



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

2021

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 31 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. SECTIONS A and B are COMPULSORY.
3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTION C or D or E).
4. Write all music notation in SECTION A in pencil and all written text in blue or black ink on this question paper.
5. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.
6. Number the answers correctly according to the numbering system used in this question paper.
7. The last page of this question paper is manuscript paper intended for rough work. Candidates may NOT 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 (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		
--------------------	--	------------	--	--

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)

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

Tempo di Marcia

Solo part
Soloparty

Piano
Klavier

(a)

(b)

(c)

(d)

10 X Y Z

1.1.1 Name the main key and a relative key of this piece.

Answer: Main key: E^b major
Relative key: C minor or A^b major or B^b major 2 x 1 mark (2)

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

Answer:
(a) Perfect 12th or compound perfect 5th 1 mark, no ½ marks
(b) Minor 2nd 1 mark, no ½ marks (2)

1.1.3 Transpose the solo part at X a major second higher. Insert the new key signature.

Answer:

Key signature	1 mark
Notation (½ mark per beat)	2 marks

(3)

1.1.4 Rewrite the solo part at Y in compound quadruple time. Insert the new time signature. Ensure that the music sounds the same.

Answer:

Time signature	1 mark
Notation (½ mark per beat)	2 marks

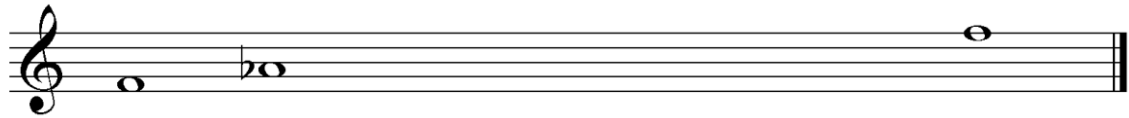
(3)

1.1.5 Name the triads at (c) and (d) according to type and position.

Answer:

(c) Major	½ mark	(2)
First inversion		
(d) Minor	½ mark	
Second inversion	½ mark	
	½ mark	

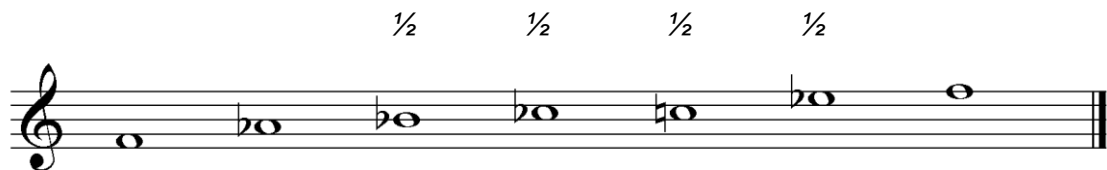
1.4 Insert the missing notes to complete a blues scale.



Answer:



OR



Notation (½ mark per note) 2 marks

(2)

[20]

QUESTION 2

(25 minutes)

Answer 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. Do not write for voice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications.

Concept answer: Instrument: Cello/Double bass/Bassoon/Trombone/Bass guitar, etc.
Tempo: Moderato/Allegretto, etc.

D: Imperfect cadence/Onvolmaakte kadens in D
Perfect cadence/Volmaakte kadens in A/G/b

5

D/A/G/b: Imperfect cadence/Onvolmaakte kadens in D
Perfect cadence/Volmaakte kadens in A/G/b

9

D: Perfect cadence/Volmaakte kadens in D

2.2 Complete the opening below to form a twelve-bar melody in ternary form for any single-line melodic instrument of your choice. Do NOT write for voice. Name the instrument and supply a suitable tempo indication. Add dynamic and articulation indications where applicable.

Concept answer: Instrument: Saxophone/Clarinet/Flute/Trumpet/Violin/Oboe, etc.
Tempo: Moderato/Allegretto, etc.

A: Imperfect cadence/Onvolmaakte kadens in A
Perfect cadence/Volmaakte kadens in E/D/f#

5

A/E/D/f#: Imperfect cadence/Onvolmaakte kadens in A
Perfect cadence/Volmaakte kadens in E/D/f#

9

A: Perfect cadence/Volmaakte kadens in A

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>	
Correctness Note stems, beats per bar, accidentals, spacing, grouping	<i>Minus ½ mark per error up to 2 marks</i>	
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 motive innovatively continued; successful use of key; melodic shape and range masterfully handled; creative approach to choice of pitches and rhythm</i>
	7–8	Good <i>Correct and musical; phrases clearly indicate the form; opening motive sensibly continued; stable key; melodic shape and range satisfying; choice of pitches and rhythm accurate</i>
	4–6	Average <i>Musically not convincing; all phrases and not clear; opening motive not well utilised; key unstable; melodic shape and range suspect; choice of pitches and rhythm unimaginative</i>
	0–3	Not acceptable <i>No musical sense; no sense of phrasing; opening motive ignored; no sense of key; no melodic shape; random pitches and rhythm</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 extract and answer the questions.

Answer:

3.1.1 Which TWO keys are used in this extract?

Answer: A major
E major

1 mark
1 mark

(2)

3.1.2 Figure the chords at (a) to (e) with Roman numerals on the score. Indicate the key, chord and position in each case, e.g. D: iii⁶/iiib.

Answer: See score

1 mark per chord = 5 marks (Minus ½ mark per error to a maximum of 1 mark per chord)
--

(5)

3.1.3 Name the key and cadence in bar 5.

Answer:
Perfect cadence
E Major

½ mark
½ mark

(1)

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

Answer: (i) Accented passing note
(ii) Anticipation

1 mark
1 mark

(2)

[10]

OR

3.2 Study the extract and answer the questions.

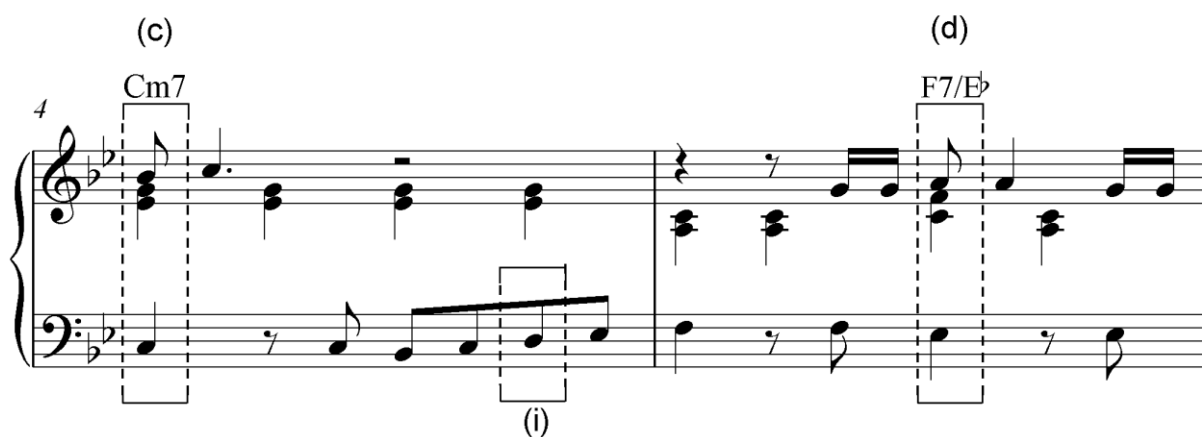
Answer:

(a) (b)



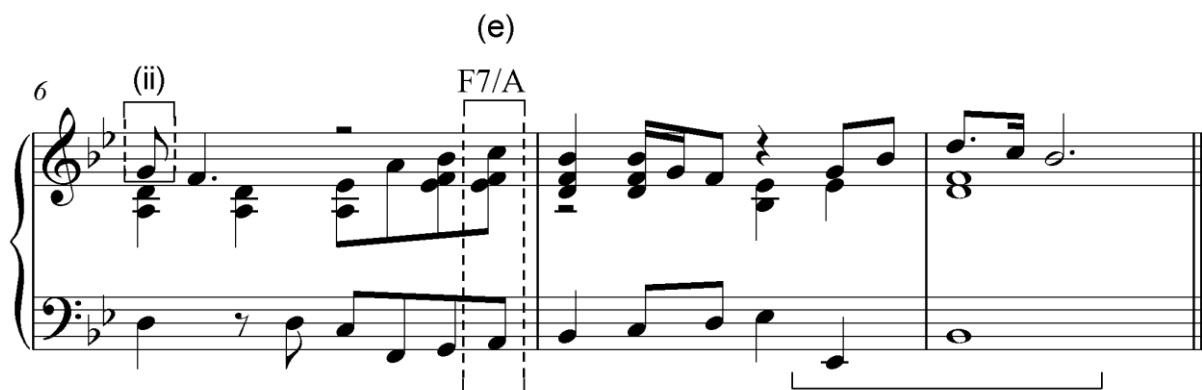
(c) (d)

4 Cm7 F7/Eb



(e)

6 (ii) F7/A



Cadence: Plagal cadence
Kadens: Plagale kadens

3.2.1 Name the main key of this extract.

Answer: B^b major

1 mark

(1)

3.2.2 Name the dominant key of this extract.

Answer: F major

1 mark

(1)

3.2.3 Use chord symbols to identify chords (a) to (e). Write the answers above the chords on the score, e.g. C/E.

Answer: See score

1 mark per chord = 5 marks
(Minus ½ mark per error to a
maximum of 1 mark per chord)

(5)

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

Answer: (i) Accented passing note
(ii) Suspension

1 mark

1 mark

(2)

3.2.5 Name the cadence at the end of this extract. Write the answer in the space provided on the score.

Answer: See score

1 mark

(1)

[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.

Concept answer:

Correctness: ✓ ✓ ✓ ✓ ✓ ✓ ✓
Korrektheid: ✓ ✓ ✓ ✓ ✓ ✓ ✓

Progression: B^b: I ✓ V₄⁶ ✓ I⁶ ✓ IV ✓ I ✓ I⁶ ✓ V ✓
Progressie: I ✓ iii ✓ IV ✓ ii⁶ ✓ I₄⁶ ✓ V⁷ ✓ I⁴⁻³ ✓

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Correctness Notation, doubling, spacing, voice leading	<i>Minus ½ mark per error but not more than 1 mark per chord</i>	14
Chord progression Choice of chords, correct cadences	<i>1 mark between each pair of chords (except between bars 4 and 5 and at bar 8)</i>	12
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of cadential ⁶ / ₄ and passing ⁶ / ₄ progressions	<i>Excellent 3½–4 marks Good 2½–3 marks Average 1½–2 marks Weak 0–1 mark</i>	4
	<i>Note to marker: Mark out of 30 must not contain a ½ mark</i>	30 (÷ 2)
TOTAL		15

[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 open spaces on the staff. Continue in the style suggested by the given material in bar 1.

Concept answer:

Progression: G Em⁷ ✓ Am⁷ ✓ D⁷ ✓ G ✓ Em⁷ ✓ D ✓

With a swing feel

Correctness: ✓
Korrektheid: ✓

5 G⁶ ✓ E⁷/G[#] ✓ Am ✓ D⁷ ✓ Am⁷ ✓ D⁷ ✓ D¹³/F[#] ✓ G

The answer will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct cadences	1 mark between each pair of chords	
Correctness Notation, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord	
Quality Musicality, non-chordal notes, awareness of style, creativity, e.g. use of accidentals	Excellent Good Average Weak	4–5 marks 3–3½ marks 2–2½ marks 0–1½ mark
	Note to marker: Mark out of 30 must not contain a ½ mark	
TOTAL		30 (÷ 2) 15

[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 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 this marking guideline.

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

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

(10)**Answer:**

- | | | |
|-----|-------|---|
| 5.2 | 5.2.1 | E |
| | 5.2.2 | F |
| | 5.2.3 | G |
| | 5.2.4 | D |
| | 5.2.5 | B |

(5)

- 5.3 5.3.1 **Answer:**
- CAPASSO
 - SAMPRA
 - RISA

Any ONE = 1 mark (1)

- 5.3.2 **Answer:**
- If the music is copyrighted
 - When performing in public spaces
 - When income is generated for the performance
 - When posting a performance (live or recorded) on an online platform
 - When the performance is broadcast

Any TWO = 2 marks (2)

- 5.4 **Answer:** Mechanical rights

1 mark (1)

- 5.5 **Answer:**
- Deezer
 - Soundcloud
 - iTunes
 - Google Music
 - Spotify
 - YouTube Music
 - Apple Music

Any ONE = 1 mark (1)

**TOTAL SECTION B: [10]
20**

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

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

6.1 **Answer:**

6.1.1 piccolo

6.1.2 cor anglais

6.1.3 bass clarinet

6.1.4 contra-bassoon

4 x ½ mark = 2 marks

(2)

6.2 **Answer:**

- First Movement: *Awakening of cheerful feelings on arrival in the country*
- Second Movement: *Scene at the brook*
- Third Movement: *Happy gatherings of country folk*
- Fourth Movement: *Thunderstorm*
- Fifth Movement: *Shepherd's Song*

Any TWO = 2 marks

(2)

6.3 **Answer:** German

1 mark

(1)

6.4 **Answer:** Librettist

1 mark

(1)

6.5 **Answer:** *O Isis und Osiris*

1 mark

(1)

6.6 **Answer:**

Essential facts

- Single-movement orchestral/symphonic work
- Often inspired by programmatic/extra-musical elements

Additional facts

- Sonata form
- Performed independently, not as a prelude to a larger work

**TWO essential facts = 2 marks
ONE additional fact = 1 mark**

(3)

[10]

QUESTION 7**7.1 Answer:**

- Situated between the exposition and the recapitulation. It is the second main section of three main sections
- Themes from the exposition are developed and explored
- New material may also be introduced and developed
- Starts in a relative key
- Modulations to other keys occur
- Can be a short or extended section
- There is often a short linking passage to the recapitulation
- There is often a dominant pedal point that leads into the recapitulation

Any FOUR = 4 marks

(4)

7.2 Answer: First/last movement

1 mark

(1)

[5]**QUESTION 8****Answer:****Classical features**

- Classical tonal harmony
- Classical form type (Sonata/Allegro-Sonata form)
- Standard Classical orchestra
- Mainly homophonic and some polyphonic texture

Romantic features

- Enlarged dynamic range (*pp*-*ff*)
- Use of rubato
- Lyrical melodies with an individual style
- Descriptive title
- Depiction of aspects of a seascape through sound
- Genre: concert overture

Any FOUR arguments = 4 marks Presentation (paragraph/full sentences) = 1 mark
--

[5]

QUESTION 9**Answer:**

- Beethoven increased the scope and intensity of dynamics in his symphonies
- Uses varied indications in his score
- The range of the dynamic indications is wider: *ppp* to *fff*, *sf*, *fz*, *subito p*, etc
- Waves of crescendos gradually rising to a climax
- Structural dynamics: more instruments play to increase loudness/fewer instruments play soft sections
- Uses dynamics to help portray expressive and programmatic content
- *sf* on weaker beats to add prominence to the accent
- Uses huge contrasts, even in one bar
- Sudden changes are common

Any FIVE = 5 marks

[5]**QUESTION 10**

Note to marker: Each bullet represents 1 mark, but for a full mark facts need to be stated in full sentences.

Answer:**Opera buffa**

- In a typical opera buffa the characters are mainly peasants, servants and common folk: In *Pa-pa-pa* the characters Papageno and Papagena are simple folk
- In a typical opera buffa the context is everyday life: In this duet the two characters sing about getting married and having children
- A typical opera buffa has comic elements: this duet provides comic relief in contrast to the more dramatic moments
- The music of an opera buffa is similar to folk music. In this duet:
 - the melody is folk-like and tuneful
 - a simple accompaniment with light orchestration can be heard
 - a cheerful and playful mood is prevalent

Any SIX statements = 6 marks

Opera seria

- In a typical opera seria the characters are mainly legendary heroes or mythological beings: In *Der Hölle Rache* the Queen of the Night is a royalty and has a commanding presence
- In a typical opera seria the context is legends and myths: In this aria the Queen succeeds in conveying a larger than life character
- A typical opera seria has serious elements: In this aria the Queen expresses wrath, anger and vengeance in contrast to the lighter moments of the opera

The music of an opera seria is more heavy and dramatic. In this aria:

- the melody is highly decorated (melismatic)
- the melody has a wide range
- there is an extreme range of dynamics (*fp/sfz*) to increase the dramatic effect
- a more complex accompaniment with full orchestra is used
- complex harmonies (diminished chords), creating dissonance and tension
- a dark, brooding mood is prevalent

Any SIX statements = 6 marks

CRITERIA	MARK ALLOCATION		
Opera buffa elements found in <i>Pa-pa-pa...</i>		6	
Opera seria elements found in <i>Der Hölle Rache...</i>		6	
Logical presentation and structure of the essay	Excellent <i>An introduction and conclusion, with a substantial argument in the body of essay evident.</i>	3 marks	3
	Good <i>An introduction and conclusion, with a reasonable argument in the body of essay evident.</i>	2-2½ marks	
	Average <i>An introduction and conclusion, with an insignificant argument in the body of essay evident.</i>	1½ marks	
	Below average <i>An introduction and conclusion, with a weak argument in the body of essay evident.</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 marks	
TOTAL		15	[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ**QUESTION 11**

Note to the marker: Q 11.1: The question reads as follows: "Answer the following questions by making a cross (X) in the appropriate block." This implies that candidates have to answer on the paper itself. This contradicts the instruction on page 2: "Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided." This may create confusing. The answer will be marked wherever it appears, either in the answer book or the paper.

11.1 Answer:

11.1.1

Robbie Jansen	Winston Ngozi	Philip Tabane	Abdullah Ibrahim
---------------	---------------	------------------------------	------------------

1 mark

(1)

11.1.2

The Jazz Epistles	The Merry Blackbirds	The Dark City Sisters	Moses Molelekwa
-------------------	----------------------	-----------------------	--------------------------------

1 mark

(1)

11.1.3

The Blue Notes	Feya Faku	Union of South Africa	Miriam Makeba
----------------	--------------------------	-----------------------	---------------

1 mark

(1)

11.2 Answer:

- Folk-like melodies
- Khoi/San melodies interwoven with Malaysian and Indonesian melismatic styles
- Reed-like quality of Khoi/San flute melody is emulated on his flute and saxophone
- Mostly major tonality
- Uses short melodic fragments

Any **THREE** = 3 marks

(3)

11.3 Answer:

Percussion: drum kit, etc.

Bass line: double bass, electric bass, etc.

Harmony instrument(s): guitar, keyboard, etc.

Melody instrument(s): saxophone, trumpet, etc.

 $\frac{1}{2}$ mark per section x 4 = 2 marks

(2)

11.4 **Answer:**

- 11.4.1 B
- 11.4.2 A
- 11.4.3 D
- 11.4.4 C

Any TWO = 2 marks

(2)
[10]**QUESTION 12**

MAKGONATSOHLE BAND	SOUL BROTHERS
Purely instrumental	Mixes instruments and singers.
Typical instrumentation: Guitar, drums and saxophone	Typical instrumentation: Organ and singers added to guitar, drums and saxophone
Guitar plays the opening introduction	Organ plays the opening introduction
Chordal accompaniment supplied by the guitar	Chordal accompaniment supplied by the organ
Saxophone is the main melodic instrument	Male singers carry the main melodic line
Band provides an accompaniment to the saxophone melody	Saxophones are part of the accompaniment

ONE mark per correlated difference = 5 marks

[5]

QUESTION 13**Answer:****Zim Nqawana**

- Rooted in indigenous sounds
- Fuses traditional ancient Xhosa (and other African) rhythms and songs with his own personal interpretation of jazz
- Influenced by Abdullah Ibrahim
- Music contains elements of bop, funk, Indian and Western classical music, samba, tango and vocal chants
- Some music influenced by the folk traditions of Norway
- Progressive approach to phrasing and cadences to align with international practices
- Avant-garde approach to music
- Highly percussive and often dance-like
- Very improvisatory

Sakhile

- Use of Western instruments, e.g. bass guitar
- Influenced by jazz-fusion of Miles Davis
- Traditional African roots
- Mixture of jazz and traditional African music
- Has glimpses of township music
- Mbaqanga guitar style employed
- Malombo influence introduced by the percussionist Mabe Thobejane
- Often uses traditional dancers during performances
- Use of repetitive themes
- Lyrics depict the political atmosphere of the times
- The sound is commercial

Spirits Rejoice

- Fuses many styles, e.g. jazz and traditional African music, free jazz and jazz rock, popular music and jazz, American and African jazz, Latin American and African jazz
- Synthesized sounds
- Repetitive motives in the accompaniment
- Complex and agile bass lines
- Contains elements of 'smooth jazz' emerging in the 1980s
- Music is mostly serious by nature, i.e. not dance music
- Often uses repetitive hymn-like themes

Any FIVE style features of ONE artist/band = 5 marks

[5]

QUESTION 14**Answer:**

- A forward driving rhythm
- A fast tempo
- Kwela is instrumental music
- Pennywhistle (later saxophone) was adopted as the lead instrument
- Guitar/banjo became the main accompaniment instrument
- Includes an instrumental introduction
- Arpeggiated and decorated melodic passages
- Cyclic chord progression

Any FIVE facts = 5 marks

[5]

QUESTION 15

Note to marker: Each bullet represents 1 mark, but for a full mark facts need to be stated in full sentences.

Answer:

The Dark City Sisters**Contribution**

- Female vocal group formed in 1958 to help establish this new style
- Several hit records made during the 1960s helped to usher in the mbaqanga style
- They used five-part vocal harmonies creating a richer tone colour
- The group's close harmonies were often combined with a single male vocalist, at a time when most bands consisted of a female lead backed up by a group of men
- Their distinct sound was a key part of the development of what was later called 'mbaqanga'

Any FOUR = 4 marks

Development of style characteristics

- Ranged from easy listening pop to a more home-grown music best described as 'light jive swing'
- The music is upbeat and joyous
- The Sisters had a more boisterous and animated singing style than the Skylarks led by Miriam Makeba
- Constant repetition of harmonic cycles
- Zulu indlamu dance employed in the choreography
- Umnqokolo used (like the growling voice of Mahlathini)
- Driving bass drum rhythm mimicking the African drum in Zulu dance
- Call and response singing in African languages mainly isiZulu

Any SIX = 6 marks

Representative album/hit

- *Bina O Kara-Kara*
- *Mahutsana*
- *Re tswa Gauteng*

Any TWO = 2 marks

Mahotella Queens**Contribution**

- Female vocal group formed in 1958 to help establish this new style
- The most successful South African marabi/mbaqanga music groups for over 40 years
- Received Womex 2000 award for world music artist of the year
- Released numerous international albums which aided in the spread of this style
- The group members individually were songwriters, arrangers and soloists
- Toured the USA and UK as supporting act for Ladysmith Black Mambazo

Any FOUR = 4 marks

Development of style characteristics

- Known for their distinct vocal harmony
- Could move from high pitched voices to the lower ranges smoothly within one song
- Their music is guitar driven
- Fast paced dancing during performances
- Constant repetition of harmonic cycles
- Umnqokolo used (like the growling voice of Mahlathini)
- Driving bass drum rhythm mimicking the African drum in Zulu dance
- Call and response singing in African languages, mainly isiZulu

Any SIX = 6 marks

Representative album/hit:

- *Thoko*
- *Marena*
- *Lilizela*

Any TWO = 2 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION	
Contribution		4
Development of style characteristics		6
Album/Hit		2
Logical presentation and structure of the essay	Excellent <i>An introduction and conclusion, with a substantial argument in the body of essay evident.</i>	3 marks
	Good <i>An introduction and conclusion, with a reasonable argument in the body of essay evident.</i>	2-2½ marks
	Average <i>An introduction and conclusion, with an insignificant argument in the body of essay evident.</i>	1½ marks
	Below average <i>An introduction and conclusion, with a weak argument in the body of essay evident.</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 marks
TOTAL		15

[15]**TOTAL SECTION D: 40****OR**

SECTION E: IAM**QUESTION 16**

Note to the marker: Q 16.1: The question reads as follows: "Answer the following questions by making a cross (X) in the appropriate block." This implies that candidates have to answer on the paper itself. This contradicts the instruction on page 2: "Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided." This may create confusing. The answer will be marked wherever it appears, either in the answer book or the paper.

16.1 Answer:

16.1.1	Dolly Rathebe	Miriam Makeba	Simon Mahlathini	Philip Tabane	1 mark	(1)
--------	---------------	---------------	------------------	--------------------------	--------	-----

16.1.2	Guitar	Drum kit	Mbira	Keyboard	1 mark	(1)
--------	--------	----------	------------------	----------	--------	-----

16.1.3	Mfazomnyama	Ihashi Elimhlophe	Soul Brothers	Phuzekhemisi	1 mark	(1)
--------	-------------	-------------------	--------------------------	--------------	--------	-----

16.1.4	Abbey Cindi	Cool Crooners	Julian Bahula	Philip Tabane	1 mark	(1)
--------	-------------	--------------------------	---------------	---------------	--------	-----

16.2 Answer:

- Has a guitar introduction (izihlabo)
- Has a finger-picking style (ukupika) in the guitar accompaniment
- Includes a percussive strumming guitar technique (ukuvamba)
- A plectrum (called ikati) is often used for strumming
- Sung in isiZulu
- Praise poetry (izibongo) included (onomatopoeic speaking)
- Call and response between the leader and the band or backing vocals

Any THREE = 3 marks (3)

16.3 **Answer:** organ 1 mark (1)

16.4 Answer:

- 16.4.1 C
16.4.2 B
16.4.3 A

Any TWO = 2 marks (2)

[10]

QUESTION 17**Answer:**

- With urbanisation new music developed with influences from different cultures
- Mixed cultures resulted in acquiring different languages and music styles/practices
- A mixture of languages was included in the lyrics
- Radio Bantu provided influences of international styles
- Exposure to international music styles led to the addition of Western instruments to traditional instruments
- Songs were initially sung to ease the burden of hard physical labour and later became a source of entertainment
- Traditional African folk melodies and rhythm were influenced by Western elements
- Actual examples of development as a result of urbanisation

Any FIVE = 5 marks	[5]
--------------------	-----

QUESTION 18**Answer:**

ITEMS	MALOMBO	MASKANDA
Introduction	Usually starts with traditional drums and guitar/flute	Always starts with guitar/concertina (Izihlabo)
Prominent instruments	Guitar, flute and traditional drums	Guitar/concertina and drumkit
Lyrics	Sepedi and Tshivenda	IsiZulu
Dance	Traditional Sepedi and Tshivenda e.g Tshikona, Kiba	Traditional Zulu dances e.g. Ingoma/Indlamu
Tonality	Blues	(Major) Pentatonic
Praise poetry	Medium tempo and in Sepedi/Tshivenda	Fast tempo in IsiZulu
Influences	Abangoma music, jazz, blues	Amahubo, Umakhweyana

$\frac{1}{2}$ mark per item per style 10 x $\frac{1}{2}$ = 5	[5]
--	-----

QUESTION 19**Answer:**

- Drumming is always improvised
- The music is essentially a series of variations on stated rhythmic patterns
- The master drummer stands in the centre of the ensemble and is responsible for directing the whole performance
- The master drummer will signal to other players when he is ready to start. This is often done with a vocal cry followed by a short rhythmic solo to set the mood and tempo of the music
- During the performance the master drummer will signal to individual players to perform a solo. The solo will be a variation or development of the original rhythm pattern and will lead to further rhythmic developments by other players
- The master drummer will indicate the start of contrasting sections throughout the performance, creating the structure
- A steady continuous beat, called the time-line, is often played by the master drummer and bells may be included (cow-bell or agogo bells) to reinforce the beat
- The rhythms played by different drummers create polyrhythm
- Music will increase in tension as it progresses and it is the responsibility of the master drummer to control the changes and to make sure that the music is never monotonous
- Call and response between the master drummer and the group
- Master drummer will signal to dancers and drum ensemble if any change occurs in the structure of the performance

Any FIVE = 5 marks

[5]**QUESTION 20**

<i>Note to marker: Each bullet represents 1 mark, but for a full mark facts need to be stated in full sentences.</i>
--

Answer:**Dance name:** Umzansi**Dance description**

- Umzansi is a subgenre of indlamu; subgenre of ngoma dance
- Combines choreographed group work and individual improvisation
- Danced to call and response singing and clapping
- Umzansi is warrior-like (ferocious/aggressive)
- Umzansi dancers kick high (with straight legs) and stamp hard
- The kick often follows an improvisation dance-phase and ends with a final kick and a flamboyant backward fall
- Originated around Ndwedwe and Mapumulo and the Umvoti area of KwaZulu-Natal

OR

Dance name: Isishameni**Dance description**

- Isishameni is a subgenre of indlamu; subgenre of ngoma dance
- Combines choreographed group work and individual improvisation
- Danced to call and response singing and clapping
- Dancers hold their bodies upright, stamping the right foot on the same spot like a hammer
- The songs accompanying the dances use mixed metre containing one bar of two beats and two bars of three beats
- Isishameni was adapted from the umqonqo dance by Jubebe Dubazana (Johannesburg)

OR**Dance name:** Isibhaca**Dance description**

- Isibhaca is a subgenre of indlamu; subgenre of ngoma dance
- Combines choreographed group work and individual improvisation
- Danced to call and response singing and clapping
- Influenced by the gumboot dance
- Bent legs are raised in the direction of the armpits

<i>Dance name</i>	<i>1 mark</i>
<i>Dance description</i>	<i>2 marks</i>

Style characteristics

- Originated in the 1970s out of imbube
- Derived from the word 'cathama'
- Isicathamiya means to walk in a stalking way
- Traditional isicathamiya music is a type of a cappella choral singing style
- It is derived from traditional call and response vocal music and is combined with a church-like sound
- Isicathamiya music is a combination of Christian choral singing and blackfaced minstrel singing
- The music is performed by male choral ensembles that range in size from four to more than twenty singers
- Isicathamiya groups sing in four-part harmony which is usually led by a tenor soloist
- Zulu is the principal language, though many songs contain a mixture of English and isiZulu
- Isicathamiya song repertoire spans a wide range of styles, ranging from Zulu wedding songs to popular hits by the Beach Boys
- Isicathamiya is deeply influenced by cultural customs, e.g. rhythm making (ukubasa)
- Harmonisation is a collaborative invention which reflects ubuntu

<i>Any SEVEN = 7 marks</i>

International Popularity

- Solomon Linda's adaption of a traditional Zulu melody *Mbube (The Lion Sleeps Tonight)* was an international hit in the 1930s
- One of the most recognized isicathamiya groups (Ladysmith Black Mambazo) recorded and performed *Mbube*
- Isicathamiya music became very popular internationally with the release of Paul Simon's 1986 multi-platinum record, *Graceland*
- *Graceland* included *Homeless* and *Diamonds on the Soles of her Shoes* by Ladysmith Black Mambazo performing together with Paul Simon
- Ladysmith Black Mambazo has won several Grammy Awards
- Ladysmith Black Mambazo continued to record and perform with international artists

Any TWO = 2 marks

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Name and description of dance style	<i>Dance name: 1 mark</i> <i>Description: 2 marks</i>	3	
Style characteristics	<i>7 marks</i>	7	
International popularity	<i>2 marks</i>	2	
Logical presentation and structure of the essay	Excellent <i>An introduction and conclusion, with a substantial argument in the body of essay evident.</i>	3 marks	3
	Good <i>An introduction and conclusion, with a reasonable argument in the body of essay evident.</i>	2-2½ marks	
	Average <i>An introduction and conclusion, with an insignificant argument in the body of essay evident.</i>	1½ marks	
	Below average <i>An introduction and conclusion, with a weak argument in the body of essay evident.</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 marks	
TOTAL		15	[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120