basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2025

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 42 pages.

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SECTION A: THEORY OF MUSIC (COMPULSORY) (90 minutes)

SECTION A must be answered on the QUESTION PAPER.

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

QUESTION 1 (25 minutes)

1.1 Indicate the correct time signature change on the staff below each asterisk (*).

Answer:

2 x 1 (2)

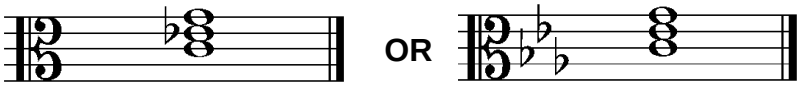
1.2 Rewrite the following bar by doubling the note values.

Answer:

1 mark
No ½ marks (1)

1.3 Write the minor triad found in the E^{b} major pentatonic scale. Write the triad in root position.

Answer:



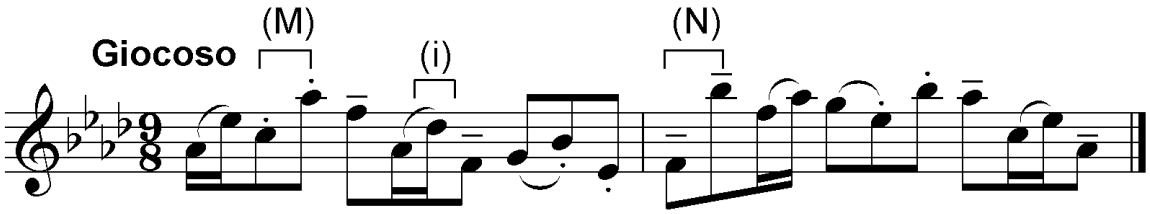
1 mark
No ½ marks
Any note value is acceptable (1)

1.4 Write the augmented triad that appears diatonically in G harmonic minor. Write the triad in first inversion.

Answer:

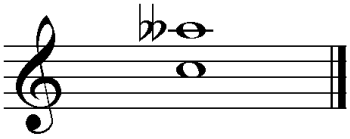
Minus ½ mark for root position
Any note value is acceptable (1)

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



1.5.1 Change the top note at (M) to form an interval of a diminished 6th. Notate the interval below.

Answer:



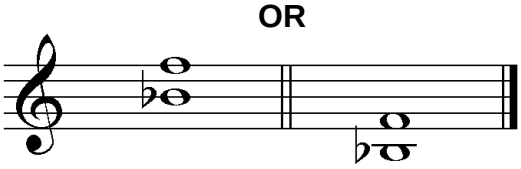
1 mark *No ½ marks* *Any note value is acceptable*

(1)

1.5.2 Notate the inversion of the interval at (N) without key signature.

Answer:

OR



1 mark *No ½ marks* *Any note value is acceptable*

(1)

1.5.3 Write the enharmonic equivalent of the note at (i).

Answer:

1 mark *Any note value is acceptable*

(1)

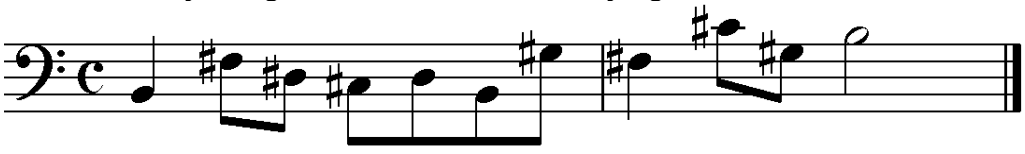
1.5.4 How should this melody be performed? Make a cross (X) in the appropriate block.

Gracefully	Precisely	~~Joyfully~~	With power

1 mark (1)

1.6 Identify the scales/modes used in the following melodies.

1.6.1 Consider only the given notes when identifying this scale.



Answer: B (major) pentatonic *1 mark* (1)

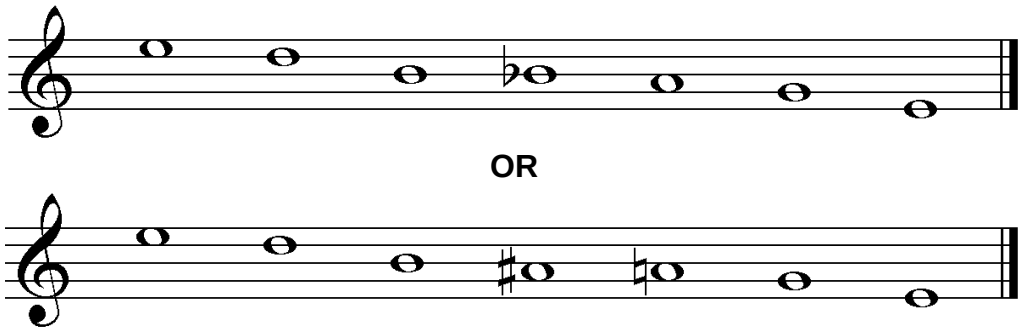
1.6.2 Identify the mode built on F in this melody.

Answer: (F) Dorian mode *1 mark* (1)

1.7 Write the scales below according to the given instructions.

1.7.1 The descending blues scale starting on the given note

Answer:

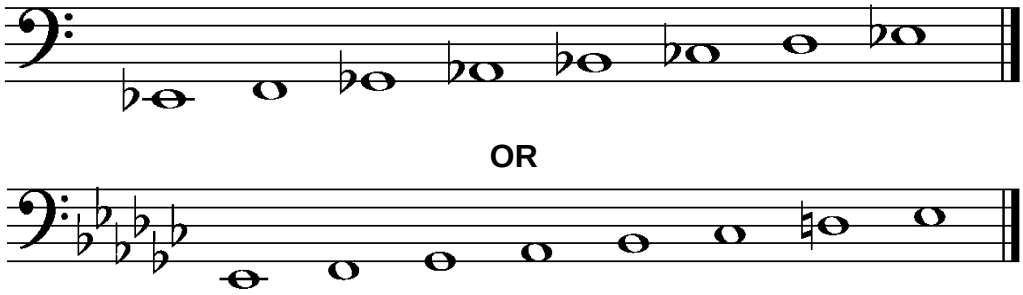


OR

Minus ½ mark per error up to a maximum of 2 marks (2)

1.7.2 The ascending harmonic minor scale of the relative minor of G♭ major

Answer:



OR

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

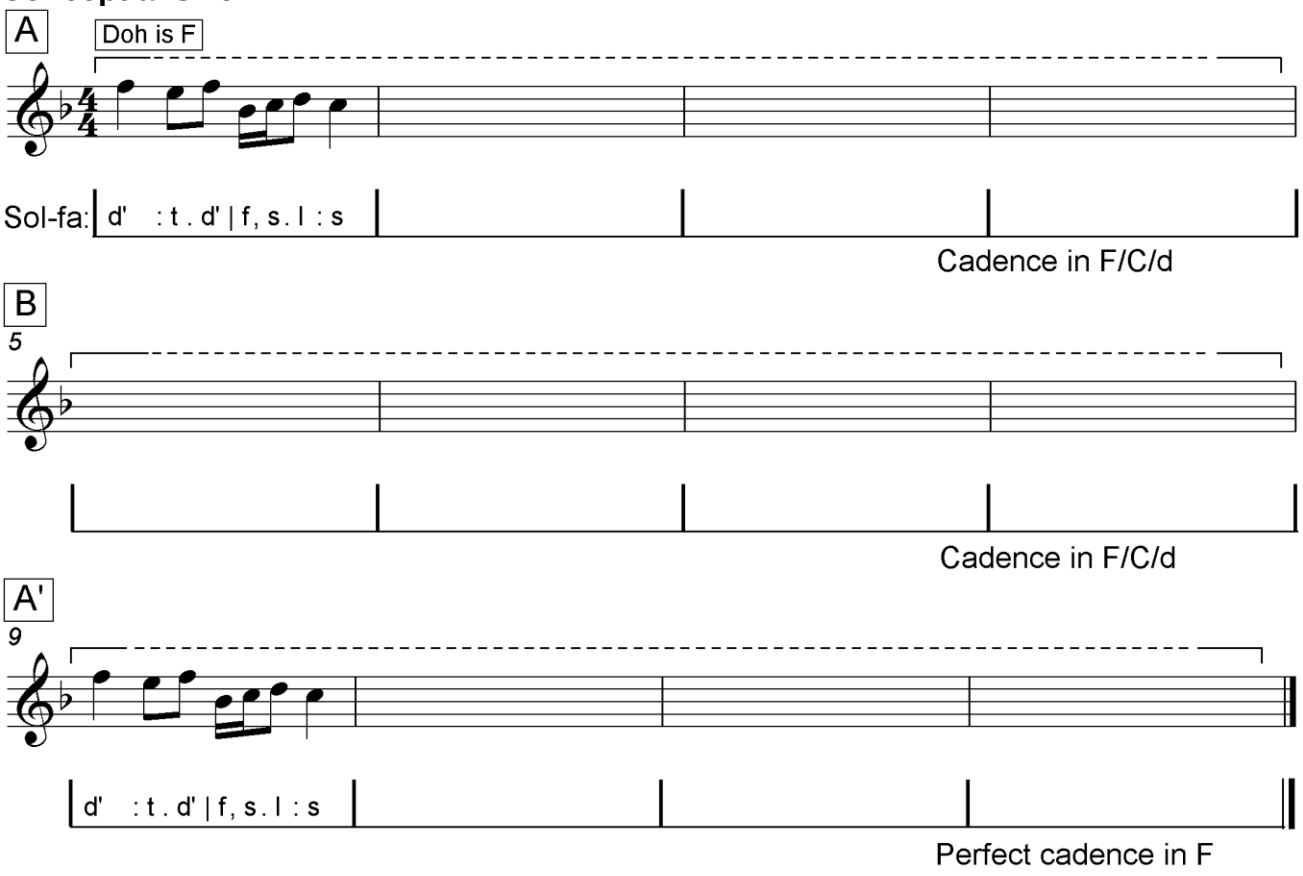
[15]

QUESTION 2 **(25 minutes)**

Answer QUESTION 2.1 OR QUESTION 2.2.

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

Concept answer:



The melody will be marked according to the criteria below.

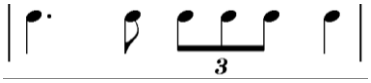
DESCRIPTION	MARK ALLOCATION		
Form and cadential points	*1 mark per phrase x 3*		3
Notation Staff notation: beats per bar, note stems, grouping and accidentals Sol-fa notation: beats per bar, rhythm and pitch indications	*Minus ½ mark per error up to a maximum of 2 marks*		2
Quality Musicality (compass, contour, implied harmony)	9–10	***Excellent*** *Coherent and musical; phrases imaginatively define the form; opening motive innovatively continued; successful use of key; melodic contour masterfully handled; creative approach to choice of pitches and rhythm*	10
	7–8½	***Good*** *Correct and musical; phrases clearly indicate the form; opening motive sensibly continued; stable key; melodic contour satisfying; accurate approach to choice of pitches and rhythm*	
	4–6½	***Average*** *Some sense of musicality; not all phrases clear; opening motive not well utilised; key unclear; melodic contour not convincing; unimaginative approach to choice of pitches and rhythm*	
	0–3½	***Not acceptable*** *No musical sense; no sense of phrasing; opening motive ignored; no sense of key; no melodic contour; pitches and rhythm random*	
TOTAL	*Markers may use ½ marks*		**15**

[15]

OR

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

Use the following elements:

- Rhythmic motive: 

Staff notation:

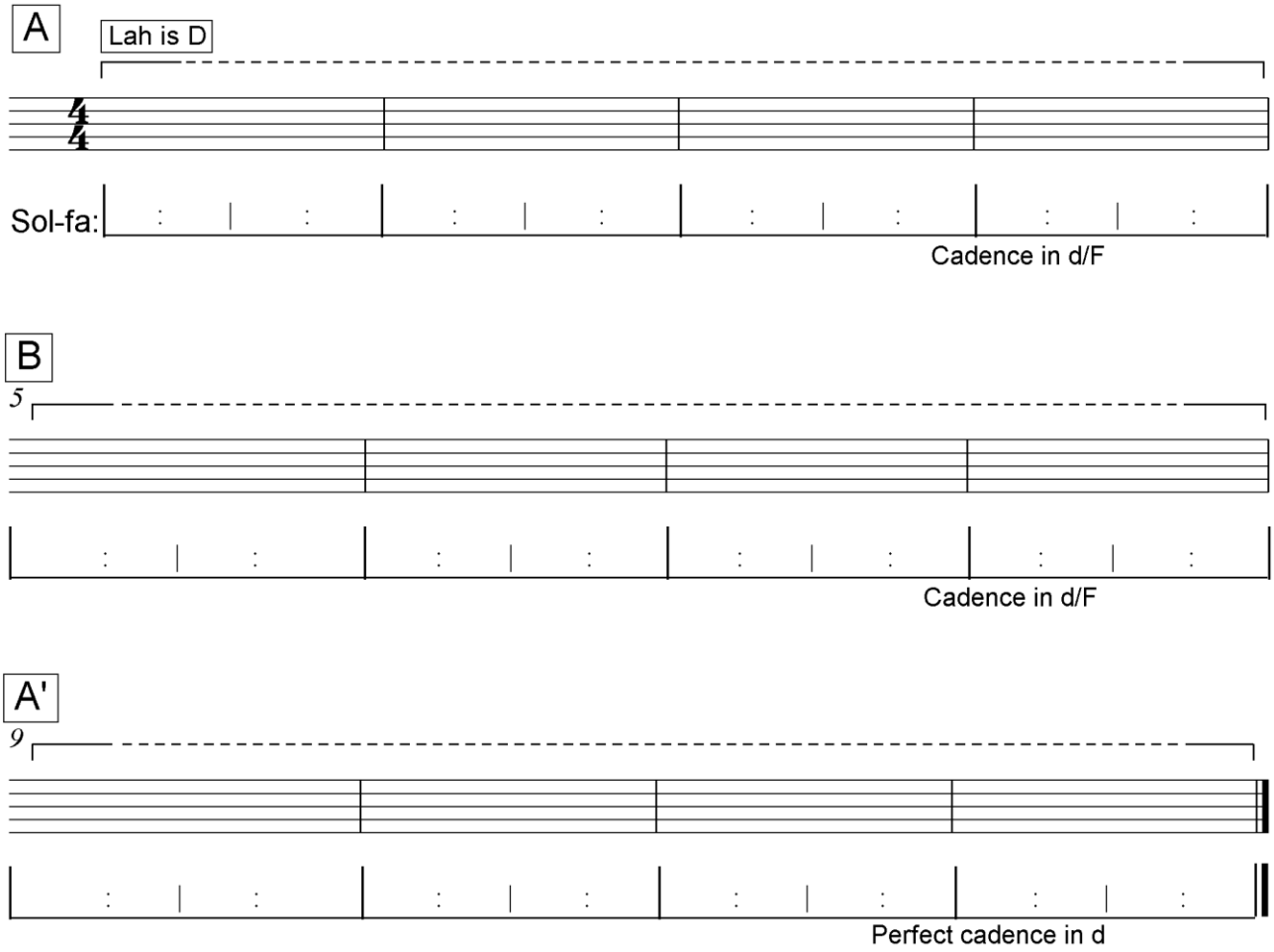
- Key: D minor – indicate the key signature

Sol-fa notation:

- Lah is D

Concept answer:
Instrument/Voice type:

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



The melody will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION		
Form and cadential points	*1 mark per phrase x 3*		3
Notation Staff notation: beats per bar, note stems, grouping, accidentals, indication of clef and key signature Sol-fa notation: beats per bar, rhythm and pitch indications	*Minus ½ mark per error up to a maximum of 2 marks*		2
Quality Suitability for instrument or voice (range), use of given rhythmic motive, musicality (compass, contour, implied harmony)	9–10	***Excellent*** *Coherent and musical; phrases imaginatively define the form; given rhythmic motive innovatively employed; successful use of key; melodic contour masterfully handled; creative approach to choice of pitches and rhythm*	10
	7–8½	***Good*** *Correct and musical; phrases clearly indicate the form; given rhythmic motive sensibly employed; stable key; melodic contour satisfying; accurate approach to choice of pitches and rhythm*	
	4–6½	***Average*** *Some sense of musicality; not all phrases clear; given rhythmic motive not well employed; key unclear; melodic contour not convincing; unimaginative approach to choice of pitches and rhythm*	
	0–3½	***Not acceptable*** *No musical sense; no sense of phrasing; given rhythmic motive not employed; no sense of key; no melodic contour; random approach to choice of pitches and rhythm*	
TOTAL	*Markers may use ½ marks*		**15**

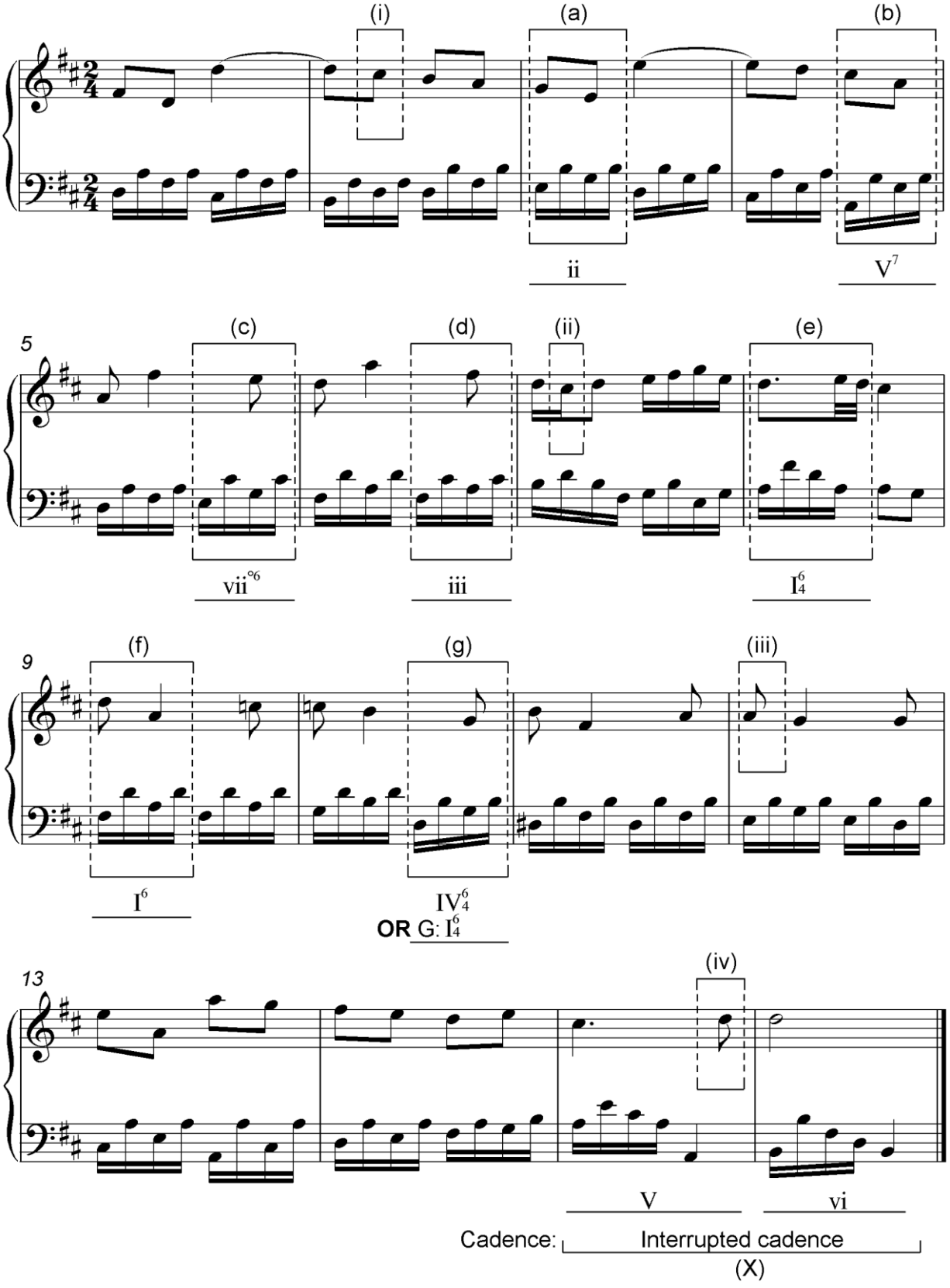
[15]

QUESTION 3 **(10 minutes)**

Answer QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract below and answer the questions.

Answer:



3.1.1 Figure the chords at (a) to (g) on the score using Roman numerals, e.g. iii^{6}/iii^{b}.

Answer: See score

1 mark per chord = 7 marks
Minus ½ mark if inversion or 7th is missing or incorrect (7)

3.1.2 Figure the chords at (X) and name the cadence on the score.

Answer: See score

Chords = 2 marks
Cadence = 1 mark (3)

3.1.3 Comment on the D$^{\#}$ in the bass clef in bar 11.

Answer:
- It creates a (harmonic) sequence of bar 9.
- It is a chromatic passing note between the D in bar 10^{2} and E in bar 12^{1}.
- It creates a secondary dominant in first inversion.
- It is the leading note of E minor in the two-bar sequence (bars 11-12) on bars 9-10.
- It creates a major chord on the submediant (VI).

1 mark (1)

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

Answer:
(i) Passing note
(ii) (Lower) Auxiliary note *2 x 1* (2)

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

Answer: See score
(iii) Suspension
(iv) Anticipation *2 x 1* (2)
[15]

OR

3.2 Study the extract below and answer the questions.

Answer:

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

Answer: See score

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

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

Answer: See score

Chords = 2 marks
Cadence = 1 mark
Minus ½ mark if 7th is missing (3)

3.2.3 Comment on the B^{b} in the bass clef in bar 11.

Answer:
- It is the root note of B^{b7} resolving to A^{7}.
- It is the lowered submediant in D major.
- It creates a chromatic harmonic progression using seventh chords.

1 mark (1)

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

Answer:
(i) Passing note
(ii) Anticipation *2 x 1* (2)

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

Answer: See score
(iii) Suspension
(iv) Lower auxiliary note *2 x 1* (2)
[15]

QUESTION 4 **(30 minutes)**

Answer QUESTION 4.1 OR QUESTION 4.2.

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

- Passing progression with the given vii^{o6} chord
- Interrupted cadence using a dominant seventh chord in bars 3–4
- Harmonic realisation of the given iii^{6} – I chord progression

Concept answer:

The harmonisation will be marked according to the criteria below.

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

[15]

Candidates must be credited for a different/creative and correct harmonisation not given in the marking guidelines. No marks are allocated for figuring of chords.

OR

4.2 Harmonise the given melody below by adding at least three notes in minims for each chord, as suggested in bar 1. Include the following:

- Harmonic realisation of the given chord symbols
- ii – V – I progression in G
- Plagal cadence at the end

Concept answer:

The harmonisation will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION		
Choice of chords	*Including the listed chords*		14
Notation and voice leading	*8 – (number of mistakes ÷ 4)*		8
Quality	6½–8	***Excellent*** *Superb sense of suggested jazz style; advanced choice of chords; use of extended chords and voicing facilitates excellent flow*	8
	5½–6	***Good*** *Fair sense of suggested jazz style; choice of chords includes extended chords, secondary chords and inversions; use of extended chords and voicing facilitates good flow*	
	3½–5	***Average*** *Some sense of suggested jazz style; choice of chords mostly root positions of primary triads; use of chords and voicing facilitates adequate flow*	
	0–3	***Weak*** *No sense of suggested jazz style; disjunct chords; no real progression and voicing; random chords; a substantial number of mistakes; hardly any effort to complete the question; loose chords and notes written down haphazardly*	
			(30 ÷ 2)
TOTAL			**15**

[15]

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

TOTAL SECTION A: 60

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

Answer SECTIONS B, C, D and E in the ANSWER BOOK.

SECTION B: MUSIC INDUSTRY (COMPULSORY)

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.

QUESTION 5

5.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (5.1.1 to 5.1.4), e.g. 5.1.5 E.

5.1.1 Music creators are entitled to royalties each time their music is …

Answer: D (All the above-mentioned)

5.1.2 Producers of film documentaries that use music need to apply for …

Answer: D (None of the above-mentioned)

5.1.3 Which ONE of the following groups benefits from synchronisation rights?

Answer: C (A recording artist, session musician and composer)

5.1.4 Which ONE of the following explains the term *public domain*?

Answer: D (The space where non-copyrighted compositions are freely available)

(4 x 1) (4)

5.2 Complete the table below by matching each collecting agency with the relevant rights. Write only the letter (A–E) next to the question numbers (5.2.1 to 5.2.3), e.g. 5.2.4 F.

COLLECTING AGENCY	RIGHTS
5.2.1 SAMRO 5.2.2 SAMPRA 5.2.3 CAPASSO	A mechanical rights on behalf of performers and composers B graphic rights on behalf of recording artists C needletime rights on behalf of recording artists D synchronisation rights on behalf of sound engineers E performance rights on behalf of composers and publishers

Answer:

5.2.1	E
5.2.2	C
5.2.3	A

(3 x 1) (3)

5.3 Answer the following questions regarding SAMRO music licences:

5.3.1 Who needs to apply?

Answer:
Any music user (e.g. restaurants, prisons, schools, shopping centres, gymnasiums, etc.). (1)

5.3.2 What is permitted by the licence?

Answer:
- The licence permits music to be broadcast (radio, television, internet) in public.
- It allows for music to be performed live in public, e.g. covers of well-known compositions.
- It allows for music to be played in public venues as background music. (2 x 1) (2)

TOTAL SECTION B: 10

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

SECTION C: INDIGENOUS AFRICAN MUSIC (IAM)

QUESTION 6

6.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (6.1.1 to 6.1.4), e.g. 6.1.5 E.

6.1.1 Which element refers to the tone quality of an instrument?

Answer: D (Timbre)

6.1.2 Which of the following could be found in traditional African music?

Answer: D (All the above-mentioned)

6.1.3 Which other name is used for mbaqanga?

Answer: C (Umgqashiyo)

6.1.4 Name the traditional dance type that is the driving source of mbaqanga:

Answer: D (Indlamu) (4 x 1) (4)

6.2 Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (6.2.1 to 6.2.4), e.g. 6.2.5 False.

6.2.1 Songs and dances are used specifically to communicate with the ancestors at various ceremonies.

Answer: True

6.2.2 In African divinity, all songs and dances may induce a trance.

Answer: False

6.2.3 Traditional healers may have personal songs that connect them to the ancestors.

Answer: True

6.2.4 The tempo of dancing is determined by the beat of the drum.

Answer: True (4 x 1) (4)

6.3 Define the following terms:

Answer:

6.3.1 **Overlapping**
When the response to the call begins before the call ends

6.3.2 **Crepitation**
Spontaneous vocal sounds used to show excitement or approval

6.3.3 **Ukupika**
Guitar played in a picking style

6.3.4 **Isicathamiya**
Traditional a cappella music for male voices/TTBB in a call and response style which includes ukucothoza (walking slowly)

(4 x 1) (4)

6.4 Define the word *call* in call and response.

Answer:
A call is a melodic or a rhythmic fragment which is sung/played by a soloist, that is followed by a musical response/answering phrase by a choir/group.

1 mark (1)

6.5 Answer the following questions on malombo music.

6.5.1 Name the TWO South African cultures that Philip Tabane fused in malombo music.

Answer: Bapedi and vhaVenda

6.5.2 How did these two cultures influence malombo's popularity?

Answer:

- These cultures exposed malombo to a greater variety of resources:
  - the drum and pipes from the Bapedi
  - the malombo and murundzi drums from the vhaVenda
- The use of two distinct languages (Sepedi and Tshivenda) meant that more people could understand this music.

(2 x 2) (4)

6.6 Name the instrument that replaced the penny whistle in mbaqanga music.

Answer: Saxophone *1 mark* (1)

6.7 Describe the role of izihlabo in maskanda.

Answer:

- It introduces the individual performer (guitarist/concertina player) and his playing technique.
- It serves as the introduction to the song before the band enters.
- It is used to check the sound and tuning of the soloist's guitar.

(2 x 1) (2)
[20]

QUESTION 7

Describe how maskanda music became a popular genre.

Answer:

- The rich Zulu heritage and its significance to the Zulu people made maskanda largely popular in KwaZulu-Natal.
- Maskanda spread to various parts of the country when people moved from the rural areas to the big cities to seek a better quality of life.
- Maskanda was a popular form of street music in Durban drawing huge crowds.
- Maskanda was popularised by John Bhengu, who was known for his street performances in the late 1940s.
- In the 1970s, the acoustic guitar was replaced by electric guitars, creating the sound of modern maskanda.
- Traditional maskanda, combined with the heavy bass lines of mbaqanga, produced the popular sound that we know.
- Popularity was also due to the competitive maskanda festivals held at hostels and stadiums around the country, especially in KwaZulu-Natal and Johannesburg.
- Radio broadcasts further popularised this genre to wider audiences.

(5 x 1) **[5]**

QUESTION 8

Complete the table below by filling in the missing information. Write only the answer next to the question numbers (8.1 to 8.5), e.g. 8.6 Answer.

ITEM	KWELA	MBAQANGA
Influences	8.1	Marabi and kwela
Harmony	Four-chord cyclic harmony of primary triads: I – IV – V – I **OR** I – IV – I^6_4 – V	8.2
Melodies	Short repetitive melodies	8.3
Instrumentation	8.4	Guitar/Organ driven
Vocal or instrumental	8.5	Uses lyrics in African languages

Answer:

8.1 Marabi and indigenous penny whistle music

8.2 Uses four-chord cyclic harmony of primary triads:
I – IV – V – V/I OR I – IV – I^6_4 – V

8.3 Mbaqanga melodies are layered and repetitive in nature.

8.4 Penny whistle/Saxophone/Guitar driven

8.5 Instrumental music with lyrics added in the more modern kwela style.

(5 x 1) **[5]**

QUESTION 9

Explain how music is used in indigenous African initiation rituals. Refer to the following stages of initiation:

- Preparation of initiates (1)
- Circumcision (2 x 1)
- Return of initiates (2 x 1)

Answer:

Preparation of initiates

- A ceremony is held to call the ancestors to guard the initiates during the process of initiation.
  - Praise singing is used to call the presence of the ancestors using their clan names when initiates depart to the initiation sites.
- In some cultures, the initiates go around the community singing songs to alert the community that they will be leaving for the initiation school.

1 mark (1)

Initiation sites

- Initiation songs vary according to different cultures, e.g. domba (vhaVenda) and umtshilo (amaXhosa).
  - Songs are used to summon the ancestors before the initiates go through the process of initiation at the mountain.
  - Other songs are taught during initiation to teach the initiates different human qualities and cultural values through the use of the lyrics.
- Musical instruments are often used during initiation to embody spirits and to simulate animals.
- In some cultures the initiates create small models of animals, and compose songs about these models, e.g. a python in the vhaVenda culture is a symbol of female fertility, therefore performing the python dance during domba shows fertility of the initiates and readiness to start families.
- During the initiation process they sing songs like mokorotlo (Basotho) or somagwaza (amaXhosa) to reinforce their masculinity and reduce the pain.

2 x 1 (2)

Return of initiates

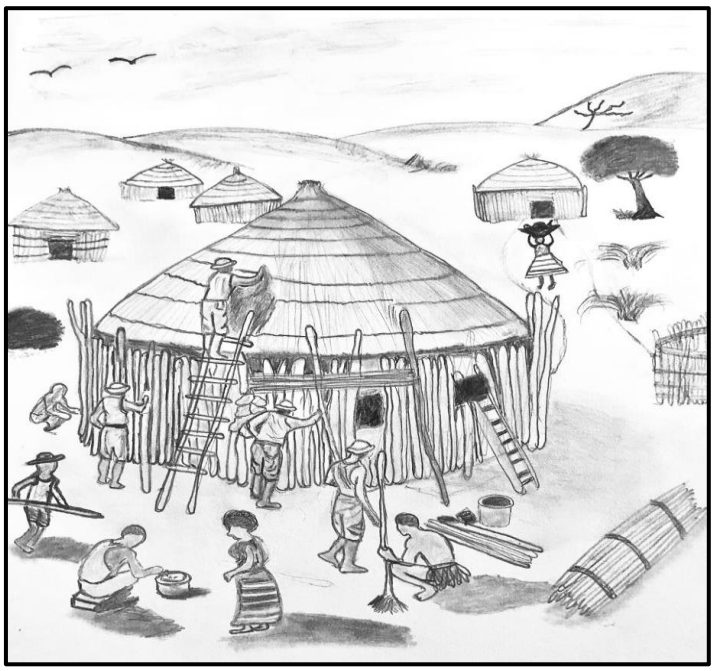
- On the return initiates wash in the river (where ancestors are believed to dwell) accompanied by song and dance, e.g. izidlalo (Amampondo).
- A ceremony is held at the initiates' home to acknowledge the ancestors for the safe return of the initiates.
  - In some Xhosa cultures men sing somagwaza and children sing celebratory songs during the return of the initiates.
- In some cultures the initiates will have to sing or dance to show that they have returned after the ritual has ended.
- Types of songs, e.g. mangae (baPedi), are sung and danced at the conclusion of this ritual.

2 x 1 (2)

[5]

QUESTION 10

Study the sketch below.



[Source: Examiners' own sketch]

This sketch above depicts an indigenous communal activity.

Write an essay in which you discuss how isicathamiya developed into a modern style and how its composing methods link to the communal activity shown in the sketch above.

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

Answer:

Example of an introduction

Traditionally, isicathamiya has been influenced by the Zulu cultural belief in the sense of community. Building a hut is a communal activity from its point of origin to its culmination. It is a creative process and not dissimilar to, e.g., composing a piece of music or developing a music style.

Development of the style

- Isicathamiya has its roots in communal traditions in the Zulu culture which believes in the doctrine 'Umntu ngumntu ngabantu'.
- Urbanization brought about migration to the cities to find work.
- In order to ease the loneliness, men living in hostels would entertain themselves by singing traditional songs from home and church hymns.
- Cultures were mixed in the hostels and different cultural groups influenced each other's music making.

- Imbube choral music and competitions developed from this integrated music.
- Hostels were congested and compactly constructed, the loud mbube night competitions became a challenge resulting in groups singing softer and dancing on tip toe (ukucothoza) instead of stamping.
  - A new version of imbube developed and was named isicathamiya based on ukucothoza.
- One of the groups that stood out in these competitions was 'Ezimnyama' (the black ones) which was later named Ladysmith Black Mambazo, founded by Joseph Shabalala in 1960.
- There were international collaborations, recordings and tours with well-known artists, e.g. Paul Simon on his Graceland album and tour, and Michael Jackson.
- By collaborating with other artists they incorporated music instruments into a traditionally a cappella style.
- Ladysmith Black Mambazo performed with other well-known South African groups, e.g. Soweto String Quartet.
- They included English in the lyrics to make the style more accessible.
- More modernised isicathamiya groups grew from modern isicathamiya already established by Ladysmith Black Mambazo, e.g. Thee Legacy.

7 x 1

Composing methods

- In isicathamiya composing songs is seen as 'ukwakha' (building a house) which is done as a communal project instead of an individual endeavour.
- The song composition is a shared task in the same way that duty is shared when building a hut.
- The master builder leads the building process while the rest of the group work on the different parts of the hut. In the same way, while 'building' a composition:
  - The composer (usually the leader) only teaches his indlela (path/part) of the composition.
  - The leader as the ivulindlela (pathfinder) leaves his izigqi (footprints) on the path, which is his style of composition.
  - The rest of the group follow with their own personal footprints using the interlocking rhythms and harmonic direction provided by the leader.
- Harmonisation is a collaborative procedure that is decided upon during this process.
- During the collaboration the ivulindlela (leader) stands in the middle surrounded by group members.
- Collaboration is also evident when the key of their composition is decided by the group members.

6 x 1

Example of a conclusion

The development of isicathamiya has been influenced by the belief in community, or Umntu ngumntu ngabantu, 'a person is a person because of other people'.
In amaZulu culture, the sense of community is a value that speaks to the identity of their nation. This explains their communal method of composing a song. Ladysmith Black Mambazo made this unique genre accessible to a wider audience.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION		
Development of the style			7
Composing methods			6
Essay format	***Excellent*** • *An introduction, conclusion, with a substantial argument in the body of essay* • *No headings or bullets* • *A rich use of full sentences*	*= 1 mark*	1
	Average *Partial compliance to essay format, e.g.* • *Introduction but no conclusion* • *Conclusion but no introduction* • *Use of headings in an essay that complies to essay format in other respects* • *Use of bullets for specific listing purposes* • *A consistent use of full sentences*	*= ½ mark*	
	Not acceptable • *No attempt at essay-writing, single paragraph only* • *Bullets and/or headings throughout* • *No introduction or conclusion* • *A limited use of full sentences*	*= 0 marks*	
Relevance of argument	***Excellent*** • *Logical argument that remains relevant to the topic throughout*	*= 1 mark*	1
	Average • *Argument mostly logical but with some misplaced and/or irrelevant statements* • *Conclusive paragraph/introduction not relevant to body of argument*	*= ½ mark*	
	Not acceptable • *Essay has no bearing on the topic*	*= 0 marks*	
TOTAL			**15**

[15]

TOTAL SECTION C: 50

OR

SECTION D: JAZZ

QUESTION 11

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

11.1.1 Which type of form is also known as AABA form?

Answer: B (32-bar form)

11.1.2 A saxophone is a ...

Answer: B (single-reeded wind instrument)

11.1.3 A style of jazz with a syncopated melody and a steady non-syncopated rhythmic accompaniment:

Answer: C (Ragtime)

11.1.4 A gliss or glissando is …

Answer: A (a continuous slide upwards or downwards between notes)

11.1.5 Which element refers to the tone quality of an instrument?

Answer: D (Timbre) (5 x 1) (5)

11.2 Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (11.2.1 to 11.2.4), e.g. 11.2.5 False.

11.2.1 Blues is a style of music that was most popular between 1910 and 1940, and still influences compositions written today.

Answer: True

11.2.2 Call and response is a singing style in which a group usually sings a phrase to which a soloist replies with an answering phrase.

Answer: False

11.2.3 Swing jazz was predominantly meant as dance music.

Answer: True

11.2.4 Comping is chords, rhythm and counter-melodies that the rhythm section uses to support a solo line.

Answer: True (4 x 1) (4)

11.3 Define the following terms:

Answer:

11.3.1 **Chorus**
- A part of a song which is repeated after each verse
- A complete cycle through the form of the song/tune
- A sound effect available on a pedal/amplifier/keyboard
- A piece sung by a large group/ensemble of people on stage

11.3.2 **Vamp**
- A continuously repeated bass line over which a solo is played
- A short catchy motive, which is repeated as often as necessary

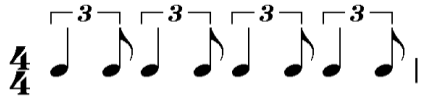
11.3.3 **Syncopation**
An accentuation of weak beats

11.3.4 **Extension**
Adding notes to extend a chord, e.g. a ninth, eleventh or thirteenth.

(4 x 1) (4)

11.4 Describe how quavers are performed in a swing rhythm.

Answer:
- Straight quavers are played with a triplet feel.



- Fast swing creates an accentuated feel on the second quaver (syncopation).

1 mark (1)

11.5 Explain the 12-bar blues progression.

Answer:
- The 12-bar blues progression is a repeated/cyclic harmonic progression
- There are three 4-bar phrases structured as follows:
  - Bars 1 to 4: I – I – I – I (jazz blues uses I – IV – I – I or I – ii – I – V),
  - Bars 5 to 8: IV – IV – I – I,
  - Bars 9 to 12: V – IV – I – I/V (turnaround repeat)

(3 x 1) (3)

11.6 Choose the instrument in COLUMN B that matches the artist in COLUMN A. Write only the letter (A–E) next to the question numbers (11.6.1 to 11.6.3), e.g. 11.6.4 F.

COLUMN A		COLUMN B	
11.6.1	Feya Faku	A	piano
11.6.2	Zim Ngqawana	B	saxophone
11.6.3	Chris McGregor	C	penny whistle
		D	trumpet
		E	drum kit

Answer:

11.6.1	D
11.6.2	B
11.6.3	A

(3 x 1) (3)
[20]

QUESTION 12

Explain why the contribution of the Jazz Epistles is important to South African jazz.

Answer:

- The Jazz Epistles were South Africa's first well-known bebop band in the 1950s.
- Their influence, through combining hard bop with the developing African jazz culture, is their legacy.
- In 1959 their album *Jazz Epistle*, *Verse 1* became the first album released by a black South African band.
- All members of the Jazz Epistles composed their own original material, thus creating a large body of work.
- The band consisted of Dollar Brand (later Abdullah Ibrahim) on piano, Kippie Moeketsi on alto saxophone, Jonas Gwangwa on trombone, Hugh Masekela on trumpet, Johnny Gertze on bass, Early Mabuza or Makaya Ntshoko on drums (who all became South African jazz-icons in their own right).
- The Jazz Epistles started a particular South African sound, which individual artists developed over the following decades.
- These compositions affirmed the culture and tradition of their African heritage.
- Many of these musicians chose exile and developed their style further through contact with European musicians. The group members were, inter alia, involved in the popular South African jazz musical, *King Kong*, which toured overseas.
- They ploughed back their newfound knowledge and skills into the South African context on their return.

(5 x 1) **[5]**

QUESTION 13

Describe the role of the bass guitar in *Ujomela.* Refer to the rhythmic and harmonic support and the interaction with other instruments.

Answer:
Rhythm
- The bass guitar provides a rhythmic foundation, locking in with the drums to create a solid groove.
- It helps establish the tempo and drive of the song.

Harmonic support
- The bass guitar reinforces/supports the harmonic structure (I – IV – V) by outlining the chord progressions, often playing the root notes of the chords and adding depth to the overall sound.

Interaction with other instruments
- The bass guitar interacts closely with the drums, creating a solid rhythm section.
- The bass guitarist also works together with the guitar, providing a bridge between harmonic and rhythmic elements and ensuring that all instruments blend seamlessly.
- It also responds to the call by the lead guitar.
- The bass guitar is important in establishing the 'feel' of the song and it influences the overall vibe and energy of the performance of this song.

At least ONE rhythm, ONE harmonic support and ONE interaction with other instruments (5 x 1) **[5]**

QUESTION 14

Complete the table below by filling in the missing information. Write only the answer next to the question numbers (14.1 to 14.5), e.g. 14.6 Answer.

ITEM	KWELA	MARABI
Origin	14.1	Developed from American jazz and African traditional songs.
Instrumental or vocal	14.2	Both vocal and instrumental
Introduction	Songs usually start with a penny whistle introduction.	14.3
Rhythmic influences	Rhythmic influences of marabi	14.4
Melody	14.5	Piano has a melodic role

Answer:

14.1 It developed from marabi.

14.2 Kwela is instrumental.

14.3 Songs often start with a brief introduction featuring the piano/keyboard.

14.4 Rhythmic influences of ragtime

14.5 Penny whistle or saxophone has a melodic role. (5 x 1) **[5]**

QUESTION 15

Miriam Makeba was a singer and civil rights activist from South Africa who popularised African music around the world.

Write an essay in which you describe how Miriam Makeba became a world-renowned artist. Include her national and international successes and her political activism in your discussion.

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

Answer:
Example of an introduction:
Zenzile Miriam 'Mama Africa' Makeba was born in 1932 in Johannesburg and sang from an early age, starting her singing career as a member of the choir of the Kilnerton Institute in Pretoria.

National successes
- She started her professional singing career in the 1950s with the Manhattan Brothers.
- She then formed her own all-woman group called The Skylarks, which sang a blend of jazz, marabi and traditional songs.
- In 1956 she released the well-known song *Pata Pata*.
- Her big break came when she starred in the anti-apartheid documentary *Come Back*, and this helped her win the female singing lead role in *King Kong* in 1959.
- In 1993 she released *Sing Me a Song*.

4 x 1

International successes
- In 1959 she signed with RCA Victor and released her album *Miriam Makeba*.
- In 1962 Makeba and Belafonte sang at the birthday party of JF Kennedy.
- In 1963 she released her second album, *The World of Miriam Makeba*.
- She received a Grammy Award for Best Folk Song Recording with Belafonte in 1966 with the album, *An Evening with Belafonte/Makeba*.
- As her fame and reputation grew, she released *Qongqothwane* (*The Click Song*) and *Malaika*.
- In 1967 *Pata Pata* was recorded and released as a single in the USA and became an international hit.
- She continued to perform in Africa, Europe and Asia.
- She was one of the main entertainers in 1974 at the match between Muhammed Ali and George Foreman in Zaire (Democratic Republic of Congo).
- She returned to world prominence when she performed with Paul Simon on his *Graceland* album tour.
- Warner Bros. Records signed her and she released *Sangoma* as a tribute to her mother.
- Her autobiography was published and also translated into Spanish, German, Dutch, French, Italian and Japanese.
- In 1991 Makeba recorded *Eyes on Tomorrow*, together with Dizzy Gillespie, Nina Simone and Hugh Masekela; a combination of jazz, R&B, pop and African music.
- Makeba and Hugh Masekela toured the world to promote the album.

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- During 1991 she appeared on an episode of The Cosby Show.
- In 2000 her song *Homeland* was nominated for a Grammy Award; it was called a love letter to Africa.
- In 2004 Makeba was voted 38th in the Top 100 billboard charts for her song *Pata Pata*.

5 x 1

Political activism

- In 1959 she exiled herself by taking refuge in London when the musical *King Kong* concluded in England.
- During the latter part of 1963, Miriam testified against apartheid in South Africa before the UN and her music was banned in South Africa and her South African citizenship and her right to return to South Africa were revoked.
- In 1966 she released an album titled *An Evening with Belafonte/Makeba* which dealt with the political plight of black South Africans under apartheid.
- Her marriage in 1968 to Stokely Carmichael (civil rights activist) caused racial controversy.
- Her recording contracts and tours were cancelled and she had to flee to Guinea as a result of the controversy surrounding her marriage, where she stayed for the next 15 years.
- In 1988 she participated in the Nelson Mandela 70th Birthday Tribute at Wembley Stadium. This performance helped pressurise the South African government to release Mandela.
- She was persuaded by Nelson Mandela after his release to return to South Africa, which she did in June 1990.
- In 1992 she played the role of Angelina - the main character's mother in *Sarafina!*
- In 2001 she was awarded the Otto Hahn Peace Medal in Gold, for outstanding services to peace and international understanding, for her decades of opposition to racism and apartheid in South Africa.
- She participated in the documentary *Amandla - A Revolution in Four-Part Harmony*.

4 x 1

Example of a conclusion

Miriam Makeba used many different styles in her music, i.e. English ballads, Portuguese fados, Brazilian bossa novas, Hebrew and Yiddish melodies, Italian chants and other folk and popular styles from around the world, which endeared her to both her homeland and the wider international audience.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION		
National successes			4
International successes			5
Political activism			4
Essay format	***Excellent*** • *An introduction, conclusion, with a substantial argument in the body of essay* • *No headings or bullets* • *A rich use of full sentences*	*= 1 mark*	1
	Average *Partial compliance to essay format, e.g.* • *Introduction but no conclusion* • *Conclusion but no introduction* • *Use of headings in an essay that complies to essay format in other respects* • *Use of bullets for specific listing purposes* • *A consistent use of full sentences*	*= ½ mark*	
	Not acceptable • *No attempt at essay-writing, single paragraph only* • *Bullets and/or headings throughout* • *No introduction or conclusion* • *A limited use of full sentences*	*= 0 marks*	
Relevance of argument	***Excellent*** • *Logical argument that remains relevant to the topic throughout*	*= 1 mark*	1
	Average • *Argument mostly logical but with some misplaced and/or irrelevant statements* • *Conclusive paragraph/introduction not relevant to body of argument*	*= ½ mark*	
	Not acceptable • *Essay has no bearing on the topic*	*= 0 marks*	
TOTAL			**15**

[15]

TOTAL SECTION D: 50

OR

SECTION E: WESTERN ART MUSIC (WAM)

QUESTION 16

16.1 Various options are provided as possible answers to the following questions. Write only the letter (A–D) next to the question numbers (16.1.1 to 16.1.4), e.g. 16.1.5 E.

16.1.1 In rondo form, the theme is also known as ….

Answer: C (a refrain)

16.1.2 A bridge is generally found … of sonata form.

Answer: B (between the first and second theme)

16.1.3 Which ONE of the following is an example of a non-transposing instrument?

Answer: B (Viola)

16.1.4 Which ONE of the following does NOT refer to tempo?

Answer: C Senza (4 x 1) (4)

16.2 Define the following terms:

Answer:

16.2.1 **Tutti**
An indication in an orchestral score showing that all instruments (plus singers) play together.

16.2.2 **Ostinato**
A persistently repeated musical phrase or rhythm while other music material changes around it.

16.2.3 **Chorus**
- A piece sung by a large group/ensemble of people on stage, e.g. as part of an opera
- A part of a song which is repeated after each verse
- A sound effect available on a pedal/amplifier/keyboard

(3 x 1) (3)

16.3 Indicate whether the following statements are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (16.3.1 to 16.3.4), e.g. 16.3.5 False.

16.3.1 Another term for sonata form is first movement form.

Answer: True

16.3.2 Sonata-rondo form is normally found in the third movement of the Classical symphony.

Answer: False

16.3.3 The symphonic poem and concert overture are independent, single-movement works for orchestra.

Answer: True

16.3.4 The A section of ternary form mostly ends in the tonic key.

Answer: True (4 x 1) (4)

16.4 Answer the following questions on Beethoven's *Symphony No. 6 in F major Op. 68*:

16.4.1 Write down the title and tempo indication of the fourth movement.

Answer:
Title: *Gewitter Sturm/Thunderstorm*
Tempo indication: Allegro (2 x 1) (2)

16.4.2 Name TWO wind instruments that play the yodel theme at the beginning of the fifth movement.

Answer: French horn and clarinet (2 x ½) (1)

16.4.3 Name the form type of the third movement.

Answer: Scherzo and trio *1 mark* (1)

16.4.4 Give TWO performance or playing techniques of the Mannheim school.

Answer:
The use of
- tremolo
- sudden sfz
- opening arpeggios
- crescendos and decrescendos
- Mannheim rocket
- Mannheim sigh
- Mannheim birds (2 x 1) (2)

16.5 Write ONE word or term for EACH of the following descriptions:

16.5.1 The group of musicians, poets and intellectuals in the late Renaissance that are associated with the origin of opera

Answer: (Florentine) Camerata

16.5.2 The voice type of Papagena in *The Magic Flute*

Answer: (Lyrical) soprano

16.5.3 A non-transposing brass instrument using the bass clef

Answer: Tuba/Trombone (3 x 1) (3)
[20]

QUESTION 17

Write a paragraph on the introduction (2 marks) and exposition (3 marks) of the overture to *The Magic Flute* by Mozart.

Answer:
Introduction
- Adagio
- It is in E-flat major
- Starts with three slow chords
- It is fifteen bars long

Exposition
- Allegro
- Starts with the first theme in E-flat major which occurs several times later in the overture.
- It is played in a polyphonic texture (fugal passage)
- A modulatory bridge leads to the second theme in B-flat major.

Introduction = 2 marks
Exposition = 3 marks

[5]

QUESTION 18

Complete the table below on the exposition of Mendelssohn's *Hebrides Overture*. Write only the answer next to the question numbers (18.1 to 18.5), e.g. 18.6 Answer.

ELEMENT	FIRST THEME	SECOND THEME
Key	18.1	18.2
Instrumentation	18.3	18.4
Tempo indication	18.5	

Answer:

18.1 B minor

18.2 D major

18.3 Violas, cellos and bassoons play the theme, accompanied by the rest of the (standard) Classical orchestra.

18.4 Cellos and bassoons play the theme, accompanied by the rest of the (standard) Classical orchestra.

18.5 Allegro moderato (5 x 1) **[5]**

QUESTION 19

Write a paragraph in which you describe the differences between a typical Classical symphony and Beethoven's *Symphony No. 6 in F major Op. 68*.

Answer:

- A typical Classical symphony has four movements, whereas the *Symphony No. 6 in F major Op. 68* has five movements.
- In a typical Classical symphony all movements are separate, while the last three movements of the *Symphony No. 6 in F major Op. 68* are connected.
- A typical Classical symphony utilises a standard Classical orchestra, while Beehoven added two trombones and a piccolo in the fourth movement of the *Symphony No. 6 in F major Op. 68*.
- Modulation is to related keys in a typical Classical symphony, while modulation to related and distant keys is employed in the *Symphony No. 6 in F major Op. 68*.
- The movements of a typical Classical symphony have no titles, whereas the *Symphony No. 6 in F major Op. 68* contains titles for each movement.
- A typical Classical symphony is an example of absolute music, while the *Symphony No. 6 in F major Op. 68* has programmatic elements, especially in the fourth movement (*Thunderstorm*).
- Form types:
  - Classical symphony:
    I (Sonata), II (Ternary), III (Minuet and trio), IV (Sonata/Sonata-rondo/Rondo)
  - Beethoven *Symphony No. 6:*
    I (Sonata), II (Sonata), III (Scherzo and trio), IV (Episodical), V (Sonata-rondo)
- A typical Classical symphony has a limited tonal range while the *Symphony No. 6 in F major Op. 68* has an extended tonal range.
- The coda was seldom extensively developed in the typical Classical symphony, while the *Symphony No. 6 in F major Op. 68* has an expanded coda.

FIVE correlating differences: 5 x 1 **[5]**

QUESTION 20

Many of Mozart's operas were written in the genre of opera seria, yet today he is mostly treasured for his opera buffa and the Singspiel.

In an essay, briefly describe these THREE opera types and indicate how the elements of each opera type find expression in Mozart's *The Magic Flute*.

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

Answer:
Example of an introduction
Mozart was a prolific composer who wrote operas in the style of opera seria, opera buffa and Singspiel. His last completed stage work, *The Magic Flute*, was a Singspiel which combined elements of both opera seria and opera buffa.

Opera seria
- It is a serious opera.
- There was no spoken dialogue.
- The libretto was in Italian.
- This type of opera was concerned almost entirely with aristocratic characters and often based on mythological Greek and Roman tragedies and heroic stories.
- The traditional model for opera seria had three acts.
- It uses high voices (both sopranos and castrati) for principal characters, often even for the portrayal of monarchs.
- The da Capo aria was a showcase for the virtuoso soloists.
- The use of an aria vendetta is typical of opera seria.
- Each act followed a strict format of recitativo secco and arias, ending with a chorus.

2 x 1

Opera buffa
- It is a comic opera.
- There is spoken dialogue.
- The libretto was in Italian.
- Opera buffa involves the use of comic scenes, everyday characters and plot lines in a common-day setting.
- Opera buffa usually has two acts.
- Comic characters were assigned to lower male voices.
- Comic operas were first characterised by ordinary settings, local dialects and simple vocal writing.
- Opera buffa was made for and depicted common people.
- Sophisticated language was avoided in favour of local idiomatic dialogue that the working class would relate to.

2 x 1

Singspiel
- Comic elements, romance, magic and the supernatural are part of the plot.
- A Singspiel is a German opera.
- It contains spoken dialogue.
- A Singspiel usually has two acts.
- The Singspiel was considered middle-to-lower class entertainment, as opposed to the predominantly aristocratic genres of opera seria.

2 x 1

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The Magic Flute

Opera seria

- Virtuoso elements in arias, such as *Der Hölle Rache kocht in meinem Herzen* sung by the Queen of the Night.
- The serious characters, e.g. the prince and the priest, is typical of opera seria characterisations.
  - The choice of bass voice type in Sarastro's *O Isis und Osiris* depicts his character as wise and moral.
  - The prince sings the lyrical aria *Dies Bildnis is bezaubernd schön*, which shows the element of heroism, portrayed by the choice of a high voice/lyrical tenor.
  - The tension between good and evil is outlined by the choice of a very high range (Queen of the Night) and a very low vocal range (Sarastro).

Opera buffa

- Characteristics of opera buffa are clearly evident by his innovative use of music for portraying common characters, such as the folk-like aria *Der Vogelfänger bin ich ja.*
- The characterisation of an every-day character, such as the bird catcher and his partner, is typical of opera buffa.
- Comedy and comic relief form part of the plot as depicted by Papageno.
- The use of folk-like melodies, such as *Der Vogelfänger bin ich ja* (Papageno) displays the influence of opera buffa as entertainment for the working class.
- Spoken dialogue is used in combination with arias, duets and choruses.
- *The Magic Flute* is in two acts and matches the model of opera buffa.

Singspiel

- The libretto is in German.
- The storyline includes magical elements, as demonstrated in the magic flute and magic bells given to Tamino and Papageno to assist them in difficulty.
- Spoken dialogue is used in combination with arias, duets and choruses.

7 x 1

Example of a conclusion

Mozart perfected the balance between opera seria and opera buffa in his final Singspiel, *The Magic Flute*. He combined elements of comedy, drama, romance and depth in musical characterisation with graceful and lyrical melodies and clarity of orchestration.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION		
Opera seria			2
Opera buffa			2
Singspiel			2
The Magic Flute			7
Essay format	***Excellent*** • *An introduction, conclusion, with a substantial argument in the body of essay* • *No headings or bullets* • *A rich use of full sentences*	*= 1 mark*	1
	Average *Partial compliance to essay format, e.g.* • *Introduction but no conclusion* • *Conclusion but no introduction* • *Use of headings in an essay that complies to essay format in other respects* • *Use of bullets for specific listing purposes* • *A consistent use of full sentences*	*= ½ mark*	
	Not acceptable • *No attempt at essay-writing, single paragraph only* • *Bullets and/or headings throughout* • *No introduction or conclusion* • *A limited use of full sentences*	*= 0 marks*	
Relevance of argument	***Excellent*** • *Logical argument that remains relevant to the topic throughout*	*= 1 mark*	1
	Average • *Argument mostly logical but with some misplaced and/or irrelevant statements* • *Conclusive paragraph/introduction not relevant to body of argument*	*= ½ mark*	
	Not acceptable • *Essay has no bearing on the topic*	*= 0 marks*	
TOTAL			**15**

[15]

TOTAL SECTION E: 50
GRAND TOTAL: 120

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