The group, *The Dark City Sisters*, rose to fame during the 1950's.
- They were to become one of the most famous female groups of the 1960's.
- They sold the most albums of all female groups.
- They sold numerous albums in Zimbabwe, Botswana, Nigeria, Mozambique and Kenya.
- They also toured these countries.
- The group was founded in 1958 by Rupert Bopape, a music producer and talent seeker for EMI record company.
- Their name was taken from the "Dark City" of Alexandra (in Johannesburg) where there were no street lights.
- The group was also the supporting artists for Alexandra Black Mambazo.
- The members of the group constantly changed, with the lead singer, Joyce Mogatusi, the only consistent and permanent member of the group. She sang for the group until they disbanded.
- The second-longest serving member was Grace Moeketsi, who joined in 1960.
- The Dark City Sisters sang, using dense harmonisation (close harmonies).
- They also had male artists perform with them, namely Jack Lerole and later Simon Nkabinde.
- Rather than using traditional four-part harmonies, they would use five-part harmonies, creating a fuller sound.
- Their style was often called *vocal jive*, a technique related to *mbaqanga*.
- This new style of the Sisters was very popular and they had numerous hits during the 1960's.
- In 1971, they disbanded for a short while, only to reunite later in the 1970's.
- They mostly performed at live concerts, but also made recordings for Gallo-Mavuthela, EMI and CCP record companies.
- The 1980's saw only a few new recordings by them, as they mostly dedicated their time to live concert performances.
- Between the 1990's and early 2000's, due to a renewed international interest in South African music, did they start performing again across South Africa and made a few recordings.

The essay will be marked according to the following criteria.

CRITERIA	MARK ALLOCATION		
Correct term	<i>1 correct fact</i>		1
Characteristics	<i>3 correct facts</i>		3
Group one contribution	<i>4 correct facts</i>		4
Group two contribution	<i>4 correct facts</i>		4
Logical presentation and structure of the essay	Excellent <i>An introduction, conclusion with a substantial argument in the body of essay evident.</i>	= 3 marks	3
	Good <i>An introduction, conclusion with a reasonable argument evident in the body of the essay.</i>	= 2 marks	
	Average <i>An introduction, conclusion with an insignificant argument evident in the body of the essay.</i>	= 1½ marks	
	Below average <i>An introduction, conclusion with a weak argument evident in the body of the essay.</i>	= 1 mark	
	Weak <i>A single paragraph: a poor attempt at an essay.</i>	= ½ mark	
	Not acceptable <i>Only facts in bullet form.</i>	= 0 mark	
TOTAL			15

TOTAL SECTION D: 40

OR

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

- 16.1 Choose the correct answer from COLUMN B to match the item in COLUMN A. Write ONLY the correct matching letter (A–E) next to the question number (16.1.1–16.1.5) in the ANSWER BOOK, e.g. 16.1.6 F.

Answer:

- 16.1.1 C
 16.1.2 D
 16.1.3 A
 16.1.4 E
 16.1.5 B

(5 x 1) (5)

- 16.2 Answer the following questions as TRUE or FALSE.

Answer:

- 16.2.1 False
 16.2.2 True
 16.2.3 False
 16.2.4 True
 16.2.5 False

(5 x 1) (5)
[10]**QUESTION 17**

- 17.1 Name THREE characteristics of the music of the *Soul Brothers*.

Answer:

- Their music was a fusion of soul songs with *mbaqanga*.
- They used close harmony and a falsetto sound.
- The lyrics addressed social issues.
- A combination of the traditional Zulu guitar (*maskanda*) and the high male vocal harmonies that are typical of Zulu singing;
- A form of traditional popular music;
- A quick 8-pulse rhythm linked to complex organ riffs;
- Characteristic lead bass melody;
- Became the style of Zulu music of their working class.

Any 3 correct facts = 3 marks

(3)

- 17.2 Name FOUR instruments which are associated with later *malombo* jazz.

Answer:

Acoustic guitar, kalimba, flute, pennywhistle, drums

4 instruments = 4 x ½ = 2 marks

(2)
[5]

QUESTION 18

What is the *isihomuhomu* in *isicathamiya* and why is it important as part of the performance?

Answer:

- The *isihomuhomu* is the singing together in harmony.
- It sounds like bees or the sound of a waterfall.
- It is part of the movement when the singers move into the shape of bull horns (a circle).
- These images are closely linked to the Zulu culture.
- During this time, the choreography is created.

5 correct facts = 5 marks

(5)
[5]

QUESTION 19

How was Kiba detribalised and changed to Free Kiba by Sello Galane?

Answer:

- Galane detribalised Kiba by adapting it to a music format that can be expressed as using good music instruments, as well as African languages, no matter the language preference of the musician.
- Languages used for the lyrics are Sepedi, Setswana, Xitsonga, Tshivenda, Kiswahili, Twi, Runyankole, Tumbuka, Shona, isiNdebele, Northern Ndebele, IsiZulu Yoruba, Herero. (Any TWO)
- Galane retained the classical Kiba polyrhythm, pluro-vocality of speech, performance directions and praise singing.
- He also kept the adaptability of themes to the overall context, call and answer melodic structure, overlapping drum melorhythms with responses, crepitation and the vocal rhythms of the indigenous Kiba music art.
- He also fused the Kiba monody with lullabies, storytelling, wedding songs, church chorusses, toyi toyi, post-initiation repertoire, to name but a few.
- In this way, Kiba was freed from being the preserve of the Bapedi and Northern Ndebeles to being a sophisticated enough music style open for expression and interpretation by all good musicians anywhere else in the world.

5 correct facts = 5 marks

(5)
[5]

QUESTION 20

'In the early 1960's a new African jazz style with significant characteristics developed; it is sometimes referred to as "*musical daily bread*".'

Write an essay discussing the above statement by referring to the Makgona Tsohle band and their style of music.

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

Answer:

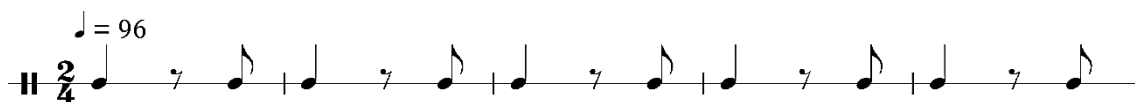
The style was called *mbaqanga*.

Development of the style

- The city culture of the South African black people was influenced by American habits.
- Influenced since approximately 1920.
- Gramophones and LP's were readily available to everyone.
- By the late 1920's black dance bands were formed and they showed a very definite American influence.
- The music, influenced by the indigenous marabi characteristics, developed from around 1960, and led to the new jazz style known as African jazz or mbaqanga.
- *Mbaqanga* is a Zulu word that refers to a traditional steamed mealie bread.
- To musicians, it meant the music on which they could exist and to them it became known as "music bread".
- The term could have first been used by a member of the *Jazz Maniacs*.
- The music was influenced early on by *marabi* characteristics and was often a swing style.

Characteristics of mbaqanga:

- Originated during the 1960's.
- Combination of styles that included *marabi* and *kwela*.
- The rhythm of the Zulu dance, *indlamu*, became one of the defining characteristics of the new style.



- It is a South African jazz style.
- Brass instruments are used.
- The style became known through the works of jazz pianist and composer Gideon Nxulamo.

Background information about Makgona Tsohle band:

- The band was formed in 1964 and was one of the pioneers of the mbaqanga style.
- The band consisted of Joseph Makwala (bass), Marks Mankwane and Vivian Ngubane (guitar), West Nkosi (saxophone) and Lucky Monama (drums).
- The story of the founding of the group impacts directly on the development of mbaqanga itself.
- In 1957 Nkosi found work as a porter at the market in Pretoria, and later as a domestic worker.
- In his free time, he played kwela songs on his penny whistle at sport centres and on the street. It was during one of these performances that he met two of the co-members of the band.
- In 1962 they were appointed as session musicians by Gallo record company and they played in Reggie Msomi's Hollywood Jazz Band.
- Makwala was the first black electric bass player in South Africa.
- They toured in Rhodesia with Msomi in 1963, but due to political unrest at the time, they were stranded in the country for six months.
- Upon their return, they found Rupert Bopape at Gallo and he started his own label, called Mavuthela Music Company, to focus on black music.
- Because Bopape was a visionary, he grouped the five musicians together under the name Makgona Tsohle Band – it means the group that can do anything.
- The new style was called mbaqanga, named after a culinary treat from the rural areas.
- Shortly after this, they started playing for the Mahotella Queens and Mahlatini.
- Elias Lerole also played on the recordings, including a tribute to K.E. Masinga.
- Bopape retired in 1977 after suffering a stroke and the group disbanded after Mankwane, Nkosi and Monama all became full time musicians.
- Paul Simon collaborated with South African artists in 1986, which led to his album Graceland and a renewed global interest in African music.
- Ladysmith Black Mambazo became famous.
- Due to the growing market, Nkosi recorded a new album with Mahlatini, three of the Mahotella Queens and Makgona Tsohle made an appearance again. The album, Thokozile, was released in 1987 and it led to world tours and various personal performances.
- In 1998, West Nkosi was involved in a car accident which left him paralyzed and he was in hospital until his death two months later.
- Marks Mankwane passed away due to complications with diabetes, on the day of Nkosi's funeral.
- And so the Makgona Tsohle Band came to an end.

Characteristics of the music of the Makgona Tsohle band:

- Two new members joined, one who was an old member of the group, Marks Mankwane, who was developing a new up-tempo electric guitar style.
- This style was drastically different from the kwela and marabi guitar style.
- During an improvisation session, the five musicians developed a new style – marabi mixed with kwela, and modern electronic instruments mixed with the traditional Zulu, Sotho and Xhosa sound.
- In 1970, the band released an album called Makgona Tsohle Reggi and it is the most representative recordings of the genre.
- The word reggi refers to reggae, which can be misleading as the A-side of the album contains music that is a mix of ska and soul rather than reggae.
- The B-side contains sax jive songs and include the hit Marks Special.

The essay will be marked according to the following criteria.

CRITERIA	MARK ALLOCATION		
Name of the style	1 correct fact		1
Development of the style	2 correct facts		2
Characteristics of the style	3 correct facts		3
Background of the band	3 correct facts		3
Style characteristics of the band	3 correct facts		3
Logical presentation and structure of the essay	Excellent An introduction, conclusion with a substantial argument in the body of essay evident.	= 3 marks	3
	Good An introduction, conclusion with a reasonable argument evident in the body of the essay.	= 2 marks	
	Average An introduction, conclusion with an insignificant argument evident in the body of the essay.	= 1½ marks	
	Below average An introduction, conclusion with a weak argument evident in the body of the essay.	= 1 mark	
	Weak A single paragraph: a poor attempt at an essay.	= ½ mark	
	Not acceptable Only facts in bullet form.	= 0 mark	
TOTAL			15

TOTAL SECTION E: 40
GRAND TOTAL: 120