basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

SENIOR CERTIFICATE EXAMINATIONS/ NATIONAL SENIOR CERTIFICATE EXAMINATIONS

MUSIC P1

MAY/JUNE 2026

MARKING GUIDELINES

MARKS: 120

These marking guidelines consist of 40 pages.

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SECTION A: THEORY OF MUSIC (COMPULSORY) **(90 minutes)**
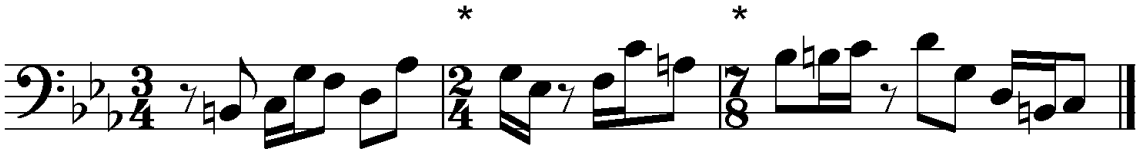
Answer SECTION A on the QUESTION PAPER.

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 (*).
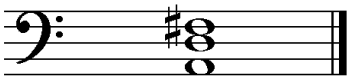
Answer:



(2 x 1) (2)

1.2 Write the subdominant triad of A major in second inversion.

Answer:
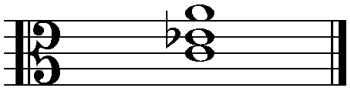


Minus ½ mark for incorrect position
Any note value is acceptable
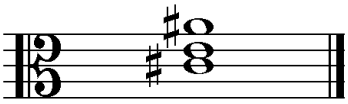
(1)

1.3 Change the triad below to a diminished triad. Write the new triad in first inversion.

Answer:



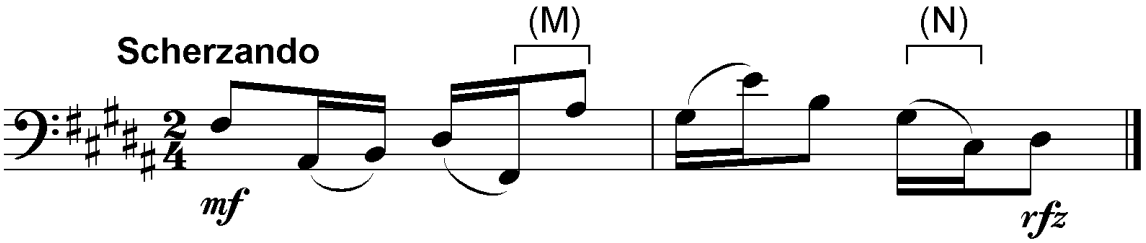
OR



Minus ½ mark for incorrect position
Any note value is acceptable

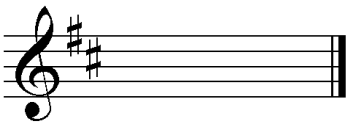
(1)

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



1.4.1 The key of this melody is B major. Write the key signature when the melody is transposed a minor 3rd higher.
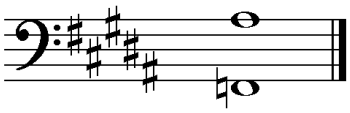
Answer:



No ½ marks (1)

1.4.2 Change the bottom note at (M) to form an interval of an augmented 10th. Notate the interval below.

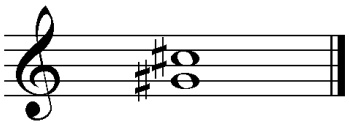
Answer:



No ½ marks
Any note value is acceptable (1)

1.4.3 Notate the inversion of the interval at (N). Use accidentals instead of a key signature.

Answer:



No ½ marks
Any note value is acceptable (1)

1.4.4 Which term has the opposite meaning of the character indication? Make a cross (X) in the appropriate block.

Doppio movimento	~~Serioso~~	Attacca	Agitato

(1)
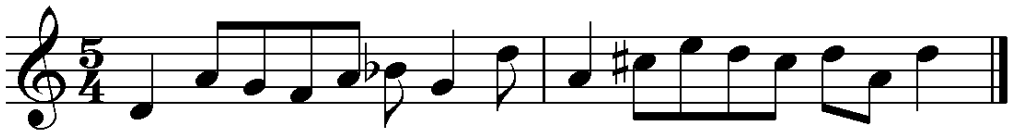
1.4.5 Which term refers to the abbreviation in the last bar? Make a cross (X) in the appropriate block.

Detached	Held	Pause	~~Reinforced~~

(1)

1.5 Identify the scales/modes used in the following melodies. Consider only the given notes.
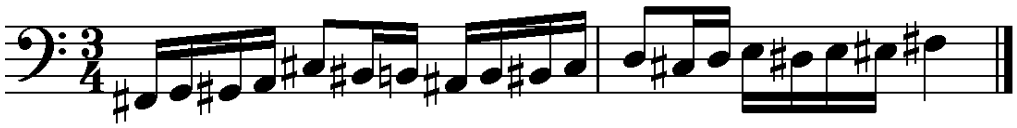
1.5.1



Answer: D harmonic minor

D minor = ½ mark (1)

1.5.2
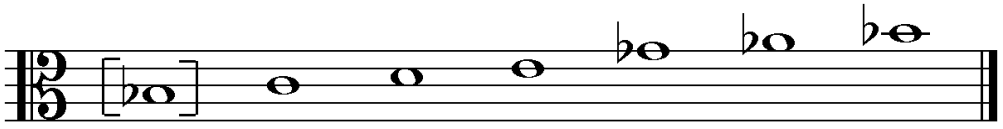


Answer: $F^{\#}$ chromatic (1)

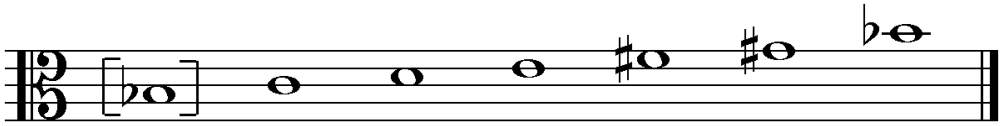
1.6 Write the following scales/modes:

1.6.1 The ascending whole-tone scale starting on the given note

Answer:
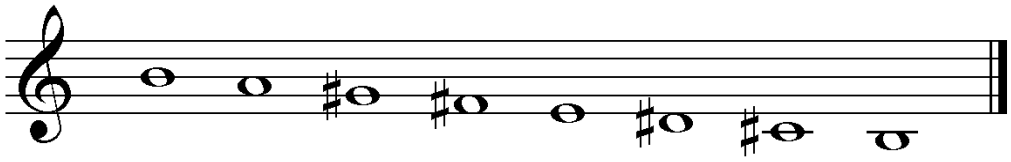


OR



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

1.6.2 The descending mixolydian mode starting on B

Answer:



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

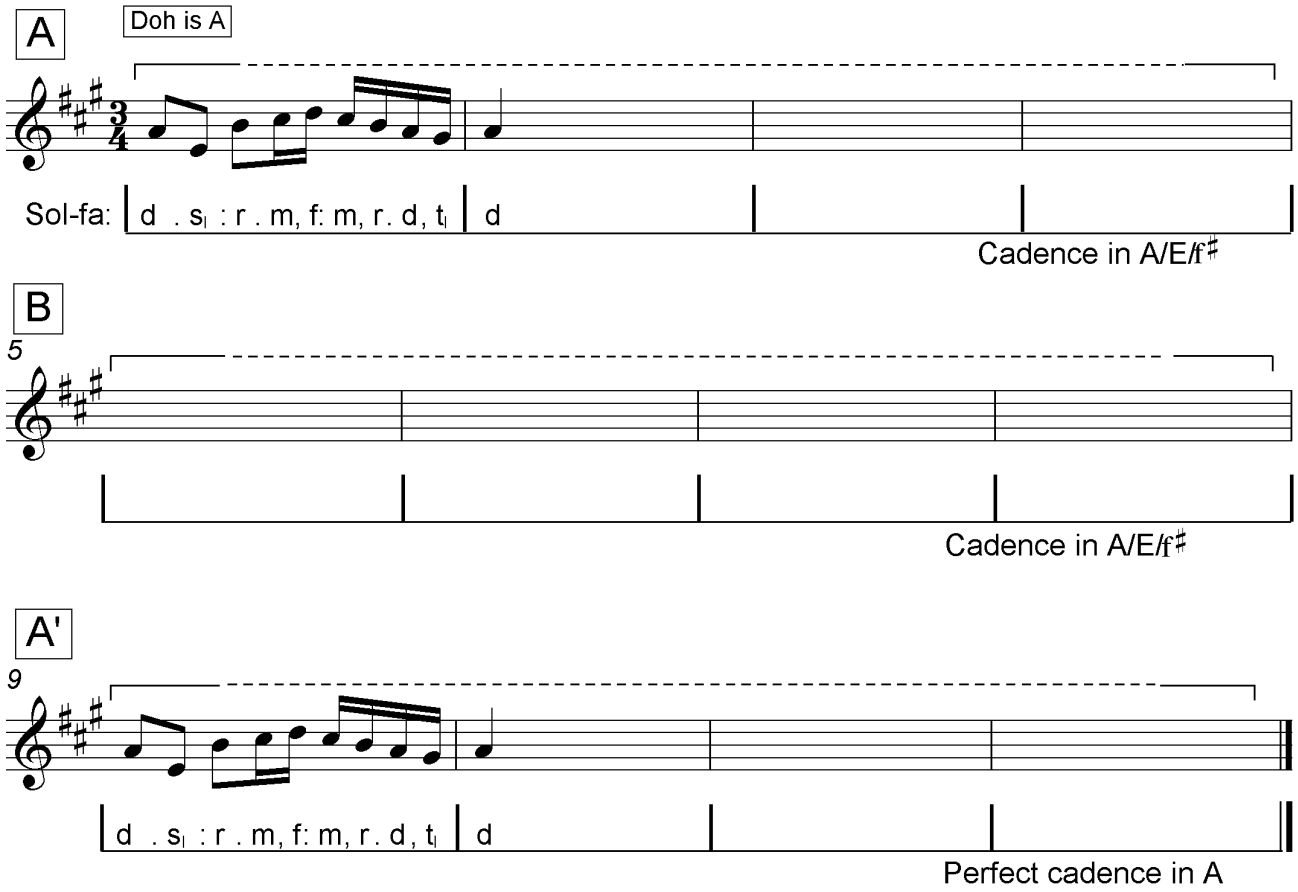
[15]

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; suitable approach to choice of pitches and rhythm*	
	4–6½	***Average*** *Some sense of musicality; not all phrases clear; opening motive not well utilised; key stable; melodic contour not convincing; unimaginative 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

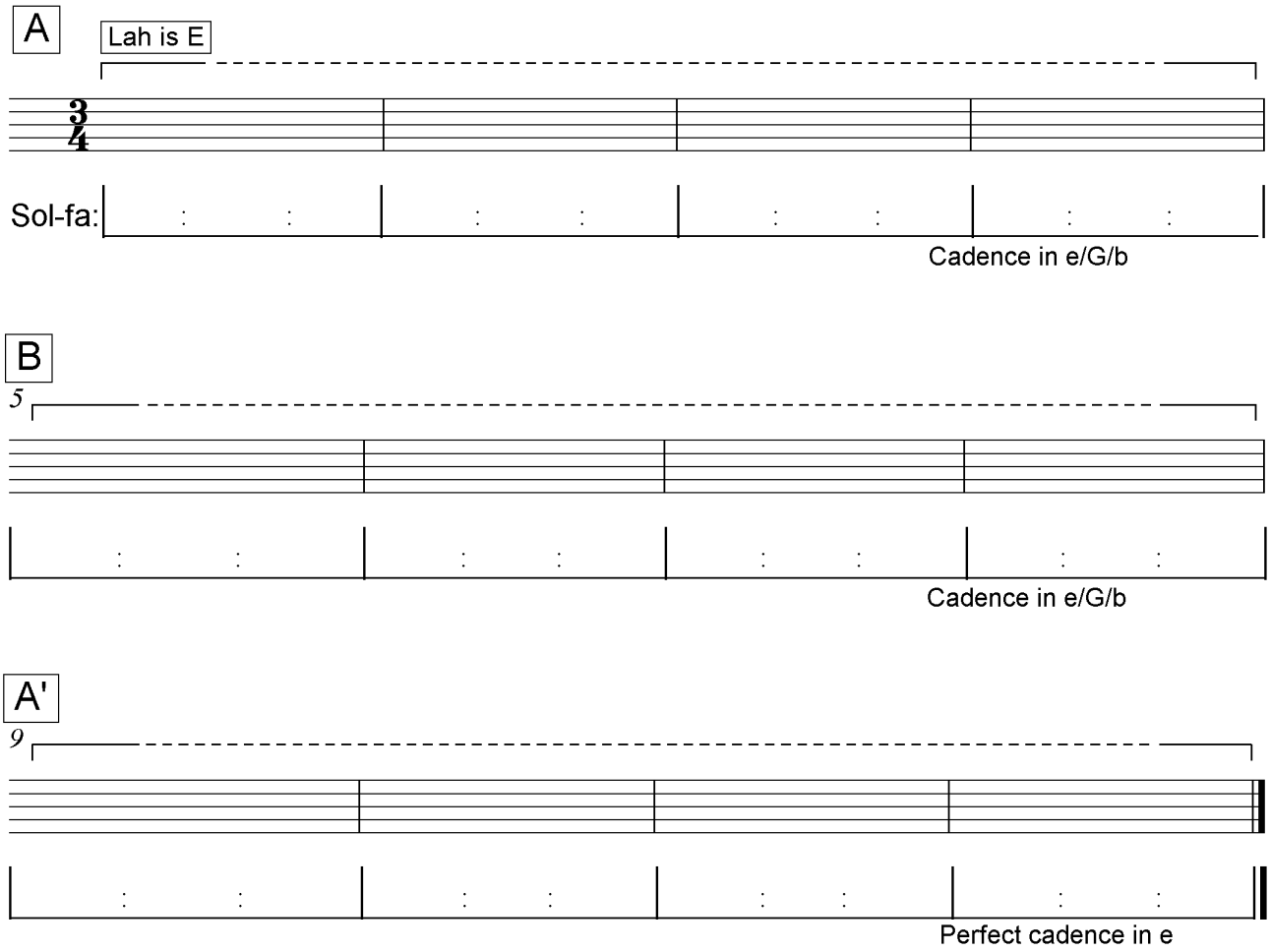
2.2 Write an original twelve-bar melody in ternary form in staff notation OR in sol-fa notation. Write for any single-line melodic instrument OR voice type of your choice. Name the instrument OR voice type.

Use the following elements:

- Rhythmic motive: 
- Key: E minor – indicate with a key signature or a suitable sol-fa indication

Concept answer:
Instrument/Voice type:

- Treble clef: Saxophone/Clarinet/Flute/Trumpet/Violin/Soprano/Alto/Tenor/, etc.
- Bass clef: Double 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, and rhythm, pitch and key 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; suitable 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 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**

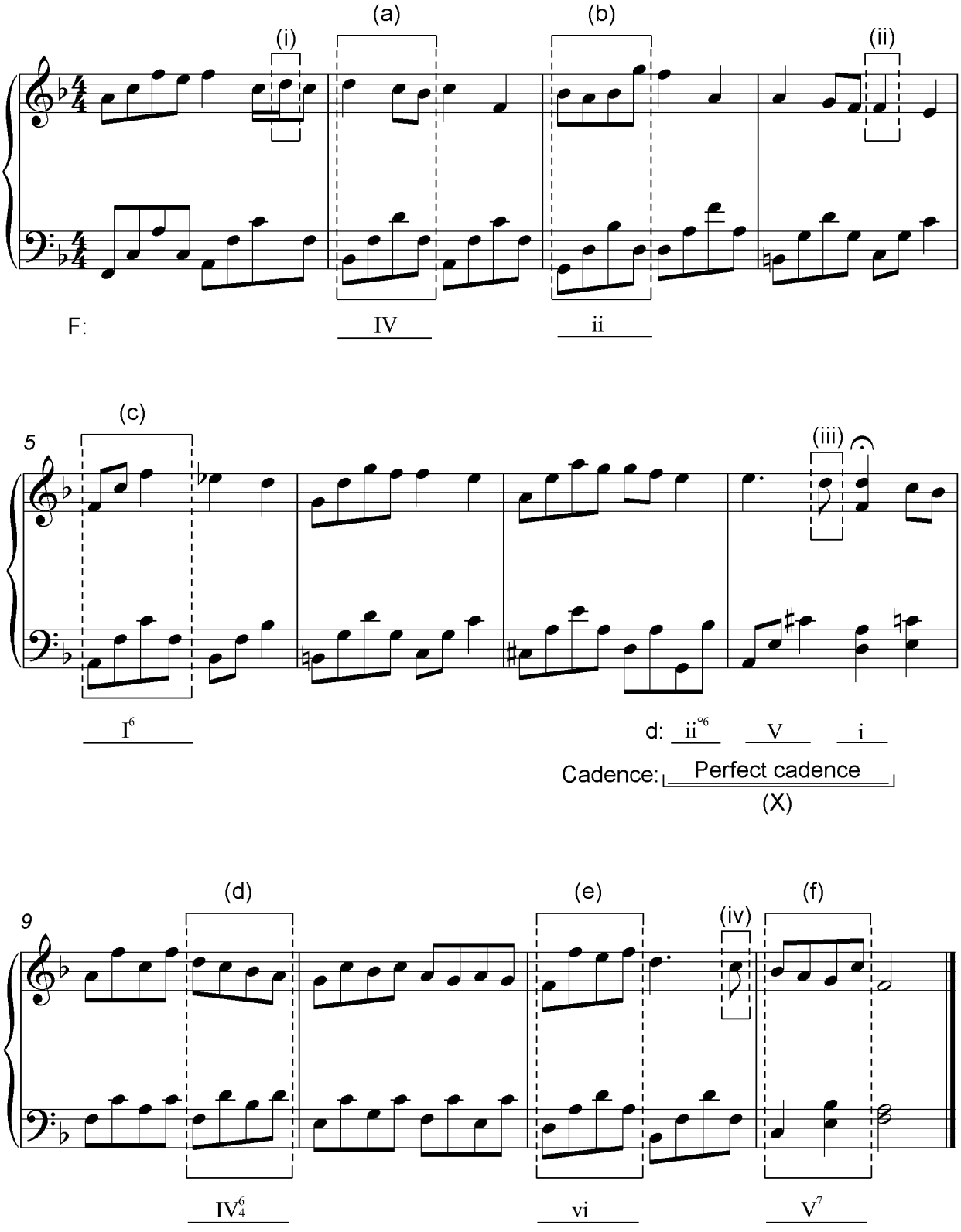
[15]

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 (f) on the score using Roman numerals, e.g. iii^{6}/iii^{b}.

Answer: See score

Minus ½ mark if inversion or 7th is missing or incorrect

(6 x 1) (6)

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

Answer: See score

Chords = 3 marks
Cadence = 1 mark

(4 x 1) (4)

3.1.3 Comment on the use of the B natural in the bass part in bar 6.

Answer:
- It is the leading note of C major indicating a brief modulation to C major.
- It creates a harmonic sequence of bar 5 (using a secondary dominant.)
- It forms part of a chromatic chord progression in the bass line from A in bar 5 to the D in bar 7^{3}.

(1 x 1) (1)

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

Answer:
(i) (Upper) Auxiliary note
(ii) Suspension (2 x 1) (2)
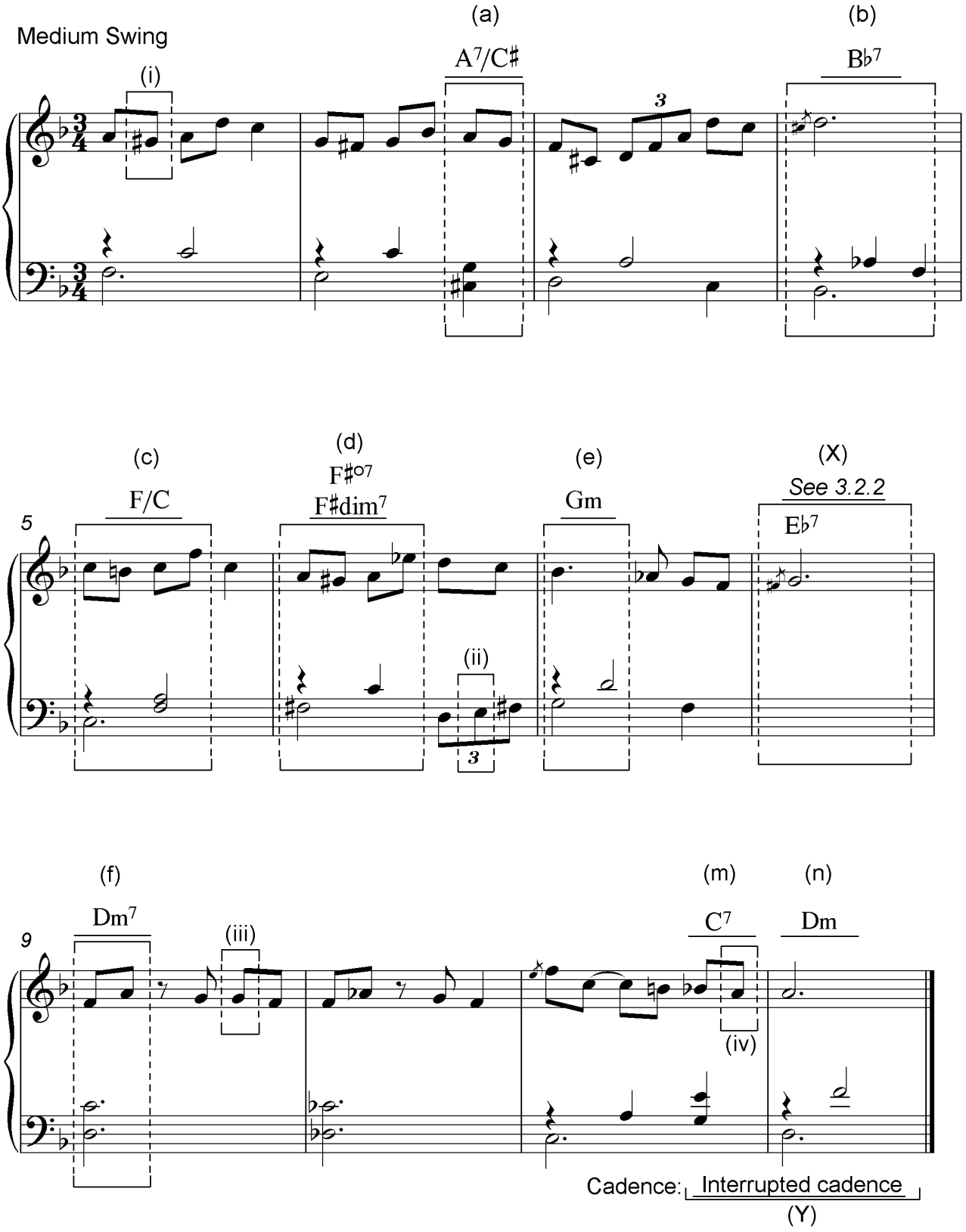
3.1.5 Notate the following non-harmonic notes at (iii) and (iv) on the score. Use a quaver note value for your answer.

Answer: See score
(iii) Anticipation
(iv) Passing note (2 x 1) (2)
[15]

OR

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

Answer:



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

Answer: See score

Minus ½ mark if chord extension is missing or incorrect

(6 x 1) (6)

3.2.2 The chord at (X) is E^{b7}. Write the chord symbol for a substitute chord, where the melody is re-harmonised, in the space provided above the stave.

Answer:
- Any extension or change of E^{b7} ($^{b}9$, 9^{th}, $^{\#}9$, 11^{th}, $^{\#}11$, $^{b}13$, 13^{th} etc.).
- A^7 (Tritone substitution)
- Any other suitable substitution

(1 x 1) (1)

3.2.3 Write the chord symbols at (m) and (n) and name the cadence at (Y) on the score.

Answer: See score

Chords = 2 marks
Cadence = 1 mark
Minus ½ mark if 7^{th} is missing

(3 x 1) (3)

3.2.4 Comment on the B natural in the treble part in bar 11.

Answer:
- It is a chromatic passing note.
- It moves to the seventh note (B^{b}) of C^7.

(1 x 1) (1)

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

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

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

Answer: See score
(iii) Suspension
(iv) Anticipation (2 x 1) (2)

[15]

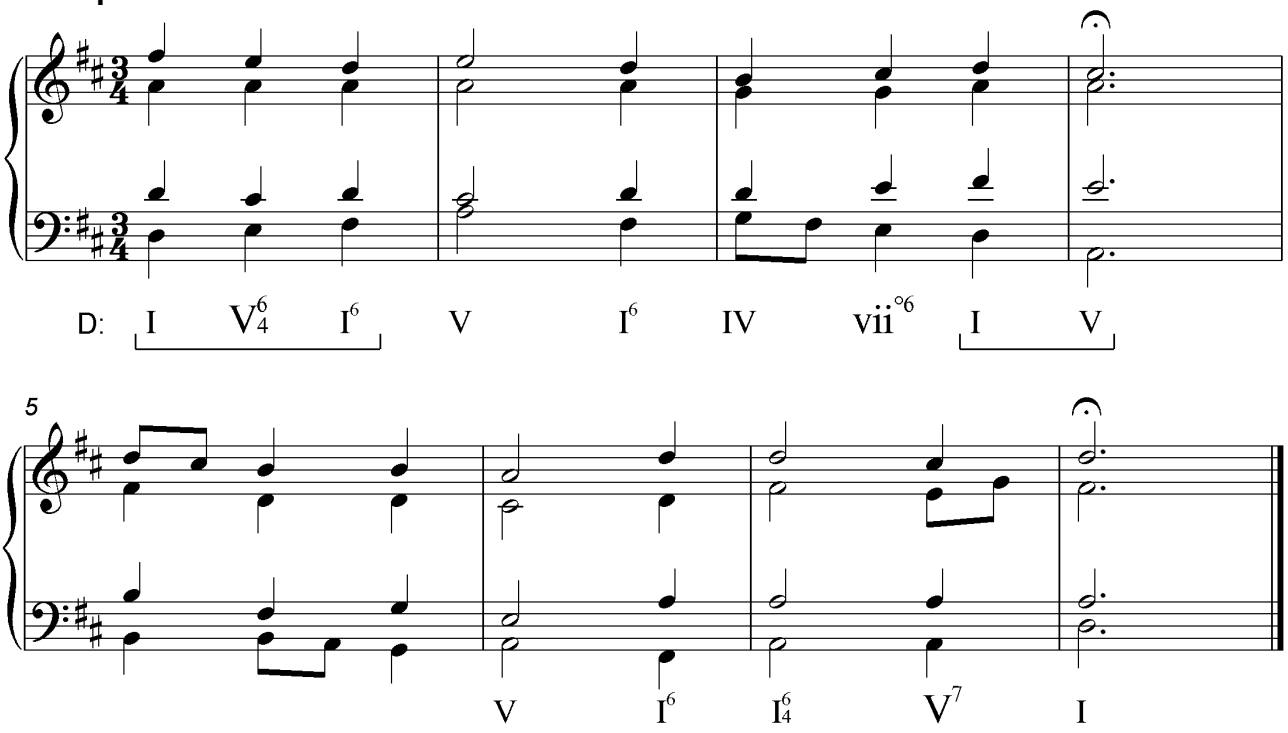
QUESTION 4 **(30 minutes)**

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 second inversion ($^{6}_{4}$) progression
- Imperfect cadence in bars 3–4
- Harmonic realisation of the given figuring in bars 3 and 7

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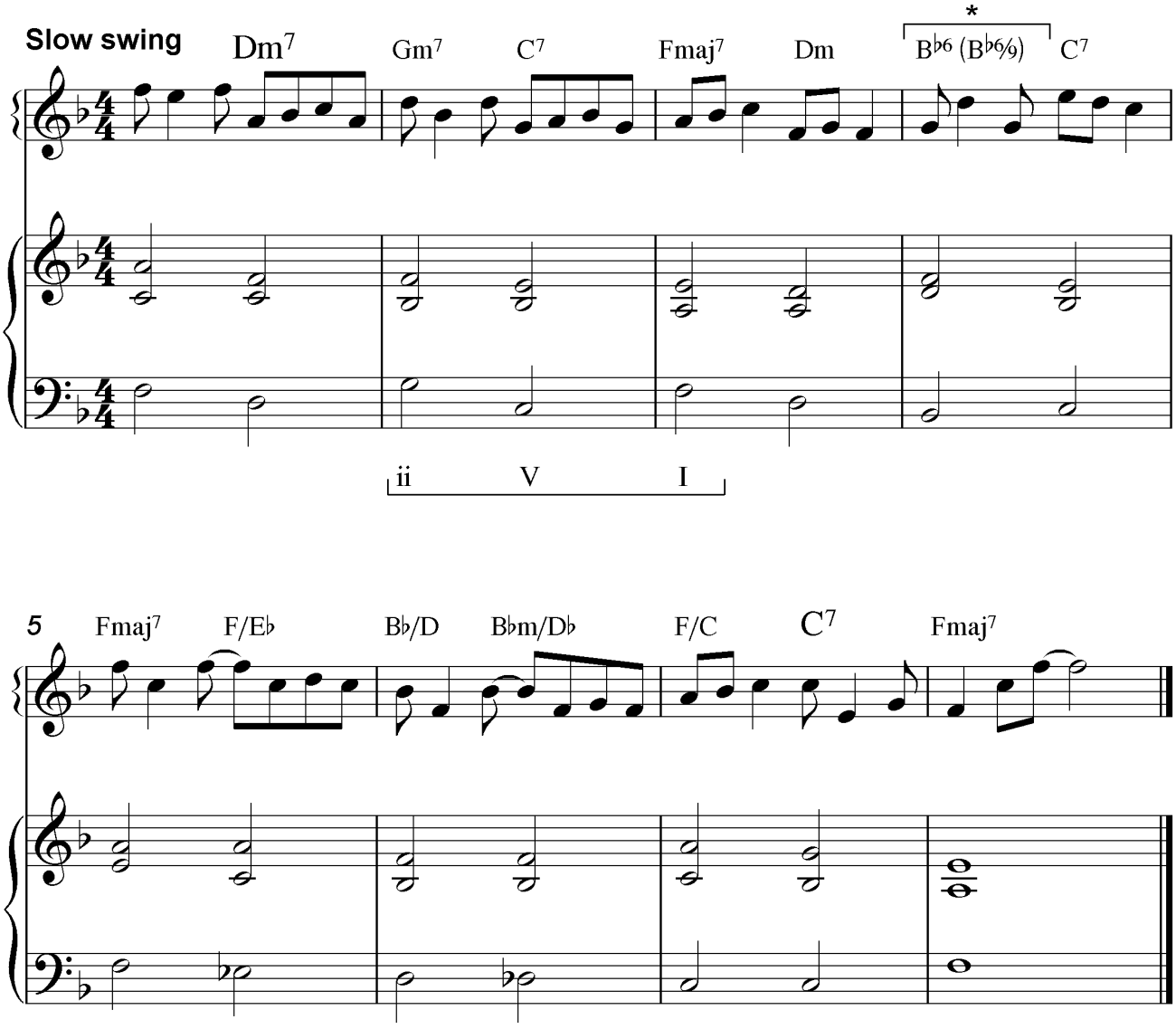
Candidates must be credited for a different/creative and correct harmonisation not given in the marking guidelines. No marks are allocated for figuring of chords.

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 TWO given chord symbols in bars 1 and 7
- ii – V – I progression in F
- Demonstrate a substitute chord for Gm^7 at the asterisk (*)

Concept answer:



The harmonisatiion 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 voicings facilitates excellent flow; imaginative realisation of voicings in relation to the melody*	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 voicings facilitates good flow; acceptable realisation of voicings in relation to the melody*	
	3½–5	***Average*** *Some sense of suggested jazz style; choice of chords mostly root positions of primary triads; use of chords and voicings facilitates adequate flow; very basic realisation of voicings in relation to the melody*	
	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 these 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.

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

SECTION B: MUSIC INDUSTRY (COMPULSORY)

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 Copyright …

Answer: C (is not applicable to music in the public domain)

5.1.2 Royalties …

Answer: D (None of the above-mentioned)

5.1.3 SAMPRA …

Answer: A (collecting agency that administers needletime rights.)

5.1.4 A composer …

Answer: D (All the above-mentioned) (4 x 1) (4)

5.2 Explain *mechanical rights*.

Answer:
- The right to reproduce a master track in any other audible format.
- Royalties are payable to the author (songwriter or composer/lyricist) when their works are reproduced.
- These rights are administered by CAPASSO in South Africa.

(2 x 1) (2)

5.3 Indicate whether the following statements are TRUE or FALSE. Write 'true' or 'false' next to the question number (5.3.1 to 5.3.4), e.g. 5.3.5 False.

5.3.1 Copyright is only valid for 50 years after the creation date of the composition.

5.3.2 Copying copyrighted sheet music for a public concert is not considered music piracy.

5.3.3 The value chain refers to the process of music creation and distribution.

5.3.4 Collecting agencies collect information on music piracy.

Answer:

5.3.1	False
5.3.2	False
5.3.3	True
5.3.4	False

(4 x 1) (4)

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 ONE of the following instruments is a chordophone?

Answer: D (All the above-mentioned)

6.1.2 A feature of mbaqanga music is …

Answer: D (All the above-mentioned)

6.1.3 A typical kwela chord progression is …

Answer: B (I – IV – V – I)

6.1.4 *Wena Wedwa* is a song by …

Answer: B (Thee Legacy) (4 x 1) (4)

6.2 Define the following terms:

6.2.1 Improvisation

Answer:
Creating music spontaneously on the spot using melodies, harmonies or rhythms in response to a given musical stimulus.

6.2.2 Ululation

Answer:
A high-pitched vocal trilling sound used to express emotion such as joy, praise or excitement, found in indigenous African music.

6.2.3 Malombo music

Answer:
A vocal/instrumental style of music combining the Vhavenda and Baedi drumming with elements of jazz and American popular music.

(3 x 1) (3)

6.3 Choose TWO indigenous dances that you have studied and give a brief description of the dance movement(s) of EACH.

6.3.1 Tshikona

Answer:
- The dance is performed in a circular formation from the middle going outwards.
- It is performed by men playing pipes (flutes) and dancing at the same time.

6.3.2 Borankana

Answer:
- Male dancers dance in quick rhythmic steps with one hand holding a stick stuck in the sand to emulate elder Basarwa dancers who use it to maintain balance.
- In borankana arms mimic the horns of a cow. This serves to reinforce the significance of cattle in the lives of Batswana.

6.3.3 Muchongolo

Answer:
- It involves energetic bursts of movement where one dancer/group waves and leaps from the ground while the other group members stamp and pout as if in a competition with each other.
- Stomping is done by lifting of feet and raising of knees while standing in one position.
- Male dancers enact a confrontation between two warring sides, or xintu (tradition) and xilungu (ways of whites).

6.3.4 Mohobelo

Answer:
- Men stride, slide and stomp their feet while swinging their decorated sticks from side to side and over their heads.
- Although the dance is choreographed, every now and then one member will break away from the group and improvise (oa thala), combining this spontaneous movement with crepitations to excite the audience and the other dancers.

6.3.5 Isitshikitsha

Answer:
- Men raise their feet knee-high and stamp them on the ground.
- In isitshikitsha two different rhythmic movements are used with one always coming in to break the other before it becomes monotonous, thereby creating a continuous pattern.
- Limbs are used skilfully for dramatisation.

6.3.6 Indlamu

Answer:
- It is a traditional amaZulu war dance that includes stomping of the feet.
- In isizingili, there is less stomping but more stepping and kicking than isikhuze.
- In isikhuze, performance entrances and exits are militaristic and linear which are taken from the original male war dance, with lead dancers marching on the side of the line.

6.3.7 Dinaka

Answer:
- It is performed by a group of male dancers arranged in a circle moving counter-clockwise around a group of drummers who are traditionally all women.
- The dancers swing their kilts vigorously to reveal undergarments (usually petticoats), thereby adding dramatic humour to the performance.

6.3.8 Isibhaca

Answer:
- It is a rigorous dance performed by a group of men involving stomping of feet (ukusina) in unison.
- The legs are swung and arched towards the underarm; hence the dance is also called ikhwapha (underarm).
- During the performance the dancers often brandish their decorated sticks (usually painted red and white).

(2 x 2) (4)

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

COLUMN A		COLUMN B	
6.4.1	Kwela	A	*Banana ba Rustenburg*
6.4.2	Spokes Mashiyane	B	Umgqashiyo
6.4.3	Philip Tabane	C	*Umama*
6.4.4	Mbaqanga	D	*Phamba Madiba*
6.4.5	Inkunz 'Emdaka	E	Marabi-influenced music based on penny whistle

Answer:

6.4.1	E
6.4.2	A
6.4.3	D
6.4.4	B
6.4.5	C

(5 x 1) (5)

6.5 Describe *harmony* in indigenous African music.

- Most African music traditions are based on modal or pentatonic scales which influence chordal/harmonic progressions.
- African music features repetitive cyclical patterns and chord progressions.
- Chord progression I – IV – V is commonly used.
- Parallel harmonies are employed where voices or instruments move in parallel motion, often in 3^{rds}, 4^{ths} or 5^{ths}.
- Some African music traditions feature drone-like pitches providing a harmonic foundation for melodic improvisation.
- Layering of multiple melodic lines provides rich, dense harmonic textures.
- Indigenous African music frequently features modal interchange whereby different scales or modes are used in a single piece creating complex and subtle harmonies.
- Part singing, including SATB, is a common feature where multiple vocal parts are sung simultaneously creating complex harmonies.
- Close voicing is common where notes are spaced closely together creating a dense and rich harmonic texture.

(4 x 1) (4)
[20]

QUESTION 7

Give a brief history of the penny whistle and explain how it became the main instrument in kwela music.

Answer:

- The penny whistle originated from the time when African herd-boys made reed pipes from bamboo which they called *mahlaka/impempenanga*, which served as entertainment during cattle herding.
- During the 1930s and 1940s the herd-boys migrated to cities and the accessible German-made tin whistle became a durable substitute for the indigenous reed pipes.
- The penny whistle was affordable and easily accessible as it could be stored inside one's belt and played while walking.
- The penny whistle became more popular and was then used for kwela performances on street corners.
- The popularity of kwela was infused with the swing jazz rhythm heard on popular radio stations.
- The penny whistle kwela sound became synonymous with the 'kwela-kwela' (police warning) linking the typical street gambling and busking of the time.
- Kwela music is defined by the melodic line of the penny whistle and later the saxophone sound.

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

QUESTION 8

Write a paragraph in which you discuss the role of the guitar in maskanda.

Answer:
Maskanda

- The guitar is the main instrument of maskanda without which the style does not exist.
- The guitar is used to play izihlabo, an introduction showing off a maskandi's personalised style.
- The acoustic guitar plays a unique rhythm, picking a particular percussive sound reminiscent of umakhweyana.
- The guitar is also the instrument that leads the entire band, and all elements need to blend with the guitar tuning and accompaniment style.
- The guitar provides harmonic support.
- The bass guitar (ubhesi) is the heartbeat of maskanda and the group relies heavily on the skills of the bass guitar player for tempo after the free metre of the izihlabo.
- The bass guitarist provides the rhythmic drive in a maskanda song and often plays the same rhythm as the drum kit.

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

QUESTION 9

Explain how children's musical skills are developed in traditional African societies.

Answer:

- Children are exposed to different African rhythms:
  - From a young age through children's games
  - Through rhythmic patterns in dance movements
  - By exposure to cross-rhythms and syncopation
- Children are exposed to traditional African songs from infancy through the singing of the person looking after them.
- Musical memory skills are developed through the repetitive nature of learning children's songs by rote, which helps them internalise rhythms, melody and form.
- Participation in group activities, e.g. handclapping, drumming, and dancing further develops children's social skills.
- Children are encouraged to improvise which develops self-confidence, aural alertness, memory, cognitive and interpersonal skills.
- Call and response mode of performance promotes a cooperative spirit and helps children develop their listening skills.
- Children develop vocal endurance and control through techniques such as throat singing and melisma.
- Children learn by imitating complex harmonies sung by adults, developing their ear and vocal skills.
- African communities often engage in communal music making, which exposes children to various harmonisation patterns and encourages them to participate.

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

QUESTION 10

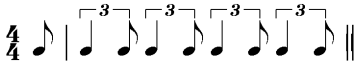
Write an essay in which you discuss how melody and rhythm are used to distinguish kwela from other modern African styles.

You will be credited for the format of the essay and the relevance of your arguments.

Answer:
Example of an introduction
Kwela's unique qualities are mostly determined by the combined characteristics of melody and rhythm.

Melody
- Kwela is the only style in which melodies were originally played on the penny whistle
- The melodic range of kwela is limited due to the simple nature of the penny whistle, whereas
  - marabi melodies are keyboard-based, and mbaqanga melodies are often played on saxophone, organ or guitar, all having extended pitch ranges.
- The penny whistle had a strong influence on the melodic structure of kwela because it could only play in a single (major) key
  - compared to other modern African styles where the melodies could be in several keys because of the capabilities of the melodic instruments.
- Basic kwela compositions and melodies are closely modelled on the arpeggiated chord notes of the harmonic progression whereas
  - the music of maskanda and isicathamiya would use more stepwise movement.
- Kwela melodies are the only ones influenced by ghoema songs as compared to the other modern constructs in IAM.
- Kwela melodies are determined by the harmonic cycle I – IV – I^6_4 – V, (or a basic I - IV - V) unlike the freer harmonic progressions in other styles.

(8 x 1)

Rhythm
- Kwela rhythm is generally swung whereas most of the other styles are based on a straight beat.
- The basic rhythm in early kwela is provided by the guitar/banjo rather than the drum kit or the African drum.
- The rhythm has a lilting skiffle provided mainly by the guitar/banjo whereas
  - mbaqanga has a strong straight rhythmic drive provided mainly by the bass guitar.
- Basic skiffle rhythm: 
- Kwela's roots are in both swung jazz and African rhythm; the combination results in the typical kwela rhythmic approach:
  - The basic beat of the guitar line is subdivided equally into two, while the other instrumental lines (particularly those of the penny whistle) are swung,
  - resulting in a subtle two-against-three cross rhythm between the instruments

(5 x 1)

Example of a conclusion
From the earliest examples of kwela through the later development of the style, the basic elements of melody and rhythm were used to distinguish this style from other modern African styles.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION		
Melody			8
Rhythm			5
Essay format	***Excellent*** • *An introduction, conclusion, with a substantial argument in the body of essay* • *No headings or bulleted facts* • *A rich use of full sentences*	*= 1 mark*	1
	Average • *Partial compliance to essay format, e.g. introduction but no conclusion, or 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* • *No introduction or conclusion* • *Bullets and/or headings throughout* • *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 11.1.4), e.g. 11.1.5 E.

11.1.1 Which ONE of the following instruments is a membranophone?

Answer: D (Snare drum)

11.1.2 A feature of mbaqanga music is …

Answer: D (All the above-mentioned)

11.1.3 Which of the following instruments would have music written only in the bass clef?

Answer: D (None of the above-mentioned)

11.1.4 A typical kwela and marabi chord progression is …

Answer: B (I – IV – I^6_4 – V) (4 x 1) (4)

11.2 Define the following terms:

11.2.1 Sequence

Answer: A repetition of a motive/pattern at a higher or lower pitch in the same voice

11.2.2 Syncopation

Answer: An accentuation of weak beats instead of the customary strong beats

11.2.3 Scat singing

Answer: The use of improvised nonsense syllables instead of lyrics, e.g. 'doo-wop' often used during vocal improvisation (3 x 1) (3)

11.3 What is the difference between *chord extension* and *chord substitution*?

Answer:

- Chord extension adds notes (like 7^{ths}, 9^{ths}, 11^{ths} and 13^{ths}, add9, add2, add6, etc.) to a basic chord, whereas chord substitution replaces a chord with another.
- Chord extension creates a richer, more complex sound while maintaining the chord's root and function, whereas chord substitution creates harmonic variety, often by choosing chords with common tones but different qualities, e.g. Cm with A^bmaj7.

(2 x 1) (2)

11.4 Indicate whether the following statements with regard to the blues are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (11.4.1 to 11.4.3), e.g. 11.4.4 False.

11.4.1 It is predominantly a keyboard style.

Answer: False

11.4.2 It has an established chord cycle.

Answer: True

11.4.3 Improvisation is limited to the introduction.

Answer: False

(3 x 1) (3)

11.5 Choose the song/piece in COLUMN B that matches the artist/band or style in COLUMN A. Write only the letter (A–E) next to the question numbers (11.5.1 to 11.5.5), e.g. 11.5.6 F.

COLUMN A		COLUMN B	
11.5.1	Kwela	A	*eBhofolo*
11.5.2	Feya Faku	B	*Banana ba Rustenburg*
11.5.3	Marabi	C	*Langa More*
11.5.4	Avant-garde jazz	D	*Jikela Emaweni*
11.5.5	The Flying Jazz Queens	E	*The Colours They Bring*

Answer:

11.5.1	B
11.5.2	E
11.5.3	D
11.5.4	A
11.5.5	C

(5 x 1) (5)

11.6 Describe *call and response*.

Answer:

- This is a structure used in many African styles in which a melodic motive/ phrase is called out/sung (by the lead singer) and responded to with an answering phrase (by the backing singers/chorus).
- Overlapping may occur in a call and response, where the response starts before the call is completed.
- The response may be a direct imitation or echo of the call or it may be an answering phrase containing new ideas.
- Call and response occurs:
  - between different sections in big band arrangements.
  - between voices and instruments.
  - between the lead vocalist and backing vocalists.

(3 x 1) (3)
[20]

QUESTION 12

Write a paragraph in which you describe Zim Ngqawana's music style.

Answer:

- He believed that every piece of music has a meaning and it is linked to community, places and the environment.
- He infused diverse influences into his music:
  - Traditional ancient amaXhosa rhythms and songs were fused with his own personal interpretation of jazz.
  - Abdullah Ibrahim's African melodies and use of harmony are present.
  - Western church harmony influenced his spiritual works.
  - Folk traditions of Norway, through his collaborations with Norwegian musicians, can be heard in his music.
  - Traces and influences of music genres, e.g. Western classical music, bop and hard bop, funk, samba and tango are all evident in his compositions.
  - His ideas are also drawn from diverse cultural backgrounds, e.g. Indian, Middle Eastern, and Latin-American.
- An avant-garde approach to music led to an atonal and free style.
- Jagged melodic lines and irregular harmonic rhythms show a modern progressive approach to phrasing and use of cadences.
- He puts a strong emphasis on improvisation throughout his compositions, drawing on a sense of spontaneity of performance or the exploration of sound.
- This form of improvisation (both in his solos and the structure itself) blurs the boundaries of the traditional structures and timbres.

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

QUESTION 13

Give a brief history of the penny whistle and explain how it became the main instrument in kwela.

Answer:

- The penny whistle originated from the time when African herd-boys made reed pipes from bamboo which they called mahlaka/impempenanga, which served as entertainment during cattle herding.
- During the 1930s and 1940s the herd-boys migrated to cities and the accessible German-made tin whistle became a durable substitute for the indigenous reed pipes.
- The penny whistle was affordable and easily accessible as it could be stored inside one's belt and played while walking.
- The penny whistle became more popular and was then used for kwela performances on street corners.
- The popularity of kwela was infused with the swing jazz rhythm heard on popular radio stations.
- The penny whistle kwela sound became synonymous with the "kwela-kwela" (police warning) linking the typical street gambling and busking of the time.
- Kwela music is defined by the melodic line of the penny whistle and later the saxophone sound.

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

QUESTION 14

Discuss African and international influences in the music of The Brotherhood of Breath.

Answer:

African influences

- This band retains the African sound by incorporating marabi, mbaqanga and kwela together with more progressive ideas.
- Cyclic harmonic progressions used are,
  - the traditional African 2-chord cycle.
  - the 4-chord marabi or kwela progression.

International influences

- The music incorporates the big band swing style with American roots, as well as a British-styled big band tradition.
- The hard-driving American blues style is also evident.
- Influences include those of Duke Ellington, Charles Mingus and Thelonious Monk.
- Influences of Duke Ellington are evident in parts written for individual musicians instead of for instruments.
- Free improvisation without reference to an underlying chord structure, which is typical of progressive American jazz, is also heard in this music.
- Their avant-garde arrangements were influenced by the atonal progressive international trends.
- The band fused a very bold blend of South African music and the sounds of the evolving British jazz scene.

Both influences must be included in the answer

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

QUESTION 15

Write an essay on Abdullah Ibrahim's music. Refer to his personalised style of piano playing and his use of harmony and melody in general. Also state the local stylistic influences present in his composition *Mannenberg*.

You will be credited for the format of the essay and the relevance of your arguments.

Answer:

Example of an introduction

Abdullah Ibrahim has been an important figure in the world of jazz, and more specifically Cape jazz, for the past seven decades. His unique piano playing style which seamlessly blends elements of African rhythms, jazz harmonies and classical music has captivated and inspired generations of musicians.

Personalised style of playing piano

- Abdullah Ibrahim's music is known for his focused melodic and lyrical quality.
- He frequently employs complex polyrhythms, often combining different rhythmic patterns in each hand.
- He uses a range of pedalling techniques to create subtle dynamic shifts and tonal patterns.
- He was a masterful improviser, able to craft coherent and meaningful solos.
- Expressive characteristics include:
  - playing that is characterised by a deep emotional intensity, conveying a sense of passion and commitment.
  - a spiritual or meditative quality that reflects his interest in Sufism and African spirituality.
  - playing that is usually narrative-driven with each piece telling a story or conveying a sense of place or experience.
  - music that reflects a deep connection to African musical traditions' emphasis on rhythm, melody and storytelling.
- Influences of Duke Ellington and Thelonious Monk are evident in his playing.

(4 x 1)

Use of harmony and melody

- He frequently combines different modes to create a distinctive harmonic style.
- His music often contains pentatonic scale systems.
- Altered dominants are frequently used to create tension and release.
- Recurrent melodic motives create musical unity.
- He fuses 17th century harmonic progression with jazz elements (e.g. blues), and this became the typical sound of Cape jazz.
- Melodic characteristics include:
  - folk-like melodies with a narrow range and mainly stepwise movement.
  - blues features, e.g. blue notes.
  - improvisation.

(5 x 1)

Local stylistic influences on *Mannenberg*

- The Cape jazz sound in *Mannenberg* is the result of the fusion of various South African styles such as:
  - a marabi groove and harmonic progression;
  - a slow ghoema drum beat;
  - saxophones playing langarm-like melodies;
  - bass line and harmonic cycle of mbaqanga;
  - the percussive piano sound emulating the mbira;
  - the cyclic nature of the melodic motives, reminiscent of the African sound; and
  - call and response between the piano and saxophones.

(4 x 1)

Example of a conclusion
Abdullah Ibrahim's unique blend of influences, emotional depth and technical mastery has created a distinctive sound that continues to inspire musicians around the world.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION		
Personalised style			4
Use of harmony and melody			5
Local stylistic influences on *Mannenberg*			4
Essay format	***Excellent*** • *An introduction, conclusion, with a substantial argument in the body of essay* • *No headings or bulleted facts* • *A rich use of full sentences*	*= 1 mark*	1
	Average • *Partial compliance to essay format, e.g. introduction but no conclusion, or 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* • *No introduction or conclusion* • *Bullets and/or headings throughout* • *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 A new instrument added to Mendelssohn's *Hebrides* is the …

Answer: D (None of the above-mentioned)

16.1.2 A symphonic poem or tone poem …

Answer: D (All the above-mentioned)

16.1.3 A coda is generally found …

Answer: B (at the end of the piece)

16.1.4 A standard Classical orchestra always includes a …

Answer: B (French horn) (4 x 1) (4)

16.2 Define the following terms:

16.2.1 Syncopation

Answer:
An accentuation of weak beats instead of the customary strong beats.

16.2.2 Augmentation

Answer:
A compositional device that involves lengthening music material such as note values (normally doubled), intervals or entire melodic phrases.

16.2.3 Sequence

Answer:
A repetition of a motive/pattern at a higher or lower pitch in the same voice.

(3 x 1) (3)

16.3 What is the difference between *absolute music* and *programme music*?

Answer:

- Absolute music is music for the sake of music without extra-musical associations, whereas programme music evokes extra-musical associations, such as a painting, story or poem.
- Absolute music compositions do not have descriptive titles, whereas programme music usually has descriptive titles and the composer may provide programme notes to explain the programme.

(2 x 1) (2)

16.4 Indicate whether the following statements with regard to an aria are TRUE or FALSE. Write only 'true' or 'false' next to the question numbers (16.4.1 to 16.4.3), e.g. 16.4.4 False.

16.4.1 It is a vocal style which follows the natural speech rhythm.

Answer: False

16.4.2 It is a vocal element with a reflective character for solo voice.

Answer: True

16.4.3 It is a vocal element of opera that carries the narrative (story).

Answer: False (3 x 1) (3)

16.5 Name FOUR differences between *opera seria* and *opera buffa*.

Answer:

- The subject matter in opera seria is serious and formal, whereas the subject matter in opera buffa is light-hearted and contains comical elements.
- In opera seria themes include mythology, heroes and kings, whereas in opera buffa themes include jokesters and ordinary people (workers, peasants).
- Opera seria is usually in three acts, whereas opera buffa is usually in two acts.
- Opera seria seldom contains spoken dialogue, whereas opera buffa may contain spoken dialogue.

(4 x 1) (4)

16.6 Define the genre *symphony*.

Answer:

- A symphony is a multi-movement work for symphony orchestra.
- Each movement has an independent form (sonata - episodic - minuet and trio - sonata/sonata-rondo) and tempo indication (fast - slow - moderate - fast).
- The first, third and last movements are usually in the tonic key while the second movement is in a relative key.

(3 x 1) (3)

16.7 Name ONE non-transposing double-reed woodwind instrument.

Answer: Bassoon/oboe (*1 x 1*) (1)

[20]

QUESTION 17

Write a paragraph in which you describe the prescibed aria that is sung by a character with a bass voice in *The Magic Flute*. Refer to the title, character, tempo indication, key and context in your answer.

Answer:

Title:	*O Isis und Osiris*
Character:	Sarastro (with a choir of priests)
Tempo indication:	Adagio
Key:	F major
Context:	It is a prayer to the gods Isis and Osiris to protect Tamino and Papageno when they undergo tests to prove their worth.

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

QUESTION 18

18.1 Choose TWO orchestral/compositional techniques of the Mannheim school and describe how Beethoven used these in his *Symphony No. 6 in F major Op 68*.

18.1.1 Mannheim crescendo

Answer:
Beethoven used wide dynamic contrasts and sudden/rapid crescendi and decrescendi in the fourth movement *Thunderstorm (Gewitter Sturm)*.

18.1.2 Mannheim climax

Answer:
The fourth movement builds up to a huge climax, after which the music subsides to calmness.

18.1.3 Mannheim sigh

Answer:
The fifth movement contains expressive appoggiaturas at the end of phrases and motives. (2 x 2) (4)

18.2 Write the title and tempo indication of the fourth movement of Beethoven's *Symphony No. 6 in F major Op 68*.

Answer:
Title: *Thunderstorm (Gewitter Sturm)*
Tempo: Allegro (2 x ½) (1)
[5]

QUESTION 19

Explain *minuet and trio*.

Answer:
- It is a large-scale ABA/ternary form, also called compound ternary form (Minuet-Trio-Minuet).
- Both minuet and trio are independent works, usually in rounded binary form.
- The keys of the minuet and trio are related.
- The character and the tempo may differ between the minuet and trio.
- The repeat of the minuet after the trio is usually indicated by means of a da Capo al Fine sign.
- Both minuet and trio are in triple time.
- The third movement of a symphony or sonata is typically in minuet and trio form.

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

QUESTION 20

Write an essay on *Hebrides* by F Mendelssohn in which you describe the inspiration behind this composition and how it was represented musically. Also describe the specific genre and style characteristics of this composition.

You will be credited for the format of the essay and the relevance of your arguments.

Answer:
Example of an introduction
Mendelssohn was an early Romantic composer and *Hebrides* is an early example of a concert overture.

Inspiration and musical representation
- After visiting the Hebrides islands by boat, the wild and natural beauty of the surroundings inspired Mendelssohn to write this music.
- The journey by boat and the rocking and rolling movement of the sea may be suggested by the crescendi and decrescendi employed in the first theme (swelling of the waves).
- The sounds and mood of the seascape may be suggested as follows:
  - screeching of seabirds, e.g. high string tremolos.
  - crashing of waves in the cave, e.g. *sf* tutti chords.
  - grey skies and changing seascape, e.g. choice of a minor key for the first theme (B minor), contrasting with D major for the second theme.

Inspiration = 2 marks
Musical representation = 2 marks

(4 x 1) (4)

Genre
- The concert overture originated in the Romantic style period from the overture, which was an introduction to a bigger work (such as a ballet or opera).
- The concert overture evolved into a single-movement, stand-alone work for symphony orchestra.
- Its title is often associated with extra-musical elements (such as a painting, poem, story or scenes from nature).
- The form of a concert overture typically follows traditional sonata form.

(3 x 1) (3)

Style characteristics in *Hebrides*

- *Hebrides* exhibits both Classical and Romantic style features.
- Typical Classical features include:
  - the use of sonata form;
  - the use of a standard Classical orchestra;
  - clearly defined melodies and motivic development;
  - tonal harmonies and modulations to mostly related keys;
  - mainly homophonic texture, with some polyphonic elements.
- Typical characteristics of the Romantic style period that are found in this work are:
  - an extended tonal range of the orchestra to suggest sounds and sights of nature. (Romantic composers often used musical techniques to suggest the sounds of storms or evoke a specific atmosphere.)
  - chromatic harmonies and modulation to more distant-related keys (heard in the development section).
  - the use of chromatic notes within a diatonic harmonic framework providing a bigger emotional impact and expression.
  - the use of a wider dynamic range with sudden and rapid changes.
  - both themes stated in the exposition having a typically Romantic lyrical character in a wide range.
  - sonata form that is somewhat freer and more varied, e.g., the extended codetta after the second theme in the exposition.

(6 x 1) (6)

Example of a conclusion

A concert overture provided Mendelssohn with the vehicle to illuminate a seascape through purely instrumental music. He included elements from established Classical traditions and developed and helped to establish a new genre in the Romantic period.

The essay will be marked according to the criteria below:

CRITERIA	**MARK ALLOCATION**		
Inspiration and musical representation			4
Genre			3
Style characteristics			6
Essay format	***Excellent*** • *An introduction, conclusion, with a substantial argument in the body of essay* • *No headings or bulleted facts* • *A rich use of full sentences*	*= 1 mark*	1
	Average • *Partial compliance to essay format, e.g. introduction but no conclusion, or 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* • *No introduction or conclusion* • *Bullets and/or headings throughout* • *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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