



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 11**

**MUSIC P1**

**EXEMPLAR 2013**

**MEMORANDUM**

**MARKS: 120**

**This memorandum consists of 24 pages.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of FOUR sections, namely SECTIONS A to D.
2. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTIONS B, C and D in blue or black ink the ANSWER BOOK provided.
4. Number the questions correctly according to the numbering system used in this question paper.
5. The last page of this question paper is manuscript paper intended for rough work. You may remove it.
6. You may not have access to any musical instrument for the duration of the examination.
7. Write neatly and legibly.

**MARKING GRID**

QUESTION	TOTAL MARKS	MARKER	MODERATOR
<b>SECTION A</b>			
1	15		
2	15		
3	10		
4	20		
<b>SUBTOTAL</b>	<b>60</b>		
<b>SECTION B</b>			
5	10		
6	10		
<b>SUBTOTAL</b>	<b>20</b>		
<b>SECTION C</b>			
7–16	30		
<b>SUBTOTAL</b>	<b>30</b>		
<b>SECTION D</b>			
17–19	10		
<b>SUBTOTAL</b>	<b>10</b>		
<b>GRAND TOTAL</b>	<b>120</b>		

**SECTION A: THEORY OF MUSIC**

**ANSWER QUESTIONS 1, 2.1 OR 2.2, 3, AND 4.1 OR 4.2.**

**QUESTION 1**

Study *In the Groove* by Mike Cornick and answer the questions that follow.

**In the Groove**  
(for Clarinet and Piano)

Mike Cornick

Medium tempo swing ♩ = 116

1.1 The time signature of the piece has been omitted. Write the correct time signature on the score in the appropriate place(s).

**Answer:**  
4/4 OR C and in 3 places  
1 mark clarinet part, 2 x ½ marks for piano part = 2 marks

(2)

1.2 Name the intervals marked (a) and (b), for example (f) Major 3<sup>rd</sup>.

**Answer:**  
(a) Major 2<sup>nd</sup> = 1 mark  
(b) Perfect 5<sup>th</sup> = 1 mark  
  
No ½ marks

(2)


1.3 Name the type of triad at (c) and (d), for example (g) Augmented triad.

**Answer:**  
 (a) Minor triad  
 (b) Diminished triad  
 1 mark each = 2 marks

(2)

1.4 Transpose bars 1 and 2 of the B<sup>b</sup> Clarinet part so that it sounds correct when it is playing with the piano. Include the new key signature.

**Answer:**




1 mark for key signature, 1 mark for bar 1, 2 marks for bar 2 = 4 marks

(4)

1.5 Write the F blues scale ascending, in the given clef. Use semibreves.

**Answer:**



½ mark per note excluding the top F = 3 marks  
 Correct enharmonic equivalents are acceptable

(3)

1.6 Which rhythmic device is prominently used in this piece? Circle ONE example on the score.

**Answer:**  
 Syncopation/Anticipation  
 1 mark for syncopation/anticipation  
 1 mark for correct indication on score

(2)  
**[15]**

**ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.**

**QUESTION 2.1**

Use the opening motif below and complete an eight-bar melody in AB form for flute or trumpet or violin. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: \_\_\_\_\_

**Allegretto**

**Possible answer:**

**Instrument: Flute**

**Allegretto**

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

(Markers are free to use ½ marks)

[15]

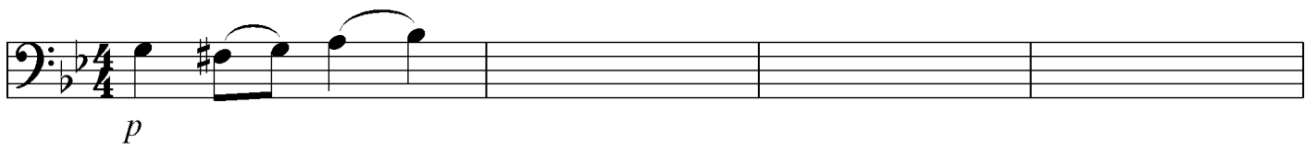
**OR**

**QUESTION 2.2**

Use the opening motif below and complete an eight-bar melody in AB form for bassoon or trombone or cello. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: \_\_\_\_\_

**Adagio**



**Possible answer:**

**Instrument: Cello**



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

(Markers are free to use ½ marks)

[15]

**QUESTION 3**

Study the extract below from *Thula Sizwe*, a traditional African choral work, and answer the questions that follow.

# Thula Sizwe

(Text omitted)

Traditional isiZulu

With conviction ♩ = 120

The first system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C). It begins with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The third staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The fourth staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The fifth staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The system concludes with a double bar line. Three specific musical phrases are highlighted with boxes and labeled: (a) in the second staff, (f) in the third staff, and (b) in the fourth staff.

The second system of the musical score consists of five staves. The top staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The second staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The third staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The fourth staff is in treble clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The fifth staff is in bass clef with a key signature of one flat (Bb) and a common time signature (C), starting with a forte dynamic marking (*f*) and a quarter rest, followed by a melodic phrase. The system concludes with a double bar line. Three specific musical phrases are highlighted with boxes and labeled: (c) in the second staff, (d) in the third staff, and (e) in the fourth staff. A final phrase is highlighted in the top staff and labeled (g).

3.1 Name the key of the piece.

**Answer:**

F major  
1 mark

(1)

3.2 Name the relative minor key of the key in QUESTION 3.1.

**Answer:**

D minor  
1 mark

(1)

3.3 Figure the chords marked (a)–(d), for example G: I<sub>b</sub> or I<sup>6</sup> or G/B.

**Answer:**

(a) F: I<sub>b</sub> or I<sub>6</sub> or F/A

(b) F: IV or B<sup>b</sup>

(c) F: I<sub>c</sub> or I<sup>6</sup><sub>4</sub> or F/C

(d) F: V or C

1 mark per chord. No ½ marks.

Don't penalise if the key is left out.

(4)

3.4 Name the cadence at (e). Write down the key, chord progression and name of the cadence, for example A: V-vi, interrupted cadence.

**Answer:**

F: V-I Perfect cadence

1 mark for key and chord progression (2 x ½ marks = 1 mark)

1 mark for name of cadence

(2)

3.5 Name the non-harmonic notes at (f) and (g).

**Answer:**

(f) Accented passing note

(g) Anticipation

1 mark each = 2 marks

(2)

**[10]**



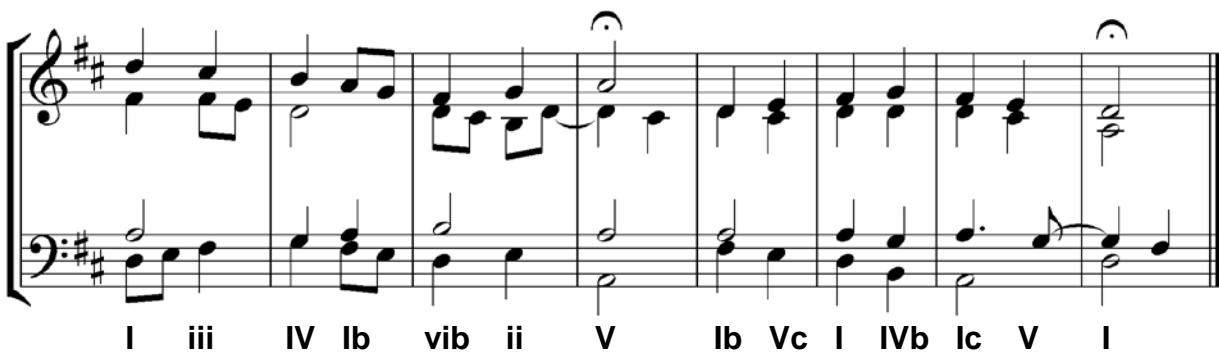
**ANSWER EITHER QUESTION 4.1 OR QUESTION 4.2.**

**QUESTION 4.1**

Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts.



**Possible answer:**



The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correctness: notation, voice leading, doubling, spacing (14 chords)	14 (Minus ½ mark per mistake)	
Chord progression: choice of chords (12 progressions and use of non-harmonic notes)	12 (Minus ½ mark per mistake)	
General impression (use of passing note and suspension will be credited with ½ mark each)	14	
<b>TOTAL</b>	<b>40 ÷ 2 = 20</b>	

**[20]**

*If there is a bass line only, mark 'Chord progression' out of 6 instead of 12, and allocate no marks for 'Correctness' and 'General impression'.*

**OR**

**QUESTION 4.2**

Complete *Summer Rag* below by filling in the empty bars. Ensure that you continue in the style of the given material.

**Summer Rag**

**Possible answer:**

**Summer Rag**

The answer will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness: notation, voice leading, spacing (8 chords)	10 (Minus ½ mark per mistake)	
Chord progression: choice of chords	16 (2 per bar) (Minus ½ mark per mistake)	
General impression	14	
<b>TOTAL</b>	<b>40 ÷ 2 = 20</b>	

[20]

**TOTAL SECTION A: 60**

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

- 5.1 D  
 5.2 B  
 5.3 C  
 5.4 C  
 5.5 E  
 5.6 C  
 5.7 D  
 5.8 B  
 5.9 E  
 5.10 B

**[10]****QUESTION 6: MUSICAL THEATRE, ROCK AND POP, AND MODERN CONSTRUCTS****6.1 MUSICAL THEATRE (COMPULSORY)**

- 6.1.1
- A form of theatre (play) that combines songs, spoken dialogue, acting and dance
  - Often called musicals
  - Usually has a light tone and some humour
  - The story and emotional content, e.g. humour, pathos, love, anger are communicated through the words, music, movement and technical aspects of the entertainment as an integrated whole
  - Equal importance given to the music, dialogue and movement (dance)
- Any 3*

**(3)****6.1.2****Libretto/Text:**

- Provides the story/plot
- Gives structure and stability for the basis of the musical
- Lyrics are written by the lyricist and music composed by the composer to fit the storyline
- The purpose of the lyrics is usually to contribute to the telling of the story or portraying the character's feeling

**Music:**

- Instrumental, vocal or both
- Helps create characterisation
- Develops important situations or develops action
- Sets the mood

**Dance:**

- Some dances are used just for entertainment, while other dances are used to help tell the story or to set a mood
- Dances are often light and rhythmic to enhance the effect of the musical

<p><i>1 mark per element = 3</i>  <i>1 mark for each description = 3 marks</i>  <math>6 \div 2 = 3</math></p>
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(3)

**ANSWER EITHER QUESTION 6.2 OR QUESTION 6.3.****6.2 ROCK AND POP**

- 6.2.1 Lead guitar, rhythm guitar, Bass guitar, Drum kit, Lead Vocal, Electronic keyboard (Synthesized piano) (Any 4)

<i>½ mark each = 2 marks</i>
------------------------------

(2)

- 6.2.2
- Beat
  - Because the 2<sup>nd</sup> and 4<sup>th</sup> beats are prominent

<p><i>Beat = 1 mark</i>  <i>Explanation = 1 mark</i></p>
--

(2)

**OR****6.3 AFRICAN MUSICAL THEATRE**

- 6.3.1 Dance

<i>Dance (movement) = 1 mark</i>
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(1)

- 6.3.2 Polyrhythm

<i>Polyrhythm = 1 mark</i>
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(1)

## 6.3.3

MUSICAL	COMPOSER/ CREATOR/WRITER	STORYLINE
<i>uMabatha</i>	Welcome Msomi	<ul style="list-style-type: none"> <li>• An adaptation of Shakespeare's Macbeth</li> <li>• Tells a story about Shaka the Zulu king, greed and betrayal</li> </ul>
<i>Iph' intombi</i>	Bertha Egnos and Gail Laiker	<ul style="list-style-type: none"> <li>• A love story between a village girl and a young man who leaves to work in the mines</li> <li>• He experiences conflict between the new life in the city and the life he left behind</li> </ul>
<i>Sarafina</i>	Mbongeni Ngema	<ul style="list-style-type: none"> <li>• Tells the story of students' riots in Soweto opposing apartheid</li> </ul>
<i>African Footprint</i>	Richard Loring	<ul style="list-style-type: none"> <li>• A journey through Africa's history, culture and spirit</li> </ul>
<i>Umoja</i>	Todd Twala and Thembi Nyandeni	<ul style="list-style-type: none"> <li>• Tells the story of South African music from tribal dances, to Kwela, Gumboot and Pantsula dances</li> </ul>

Composer/writer/creator = 1 mark  
Summarization of storyline = 1 mark

(2)  
[10]

**TOTAL SECTION B: 20**

**SECTION C**

**IN SECTION C, ANSWER ONE OF THE FOLLOWING:**

- **WESTERN ART MUSIC (QUESTIONS 7–8)**
- **JAZZ (QUESTIONS 9–11)**
- **INDIGENOUS AFRICAN MUSIC (QUESTIONS 12–16)**

**WESTERN ART MUSIC****QUESTION 7**

- 7.1
- Some verses of the text musically the same
  - One verse substantially different because the text suggests a different mood
  - Example: *Die Forelle* or any other correct answer

*Meaning of term = 1 mark*  
*Work = 1 mark*

(2)

- 7.2
- Piano accompaniment sets the mood of all Schubert's songs
  - Forms an integral part of each song
  - Not a mere accompaniment to the vocal line
  - Example: *Der Erlkönig*, *Gretchen am Spinnrade*, or any other correct answer

*Comment = 2 marks*  
*Work = 1 mark*

(3)

7.3 **General information**

- Composed in the Romantic period (1844)
- Consulted Ferdinand David (famous violinist about information regarding violin technique)
- Influence of the Classical period on his choice of form structure (the first and third movements are in sonata form)

**Form**

- Sonata form
- Mendelssohn breaks away from the strict Classical format of sonata form
- No double exposition
- Solo violin starts with first subject
- Cadenza before recapitulation, not before Coda

**Harmony and Tonality**

- E minor with modulation to relative major (G major) and dominant minor (B minor)
- Harmony typically Romantic with abundant diminished seventh chords and secondary dominants which heighten the dramatic effect

**Soloist vs. Orchestra**

- Demanding virtuoso playing for the soloist
- Greater contrast between the soloist and orchestra
- Orchestra used to its full potential
- Beautiful contrast of tone colour and expression between the violin and orchestra
- Cadenza written out by composer and sparingly accompanied by the orchestra

*General information = 1 mark*

*Form = 3 marks*

*Harmony and Tonality = 2 marks*

*Soloist vs. Orchestra = 3 marks*

*Essay format: Introduction – Body – Conclusion = 1 mark*

(10)  
[15]

**QUESTION 8**

- 8.1
- French artistic movement of the late 19<sup>th</sup> century to the early 20<sup>th</sup> century that developed a distinctive style of painting concerned with light and subtlety of colour
  - This movement spilled over into music where the composer presents a personal and programmatic impression of a musical idea
  - Effect is often hazy which is achieved by vague tonality, ambiguous metre and non-functional chord constructions

*Definition = 2 marks*

(2)

- 8.2
- *Voiles*: Prelude/Character piece
  - *Afternoon of a Faun*: Orchestral work/Prelud
  - *Children's Corner Suite*: Piano work
  - *La Mer*: Symphony  
*or any other correct answer*

*Name of work = 1 mark each*

*Naming genre = 1 mark each*

(4)

- 8.3
- Primitivism – repetitive rhythmic patterns, ostinato, etc.
  - Polymetre – different metres sounding simultaneously in different instruments
  - Tone clusters – non-traditional chords used for sound effect
  - Dissonance – unresolved for the sake of shock effect
  - Sharp irregular accents – especially on weak beats
  - Thick and complex orchestral textures – large orchestra
  - Flexible metres, e.g. 5/4 and 7/4, syncopation, etc.
  - Combination of instrumental timbres for colour, e.g. high bassoon solo, the English horn and Clarinet in D used in the first five bars of the work
- Any 4*

(4)

## 8.4 Paul Whiteman (bandleader)

<i>Paul Whiteman (bandleader) = 1 mark</i>
--

(1)

## 8.5

- Syncopation and cross-rhythms
- Blue notes
- Blues scale used in all the themes
- Added-note chords, e.g. 2nds and 6ths
- Jazz timbre and pitch effects – wah-wah mutes, flutter tonguing, glissandos
- Influenced by Ragtime rhythms and Stride pianists' rhythmic and improvisational style

*Any 4*

(4)

**[15]****OR****JAZZ****QUESTION 9**

## 9.1

- Style of jazz and an extension of Bebop
- Mainly influenced by rhythm-and-blues and gospel music
- Characterized by intense, driving rhythms and blues-based melodies

**Example:**

- *Mr P.C.* (John Coltrane)
  - *Moaning* (Art Blakey)
  - *Mercy, Mercy, Mercy* (Julian 'Cannonball' Adderley)
- ( or any other correct answer)*

<i>Meaning of term = 1 mark</i>
<i>Work = 1 mark</i>

(2)

## 9.2

- Slow harmonic rhythm (a specific chord can be repeated over and over for up to sixteen bars)
- Chords tend to lose their tendency to resolve and creates a sound new to the listener and improviser
- Pedal points and drones often used
- Uses musical modes rather than a basic chord progression
- Absence of standard functional harmonic progressions

*Any 2***Example**

- *So What* – Miles Davis
  - *Impressions* – John Coltrane
  - *Maiden Voyage* – Herbie Hancock
- Any 1*

<i>Characteristics = 2 marks</i>
<i>Work = 1 mark</i>

(3)



**9.3 General information**

- Popular during the 1940s and 1950s
- The term came from the short, irregular, strongly accented beats played unexpectedly by the bass drum during performances.

**The use of melodies in Bebop**

- Fragmented
- Uses chords progressions from popular tunes for melodies
- Uses large jumps/intervals
- Irregular phrasing
- Abrupt/unexpected changes in melodic contour
- The performance generally begins and ends with the main theme by one soloist or by two soloists in unison

**Rhythm**

- Uses polyrhythms
- The beat mainly given by the pizzicato bass and a large suspended cymbal, and not by the snare drum or bass drum
- Rhythms more varied and unpredictable than those in earlier jazz
- Instruments play different rhythmic material
- Every instrument of the combo (small jazz ensemble) is an important soloist
- The drummers incorporate a great variety of rhythmic ideas that allowed them to be soloists instead of just time-keepers
- The drummer supplies irregular accents

**Instruments**

- Typical instrumentation includes a saxophone and trumpet
- Supported by rhythm section which consists of a piano, bass and percussion/drum kit

**Important artists/musicians**

- Charlie Parker
- Dizzy Gillespie
- Thelonious Monk

*General information = 1 mark*

*Melodies = 2 marks*

*Rhythm = 2 marks*

*Instruments = 3 marks (Any 3)*

*Important artist/musicians = 1 mark*

*Essay format: Introduction – Body – Conclusion = 1 mark*

(10)  
[15]

**QUESTION 10**

- 10.1
- A type of jazz that fuses rock and funk elements
  - Developed from mixing funk and R&B rhythms and the amplification and electronic effects of rock music
  - The term 'Jazz rock' is often used as a synonym

*Definition and explanation = 2 marks*

(2)

- 10.2
- Miles Davis – *Bitches Brew*
  - Herbie Hancock – *Watermelon Man*
  - Joe Zawinul - *Birdland*

*Name of artist/musician = 1 mark each x 2*  
*Naming work = 1 mark each x 2*

(4)

- 10.3
- Uses jazz idioms
  - Has no tonality or predetermined chord sequences
  - Expresses the 'voice' or 'sound' of the musician
  - Use unconventional sounds on instruments
  - Role of improvisation increases
  - Played by small groups of musicians
  - Retains a general pulsation and swing but without a regular metre with frequent accelerandos and ritardandos
  - Uses regular metre
  - Improvisers play solos using notes based on the notes of the chords used
  - Uses a variety of rhythms and tempi
  - Uses rubato
  - Typical instruments: saxophone, trumpet, trombone, piano, guitar, double bass and drums

*Any 5*

(5)

- 10.4 Ornette Coleman

*Ornette Coleman = 1 mark*

(1)

**[12]****QUESTION 11**

- A virtuoso instrumentalist (usually a male performer) who plays traditional music on Western instruments
- Associated with guitar
- The term *Maskanda* comes from the Afrikaans word 'musikant' which means musician
- Associated with Zulu folk music

- Known as 'Zulu Blues', because of the cyclical, repetitive picking of strings on the guitar
  - The guitar strings are picked rather than strummed
  - Traditionally *maskandi* music consists of a song evolving with the singer's, (usually a male singer) real life experiences, his daily joys, sorrows, etc.
  - *Maskanda* songs have a particular structure which generally begins with an introductory section called the *izihlobo* or *intela*
  - The introduction establishes the singers personal style
  - A *maskanda* song starts with a message (*izihlobo*). "This is what I am about to play and this is who I am."
  - There are different styles played by different people in the various places where they live. (People dance, play drums and clap in different ways)
  - The dances performed can be rooted in the district or region where the *maskanda* comes from.
  - Many *maskanda* texts are based on, and emphasise Zulu traditions
  - *Maskanda* music has been adapted for full-band performances that include the bass guitar, guitar and drums
  - Nowadays no longer just the domain of men
  - African woman, these days, are also known for making *maskanda* music
- Any 3

[3]

OR

## INDIGINOUS AFRICAN MUSIC

### QUESTION 12

- She uses ancient African traditional progressions of two chords a tone apart
- Expresses feelings and thoughts of ancient life
- Accompanies herself on the Uhadi, Isitolotolo, and Umrhubhe
- Sings in Isixhosa
- Uses overtones/ throat singing
- Melodies created use a scale similar to the Lydian mode

Any 4

(4)

### Works

- *Uphando Luphelile*
- *Nomtwayoyo*
- *Yitileni*
- *Power to the Women*
- *Yaka Yaka*
- *Wenu Se Goli*

Any 2

(2)

Characteristics = 4 marks Names of works = 2 marks
---

[6]

**QUESTION 13**

Definition for TWO of the following dances:

***Kiba***

- A Bapedi dance performed by both men and women
- The dancers play aluminium pipes which are blown at different pitches
- Accompanied by drums
- Men wear kilts with traditional garb and women wear traditional clothes worn for the first time after initiation

*Any 2*

**OR**

***Indlamu***

- Traditional dance associated with Zulu culture
- Derived from war dances
- Performed with drums
- Full traditional Zulu attire is worn

*Any 2*

**OR**

***Famo***

- A type of music/dance from Lesotho consisting of singing accompanied by the accordion and drums
- Originally a lusty dance meant to encourage men going to battle or war
- Consists of male or female singing and ululation
- Songs often refer to urban life and female singers can use their singing to challenge their male counterparts

*Any 2*

**OR**

***Mxongolo***

- A Xitsonga dance performed by elderly men during traditional celebrations
- Accompanied by singing
- Done with slow stomping
- Includes praise singing

*Any 2*

**OR**

**Tshikona**

- A vhaVenda Royal dance
- Performed by men
- Each dancer has a pipe made out of a special type of bamboo
- Each player plays one note which is played in turn to create melody
- The dance is performed at weddings, funerals or religious ceremonies

Any 2

OR

**Tshigomela**

- A vhaVenda female dance
- Performed by married women
- A festive dance sometimes performed at the same time as *Tshikona*

Any 2

[4]

**QUESTION 14**

- A talented singer and music teacher who trained many young singers
- Musical advisor for the film *Zulu*
- Well known for her skill on the *ugubhu* and *amakhweyana* bows and European autoharp
- She was a praise singer
- Distinguished herself with her wide vocal range of approximately three octaves
- Evoked different moods with her voice
- She provided a link to Zulu cultural heritage
- Known as the greatest authority on Zulu music and Zulu culture
- Some of her songs were used in an Opera by Michael Hanckinson and Mzilikazi Khumalo
- Her music was widely played on South African and West German radio giving her international recognition

Any 6

[6]

**QUESTION 15**

- 15.1 **Crepitations:** Sound technique that is often used with vocalic lilt and mouth drumming as exhilarating vocal effects used to climax musical situations in African music (1)
- 15.2 **Ululation:** A long wavering high-pitched vocal sound with a trilling quality made with the rapid movement of the tongue and vulva used to show appreciation of a performance or as part of a performance (1)
- 15.3 **Phonaeesthetics:** Use of sounds that represent other ideas or instruments (1)
- 15.4 **Onomatopoeic singing:** Use of words to imitate sounds, e.g. the word 'Slap,' used for a sound that is made by skin hitting skin (1)

[4]

**QUESTION 16****16.1 Characteristics of African music**

- Often polyrhythmic, heterophonic, and polyphonic
  - A large number of colourful instruments used both individually (as accompaniment to singing) and in large and small ensembles
  - Melodies often consist of two balanced phrases
  - There is often a leader/chorus relationship in performance
  - Polyphonic performances are generally structured so that two parts or two groups of vocalists or instrumentalists often perform in antiphony
  - Mostly associated with dance
  - Generally performed outdoors
  - Dense orchestral timbres combine with staccato articulation
  - Overlapping choral antiphony and responsorial singing are principal types of African polyphony
  - Canonic imitation may occur in responsorial or antiphonal sections of African music as a result of the repetition of the first phrase or the introduction of new melodic material in the form of a refrain
  - Ostinato is generally restricted to a relatively small pitch range and is usually short in length
  - The unique micro-tonic pitch system makes African melody subtle
  - Form, in some varieties of African music, is often based on the immediate repetition of a musical phrase sustained throughout a piece or on strophic forms
- Any 5*

**16.2 The function of African Music in African Culture**

- The primary function of music in Africa is building community
  - Music plays an integral part in rituals of birth and puberty, at marriage and death, initiations, and in rituals of livelihood (e.g. hunting, farming, gathering, etc.)
  - Groups of people often set out singing and dancing their way from one village to another, or a dance may be held to ensure good relations with a neighbouring village
  - Costumes, masks, and musical instruments usually attain an “aura of sacredness” in ceremonies and rituals
  - The Watusi royal drums, for example, are thought to represent a soul (symbolized by a pebble inside) that can do away with evil spirits
  - Audience participation, a type of communal sharing, forms great importance in African music
  - Music is learned as part of one’s cultural and practical education,\
  - The birthright of all African children
  - Provides not only musical education but also a comprehensive preparation for life
  - Musical games are extremely important among the young and incorporate rhythmic accents inherent in various languages
- Any 5*

**[10]****TOTAL SECTION C: 30**

**SECTION D**

Learners specialising in WAM must answer QUESTIONS 18 AND 19.  
Learners specialising in JAZZ must answer QUESTIONS 17 AND 19.  
Learners specialising in IAM must answer QUESTIONS 17 AND 18.

**QUESTION 17: OVERVIEW OF WESTERN ART MUSIC**

- 17.1 **FALSE:** A typical character piece is an instrumental piece for **piano**
- 17.2 **FALSE:** A typical string quartet consists of **Violin 1, Violin 2, Viola and Cello**
- 17.3 **TRUE**
- 17.4 **FALSE:** The basso continuo is known to be the foundation for most types of **Baroque** music
- 17.5 **FALSE:** A Romantic opera is accompanied by a **large orchestra**
- 17.6 **TRUE** (10 ÷ 2) **[5]**

**QUESTION 18: OVERVIEW OF JAZZ**

- 18.1 **TRUE**
- 18.2 **FALSE:** Backbeat emphasizes the **second** and **fourth** beats of a 4/4 measure
- 18.3 **TRUE**
- 18.4 **FALSE:** A blues work normally consists of a **12-bar** structure in simple time
- 18.5 **TRUE**
- 18.6 **TRUE**
- 18.7 **FALSE:** Ragtime is predominantly a type of **piano** music and is generally performed as a fast tempo (10 ÷ 2) **[5]**

**QUESTION 19: OVERVIEW OF INDIGENOUS AFRICAN MUSIC**

- 19.1 **FALSE:** Call and Response is a singing style in which a **soloist** sings a phrase to which the **chorus** responds with an answering phrase
- 19.2 **TRUE**
- 19.3 **TRUE**
- 19.4 **TRUE**

19.5 **FALSE:** Mbaqanga originated during the early **1960s** in South Africa's black townships

19.6 **TRUE**

19.7 **FALSE:** The mbira is a traditional instrument of the Shona people of **Zimbabwe** and consists of a wooden board with metal keys (10 ÷ 2) **[5]**

**TOTAL SECTION D: 10**  
**GRAND TOTAL: 120**