

basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2018

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 28 pages.

INSTRUCTIONS AND INFORMATION

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

MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: THEORY OF MUSIC	1	20		
(COMPULSORY)	2	15		
	3	10		
	4	15		
	SUBTOTAL	60		
	1A	ND		
B: GENERAL MUSIC KNOWLEDGE (COMPULSORY)	5	20		
	SUBTOTAL	20		
	A	ND		-
C: WAM	6	10		
	7	5		
	8	5		
	9	5		
	10	15		
	SUBTOTAL	40		
	0	R		
D: JAZZ	11	10		
	12	5		
	13	5		
	14	5		
	15	15		
	SUBTOTAL	40		
	0	R		
E: IAM	16	10		
	17	5		
	18	5		
	19	5		
	20	15		
	SUBTOTAL	40		
G	RAND TOTAL	120		
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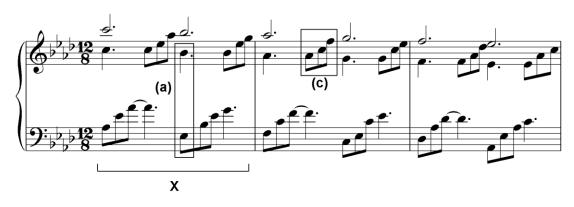
SECTION A: THEORY OF MUSIC (COMPULSORY)

(90 minutes)

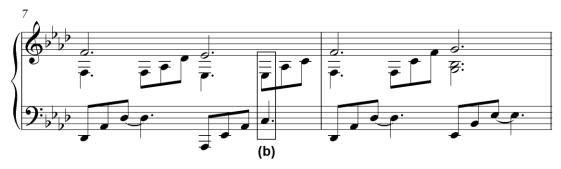
Answer QUESTION 1 AND QUESTION 2.1 OR 2.2 AND QUESTION 3.1 OR 3.2 AND QUESTION 4.1 OR 4.2.

QUESTION 1 (25 minutes)

Study the extract and answer the questions that follow.









(3)

(3)

1.1 Name the submediant minor key of this piece.

1.2 Name the related dominant major key of this piece:

1.3 Name the intervals at **(a)** and **(b)** according to type and distance.

Answer:

- (a) Compound Perfect 5^{th} /Perfect 12^{th} (b) Minor 3^{rd} (c) 1x1 = 1 mark(b) 1x1 = 1 markNo ½ marks
 (2)
- 1.4 Transpose the bass part of bar 1 at **X** a perfect 5th lower. Insert the new key signature.

Answer:



Correct key signature = 1 mark
Notation: Minus ½ mark per error = 2 marks
No marks deducted for missing time signature

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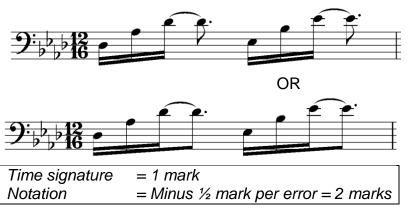
1.5 Describe the triads at **(c)** and **(d)** according to type and position.

Answer:

(c) Minor, First inversion (d) Minor, Root position
$$2x\frac{1}{2} = 1 \text{ mark}$$
$$2x\frac{1}{2} = 1 \text{ mark}$$
 (2)

1.6 Halve the note values and rewrite the bass clef part at **Y** in bar 4. Insert the new time signature.

Answer:



1.7 Complete the melody below by writing ascending sequences as indicated.

Answer:





Motif A = 2 marks

Motif B = 2 marks

Minus ½ mark per error up to a maximum of 2 marks per sequence.

(Sequences that start on other notes can also be correct) (4)

1.8 Select the scale/mode on which each of the following TWO extracts is based. Make a cross (X) in the appropriate block.

Write F# melodic minor scale ascending and descending without key signature in 1.9 the given clef. Use only semibreves and indicate the semitones.

Answer:



Ascending = 1 mark

Descending = 1 mark

Minus ½ mark per error to a maximum of 1 mark for ascending and 1 mark for descending

Minus 1/2 mark if written with key signature

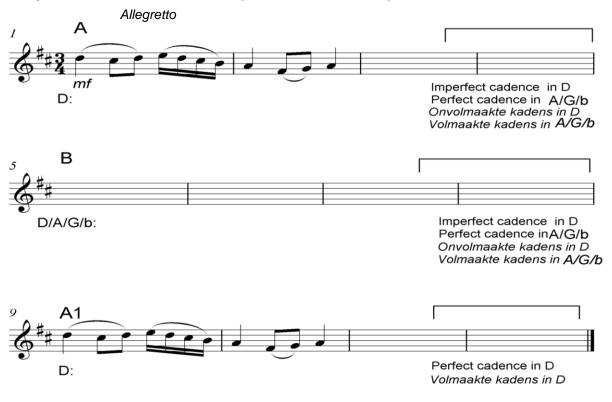
(2)[20]

QUESTION 2 (25 minutes)

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

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

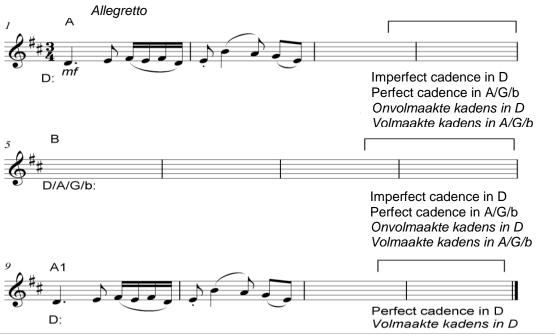
Concept answer: Instrument: Saxophone/Clarinet/Trumpet/Violin/Flute/Oboe/Horn, etc.



OR

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

Concept answer: Instrument: Saxophone/Clarinet/Trumpet/Violin/Flute/Oboe/Horn, etc.



The melody will be marked according to the following criteria:

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

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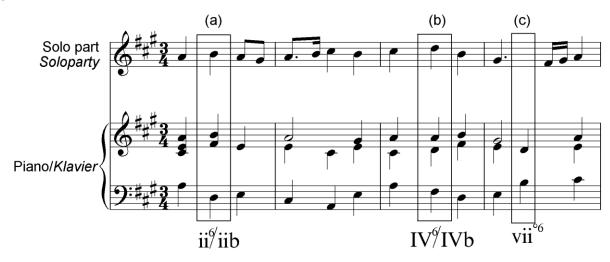
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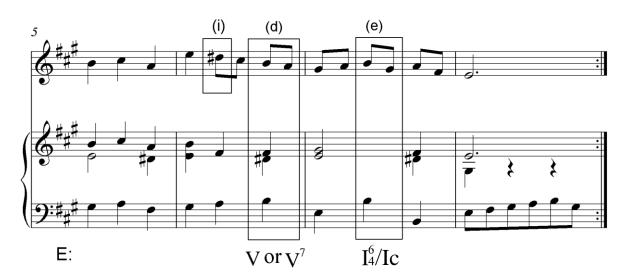
QUESTION 3 (10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract and answer the questions.

Answer:







Key: A: V vi Cadence: Interrupted/Deceptive Cadence

3.1.1 Name the new key to which the piece modulates in bars 5–8. Write the answer on the score.

Answer: See score 1 mark (1)

3.1.2 Figure the chords at **(a)–(e)** with Roman numerals on the score, e.g. iii⁶/iiib

Answer: See score 1 mark per chord = 5 marks
Minus ½ mark for each error regarding
position (5)

3.1.3 Identify the cadence at **(f)** in bars 12–13 on the score. Indicate the key and figure the chords with Roman numerals.

Answer: See score

1/2 mark for key

1/2 mark for cadence

1/2 mark per chord = 1 = 2 marks

(2)

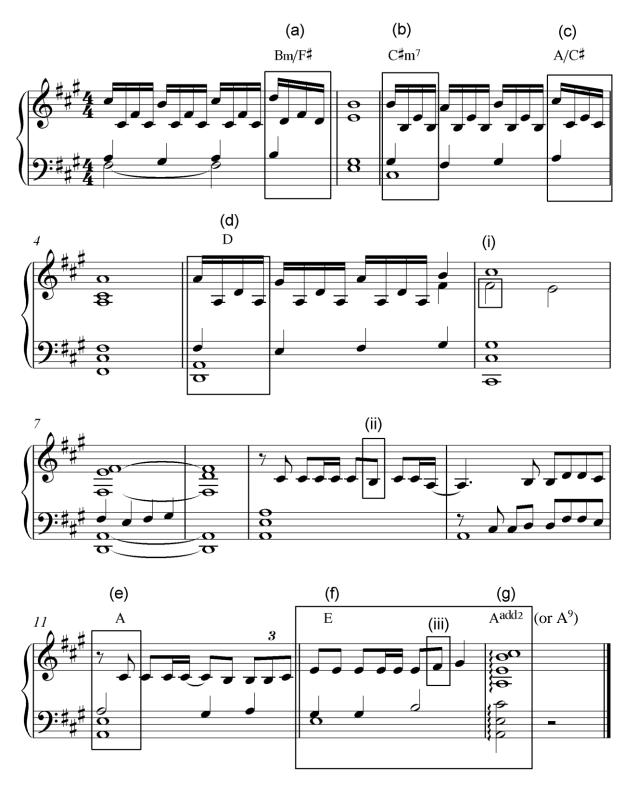
3.1.4 Name the type of non-chordal notes at (i) and (ii).

Answer (i) Passing note = 1 mark (ii) Auxiliary note/Neighbouring note = 1 mark (2) [10]

OR

3.2 Study the extract and answer the questions.

Answer:



Cadence: Perfect cadence

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

Answer: See score 1 mark per chord = 5 marks

Minus ½ mark for each error regarding

position

No Roman numerals accepted

3.2.2 Name the types of non-chordal notes at (i)-(iii).

Answer: (i) Suspension

(ii) Auxiliary/Neighbouring note

(iii) Passing note

= 1 mark = 1 mark = 1 mark

(3)

3.2.3 Name the cadence which is formed in bars 12–13 on the score. Indicate the chord symbols at **(f)** and **(g)**.

Answer: Perfect cadence, $E - A^{add2}$ (or A^9)

Cadence = 1 mark

Each chord symbol = ½ mark = 2 marks

(2) [1**0**]

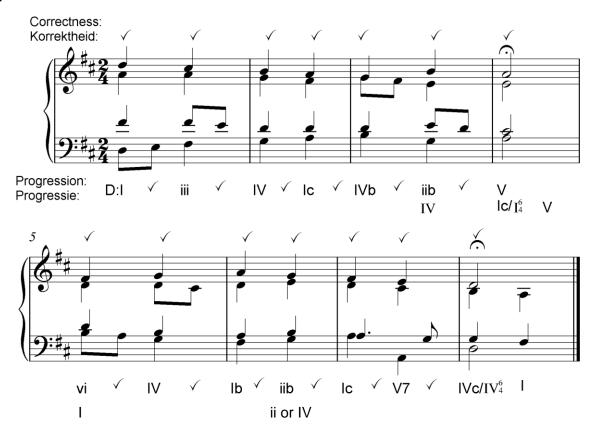
(5)

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:



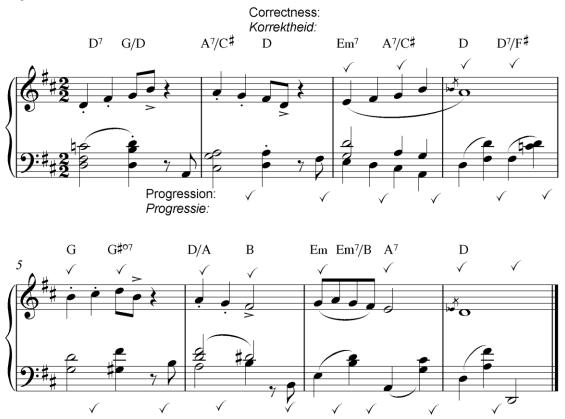
The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct cadence	1 mark between each pair of chords (except between bars 4, 5 and 8)	12
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	14
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential ⁶ / ₄ and passing ⁶ / ₄ progressions	Excellent = $3\frac{1}{2}$ -4 marks Good = $2\frac{1}{2}$ -3 marks Average = $1\frac{1}{2}$ -2 marks Weak = 0-1 mark	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 (÷ 2)
TOTAL		15

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

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

Concept answer:



The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct cadence	1 mark between each pair of chords	14
Correctness Notation, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	12
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential ⁶ / ₄ and passing ⁶ / ₄ progressions	Excellent = $3\frac{1}{2}$ -4 marks Good = $2\frac{1}{2}$ -3 marks Average = $1\frac{1}{2}$ -2 marks Weak = 0 -1 mark	4
	Note to marker: Mark out of 30 must not contain a ½ mark	30 (÷ 2)
TOTAL		15

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

TOTAL SECTION A: 60

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

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

Note to marker: One mark will be allocated for each correct fact. Candidates must be credited for any correct answer not given in these marking guidelines. Regardless of the fact that this marking guideline is constructed in bullet form, it is expected that the candidate answers the questions in paragraph/essay form where required.

SECTION B: GENERAL (COMPULSORY)

QUESTION 5

5.1	5.1.1 5.1.2 5.1.3 5.1.4 5.1.5 5.1.6 5.1.7 5.1.8 5.1.9 5.1.10	B C D B D D D B C B				(10)
5.2	5.2.1 5.2.2 5.2.3 5.2.4	B A E C				

FIVE correct answers = 5 marks (5)

• Song writer/composer

5.2.5

- Performer/singer/band member/session musician
- Sound engineer
- Editor/director
- Recording engineer

D

- Producer/recording company
- Arranger
- Lyricist

Any FIVE correct answers = 5 marks (5)
[20]

TOTAL SECTION B: 20

DBE/November 2018

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

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

6.4

6.1 • Clarinet

• French Horn

Trumpet

$$TWO \ correct \ answers = 2 \ marks$$
 (2)

6.2 Clarinet 1 mark (1)

6.3 Two $= \frac{1}{2} \frac{mark}{mark}$ Timpani/Kettle drums $= \frac{1}{2} \frac{mark}{mark}$ (1)

Coda Codetta Where in the Found at the end of the Found at the end of the work exposition recapitulation Key Ends in a related key Ends in the tonic key **Function** Tail section as ending Tail section to end off the and rounding off the movement exposition Length Usually a short section Sometimes short, but often an extensive section **Structural** Usually in the form of a New material introduced or function repeated (extended) previously stated material cadence (in new key) may be developed with extended cadence at the end

Any THREE correct correlated differences = 3 marks
Candidates may answer in table format

(3)

6.5 6.5.1 Staccato or or 1 mark (1)

6.5.2 Fermata or or 1 mark (1)

6.5.3 Symbol: $\langle or \rangle or \wedge or sf or subito f or sfz or rfz$ 1 mark (1) [10]

QUESTION 7

7.1 In Diesen Heil'gen Hallen/Within these Hallowed Halls | 1 mark | (1)

- Sung by Sarastro a symbol of good
 - Bass voice reinforces stable attitude
 - Act 2 contrasts with the Queen of the Night's vengeful second aria
 - Fairly slow tempo: Larghetto to reinforce 'holiness' of the temple
 - Key: E major to establish a positive, reassuring atmosphere
 - Form: 2 verses simplicity of form reinforces calm, stable mood
 - Use of melismas
 - · Mood: serious, calm and reassuring
 - Sarastro sings of love, duty and forgiveness / ideals of brotherhood
 - Instrumentation: 2 flutes, 2 bassoons, 2 horns, string section

FOUR correct facts = 4 marks Minus 1 mark for no paragraph format

(4) [**5**]

QUESTION 8

- Established the layout of the standard Classical orchestra
- Arrangement of the standard Classical orchestra into 4 instrument groups
- Each section of orchestra given a particular role
- Large string section with violins playing the principle melody
- Doubled instruments in woodwinds (excluding clarinet) as a binding/filling role
- Woodwinds as melodic instruments
- Restricted use of brass and percussion (two timpani) for the ff sections
- Basso continuo was omitted
- The bass part is given a stronger forward rhythmic drive
- French Horns act as a harmonic binding agent
- Introduced the four movement symphony
- Performance techniques developed
 - o Tremolo
 - Sudden sfz
 - Opening arpeggios
 - Crescendos and decrescendos
 - Playing techniques: The rocket- and sigh-motives

Any FIVE correct facts

Maximum of 2 marks for performance techniques = 5 marks

[5]

QUESTION 9

Instrumentation

- Increases number of instruments in orchestra
- Use of timpani more for dramatic effect than for harmonic reinforcement
- Piccolo adds colour to the exhilaration and tension
- Trombones added for intensity and power of sound colour and range

Dynamics

- Greater range and extremes of dynamics are used than before (pp ff)
 - ff in tremolos of string passages
 - pp string passage at end of the symphony
- Sudden changes in dynamics for dramatic purposes e.g. fortepiano fp
- More use of accents (sf) and climaxes
- Extensive use of crescendi and decrescendi in successive 'waves'
- Extended orchestration to increase dynamic possibilities

Any FIVE facts as long as both dynamics and instrumentation are included = 5 marks (Maximum of 4 marks if one aspect is omitted)

[5]

QUESTION 10

Answer:

Origin

- Composed as a result of a visit to Scotland the Hebrides islands
- Inspired by a cavern known as Fingal's Cave and the surrounding seascape, even made sketches of the island
- A boat ride to these islands had a huge impact on him
- He wrote letters to his sister describing this emotional experience
- Completed in 1830 (The Lonely Island), revised and renamed in 1833

Any THREE correct facts = 3 marks

Description of composition

Form

- Concert overture
- An independent single movement work
- Sonata form OR Allegro-Sonata form
 - o Exposition: B minor D Major
 - Development: D Major
 - Recapitulation: starts in B minor; includes new material in bridge; 2nd subject in B Major; extended Coda
- The bridge passages are greatly extended

Only 1 mark for keys

Only 1 mark for facts about recapitulation

Any THREE correct facts = 3 marks

Instrumentation/Orchestration

- A work for standard Classical orchestra
- Innovative orchestration resulted in new combinations of colour and mood e.g. use of upper pedal points
- No additional instruments as was the case in most other Romantic orchestral works
- Both themes are played by the lower register instruments (cello, bassoon, viola)
- Demands greater technical competence from the orchestral players
- Instrumentation/orchestration contribute to the mood
 - o the murmur of the sea depicted by the tremolo in the strings
 - o the crashing waves depicted by sforzandi chords for the orchestra tutti
 - the sea swells depicted by the movement of the opening theme played by cello, viola and bassoon

Any THREE correct facts = 3 marks

Style

- Use of chromaticism
- Extreme dynamic contrasts
- A dramatic symphonic work with programmatic content
- Texture: Mostly homophonic
- Tempo: Allegro moderato
- Tempo fluctuations rubato
- Programmatic nature and sets a scene but does not tell a story

Any THREE correct facts = 3 marks

Logical presentation and structure of the essay = 3 marks

The essay will be marked according to the following criteria:

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

TOTAL SECTION C: 40

[15]

SECTION D: JAZZ

QUESTION 11

11.1 • Trumpet

Saxophone

Any correct answer = 1 mark (1)

11.2 • Keyboard/organ

- Guitar
- Bass guitar
- Drum kit

Any TWO correct answers = 2 marks

(2)

11.3

POPULAR SONG FORM	BLUES FORM
32 bars	12 bars (with lyrics in AAB form)
AABA form/Verse and chorus	One part form
Diatonic chord progression e.g.	I ⁷ , IV ⁷ and V ⁷ in a 12-bar cyclic scheme
A: I-vi-IV-V	(All chords have a minor seventh added)
B: V ⁷ /vi - V ⁷ /ii - V ⁷ /V - V ⁷	F ⁷ (4 bars), B ^{b7} (2 bars), F ⁷ (2 bars),
	C ⁷ (1 bar), B ^{b7} (1 bar), F ⁷ (2 bars)
Two contrasting themes	One theme

Any TWO correct correlated differences $2 \times 2 = 4$ marks

Candidates may answer in table format

(4)

11.4 11.4.1 Improvisation/Jamming 1 mark (1)

11.4.2 • Comping

Improvisational chordal accompaniment

Correct fact = 1 mark
Improvisation will not be accepted as an answer (1)

11.4.3 Substitution 1 mark (1)

[10]

QUESTION 12

Answer:

Characteristics

- A unique fusion of African jazz with rhythms and melodies of traditional vhaVenda and baPedi music
- Melodies, percussion and language derived from baPedi and vhaVenda cultures
- Prominent use of African polyrhythms
- African rhythms supplied by the bongo, malombo and meropa
- · Lyrical, lilting guitar and flute melodies are extensively used
- Free jazz, blues and rock influences from North America
- Guitar arrangements and improvisatory style are borrowed from musicians such as Wes Montgomery and John McLaughlin
- 12-bar blues structure employed in some compositions

Any FOUR characteristics = 4 marks

Artist/Band

- Philip Tabane
- Julian Bahula
- Malombo Men
- Malombo Jazz

Any ONE artist/band = 1 mark

[5]

QUESTION 13

Answer:

Marabi

- Both vocal and instrumental music
- Primarily a keyboard style
- Influenced by Duke Ellington (Afro-American fusion)
- Other instruments: piano, pedal organ, guitar/banjo, bass guitar, percussion and voice in a small instrumental ensemble
- Voice and piano have melodic role
- Songs often start with a brief introduction featuring the guitar or piano

OR

Kwela

- Instrumental music mostly
- Guitar and banjo outline the chord progression and give rhythmic drive
- The guitar plays the skiffle-like rhythm
- Penny-whistle often used as lead instrument (saxophone added later)
- Songs usually start with a pennywhistle introduction
- Penny-whistle used as a warning signal during apartheid-era

Any FIVE facts = 5 marks
Minus 1 mark for no paragraph format

[5]

QUESTION 14

Abdullah Ibrahim Melody

- Folk-like melodies
- Hymn-like/Chorale style
- Ghoema/Cape Malay characteristics
- Modal melodies
- Extensive improvisational style
- Melodies are often realised on the piano

Any FOUR correct facts = 4 marks

Relevant example

Mannenberg, Soweto is where it's at, Tsakwe (Royal Blue)

Any correct example = 1 mark

[5]

OR

Robbie Jansen Melody

- Folk-like melodies
- Khoisan/Cape Malay melodies interwoven with Malaysian/Indonesian melismatic styles
- Saxophone melody produced with a nasal tone with vibrato at the end of phrases
- Lead-saxophone (alto) mostly plays the melody
- Extensive improvisation for all instruments, blending various styles (eclectic)

Any FOUR correct facts = 4 marks

Relevant example

Hoija Tjie Bonga, Tsakwe, Sommer Ghoema

Any correct example = 1 mark

[5]

OR

Winston Mankunku Ngozi Melody

- Lead-saxophone (tenor) plays the melody
- Folk-like melodies
- Khoi-Khoi and San melodies intertwined
- Malaysian and Indonesian melismatic styles are fused
- Extensive improvisation for all instruments, blending various styles
- Call and response between lead saxophone and other instruments

Any FOUR correct facts = 4 marks

Relevant example

Abantwana be Afrika, Crossroads

Any correct example = 1 mark

[5]

QUESTION 15

Reasons for popularity:

- The very popular traditional Zulu Indlamu dance rhythms are prominently part of mbaqanga and that is the reason that it is popular. The modern style mbaqanga is based on the traditional music
- The music style mbaganga is associated with the popular staple food, 'maize bread'
- A fusion of popular American jazz, mbube, kwela and marabi music caused more people to be drawn to this mixed style
- Introduction of Radio Bantu ensured that many musicians recorded their music for airplay
- The 'spirit of competition' around releasing new recordings made this style popular
- One of the reasons why it became popular is that it was an easy way for musicians to make a quick buck (money)

Any THREE reasons = 3 marks

Style characteristics

- Use of both traditional and Western instruments
- Fuses traditional and Western music elements
- Electric guitar very important in mbaqanga, e.g. by Mahlathini and the Mahotella Queens
- Electronic organ more important in mbaqanga than in preceding styles of music, e.g. the Soul Brothers
- Sometimes a male-only vocal style: Soul Brothers
- Usually starts with a brief guitar introduction
 (or in the case of Soul Brothers, the introduction is done by the electronic organ)
- Heavy bass line and rock beat are prominent features
- Chord progression I IV V I cycle over a bouncy 8/8 rhythm
- Music has a repetitive character
- Call and response used between the lead singer/guitarist and the backing singers/band

Any SEVEN style characteristics = 7 marks

Artist/Band:

- Mahlathini and the Mahotella Queens
- Soul Brothers
- The Cool Crooners
- Makgona Tsohle Band

Any TWO artists/bands = 2 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Reasons for popularity	1 mark for each correct fact		3
Style characteristics	1 mark for each correct fact		7
Artists	1 mark for each correct fact		2
Logical presentation and structure of the essay	Excellent An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks	
	Good An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2-2½ marks	
	Average An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks	3
	Below average An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark	
	Weak A single paragraph: A poor attempt at an essay.	= ½ mark	
	Not acceptable Only facts in bullet form.	= 0 marks	
TOTAL			15

[15]

TOTAL SECTION D: 40

OR

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)

QUESTION 16

- 16.1 vhaVenda drums
 - o Mbila mutondo
 - o Mbila dzamedza
 - o Ngoma
 - Tshikona pipes

Any TWO instruments = 2 marks (2)

16.2 Flute 1 mark (1)

16.3 • Keyboard/organ

- Guitar
- Bass guitar
- Drum kit

Any correct answer = 1 mark (1)

16.4

Indlamu	Mokhibo
amaZulu dance	baSotho dance
Fast and energetic	Can be moderate and calm
Uses mostly the lower body and includes stomping of feet	Uses mostly the upper body and includes the shaking of the back and shoulders
Performed, using feet	Performed while kneeling

Any THREE correct correlated differences = 3 marks
Candidates may answer in table format
(3)

16.5 16.5.1 Ululation 1 *mark* (1)

16.5.2 Izibongo *1 mark* (1)

16.5.3 Chordophone 1 mark (1) [10]

QUESTION 17

- Traditional elements which were retained are the following:
 - Kiba polyrhythms
 - Always in Sepedi language
 - o Call and response between voices and instruments
 - Ululation, crepitations and vocal lilting
- Changes which were introduced:
 - o Modern jazz rhythms are added
 - o Any modern instruments (guitar, keyboard, drum kit) can be used
 - Any African language can be used
 - Free kiba is recorded and sold for commercial gain.

Any TWO facts relating to traditional elements	= 2 marks	
Any THREE facts on transformation of elements		
to modern style	= 3 marks	= 5 marks

[5]

QUESTION 18

- He has created a modern version of the malombo style
- He employs various indigenous African languages
- He replaces the original reed flute with a Western flute
- Cyclical chord structures are employed
- Call and response between voice and instrument is used extensively
- Vocals, bass guitar, drum kit, indigenous drums and rattles are used

Any FIVE correct facts = 5 marks

[5]

QUESTION 19

- Ancestral worship
 - Certain songs and dances exist exclusively to communicate with the ancestors e.g. at funerals and weddings
 - o Certain songs and dances induce a trance through which contact is established
 - Through music and dance the assistance and blessing of the ancestors are sought e.g. during initiation ceremonies
 - The participation of the community in the musical activity often signifies the joy of connecting with the ancestral spirits successfully
- Traditional Healers (Sangomas)
 - o Sangomas are agents and conduits of divinity, e.g. 'Saane' and 'Leepo'
 - Sangomas will initiate the process of contacting the ancestral spirits by using invocative singing and praise poetry
 - Sangomas will incite the community/people to participate in ceremony
 - Singing, drums and whistles are employed during ritualistic performances to provide the link between the worshippers and the divine

Any FIVE correct facts = 5 marks

[5]

QUESTION 20

Playing techniques on guitar

- Ukuvamba technique:
 - strumming chords percussively
- Ukupika technique:
 - o a finger-picking style
 - the thumb plays the lower strings ('amadoda', the Zulu word for 'men')
 - the other fingers in the right hand (mainly the index finger) plays a melody on the upper strings ('amatombazane', the Zulu word for 'women')
- A plectrum (called ikati) is often used

Any THREE correct facts = 3 marks

Tuning of the guitar

- Different maskandi use different tunings depending on the specific style of dance/song
- Standard maskanda guitar tuning is called isiZulu-style
 - strings are tuned as: EADGBD
- Isishameni-style
 - strings are tuned as: DADABD
- Isichunu style
 - o strings are tuned as: DADABD (as in Isishameni)
- Isigeyane-style
 - Uses isiZulu (standard maskanda tuning) but different rhythmic patterns
- Isimandolini style
 - strings are tuned as: EBBC#F#G#

Any TWO correct facts = 2 marks

Style of singing

- Based on amahubo (using the pentatonic scale)
- Umaskanda melody is an authentic remnant of the Zulu amahubo music, the foundation of all Zulu vocal music
- Range of voices is not wide: between a 5th and 11th
- Singers switch between singing and speaking
- Vocal glissandi or pitch bending is used
- Text for umaskanda music is in isiZulu
- Formal design of umaskanda music imitates the vocal style of isiZulu music which in turn is based on Zulu-speech
- Leader (call) and backup singers (response)

Any FIVE correct facts = 5 marks

Izihlabo

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

Any TWO correct facts = 2 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION			
Playing techniques on the guitar	1 mark for each correct fact		3	
Tuning of guitar	1 mark for each correct fact		2	
Style of singing	1 mark for each correct fact		5	
Izihlabo	1 mark for each correct fact		2	
	Excellent An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks		
	Good An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2-2½ marks	3	
Logical presentation and structure of the essay	Average An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks		
	Below average An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark		
	Weak A single paragraph: A poor attempt at an essay.	= ½ mark		
	Not acceptable Only facts in bullet form.	= 0 marks		
TOTAL			15	

[15]

TOTAL SECTION E: 40

GRAND TOTAL: 120