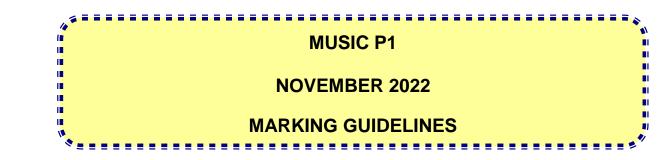


basic education

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

NATIONAL SENIOR CERTIFICATE

GRADE 12



MARKS: 120

These marking guidelines consist of 33 pages.

Please turn over

SECTION A: THEORY OF MUSIC (COMPULSORY)

(90 minutes)

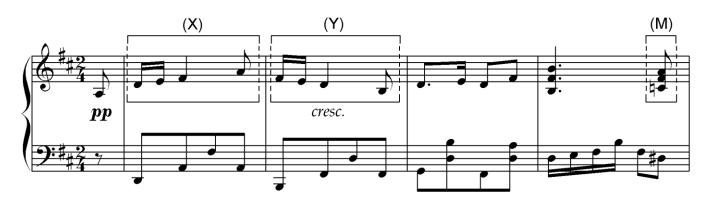
Answer SECTION A on the QUESTION PAPER.

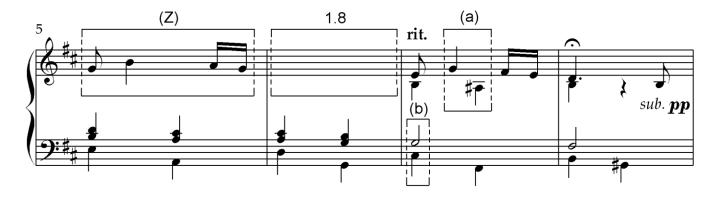
Answer QUESTION 1 AND QUESTION 2.1 OR 2.2 OR 2.3 AND QUESTION 3.1 OR 3.2 AND QUESTION 4.1 OR 4.2.

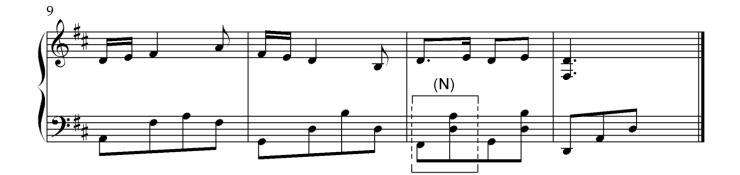
QUESTION 1

(25 minutes)

Study the extract below and answer the questions that follow.







1 mark No ½ mark

 $\frac{1}{2} + \frac{1}{2} = 1$ mark

(1)

(1)

(1)

(2)

1.1 To which key does the extract modulate in bars 5 to 8^{1} ?

Answer:	B minor		1 mark	(1)
---------	---------	--	--------	-----

1.2 Name the interval at (a) according to type and distance.

Answer: Diminished 7th

1.3 Notate the inversion of the interval at (b).





1.4 Rewrite the triad at (M) in the alto clef keeping the same pitch.

Answer:



1.5 Describe the triad at (N) according to type and position.

Answer: Major, First inversion

1.6 Rewrite (X) using double the note values. Indicate the new time signature.

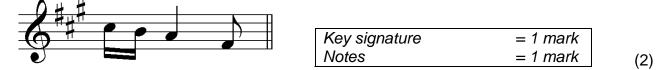
Answer:



Time signature	= 1 mark
Notes	= 1 mark
C also accepted	
No mark for $rac{4}{4}$ or ${ m C}$	

1.7 Transpose (Y) a perfect fifth higher. Indicate the new key signature.

Answer:



1 mark

(1)

(1)

1.8 Write a suitable descending sequence in bar 6 using the motive at (Z). Write your answer on the score.



Partially correct answer:



1 mark No other descending sequence will be harmonically correct. If partially correct answer is given, award only ½ mark.

1.9 Study the pitches of the treble clef part in bars 1 and 2. Considering only these pitches, identify the type of scale.

Answer: Pentatonic

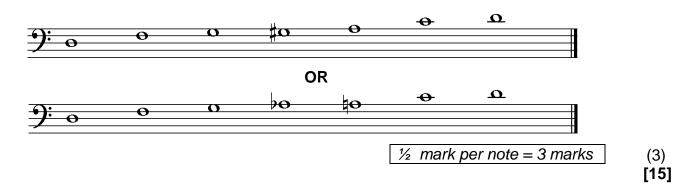
1.10 Select the Italian term that means the opposite of rit. (ritardando). Make a cross (X) in the appropriate block.

Answer:

Accelerando	Morendo	Allargando	
		1 mark	(1)

1.11 Write the ascending blues scale from the given note.

Answer:



(25 minutes)

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

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

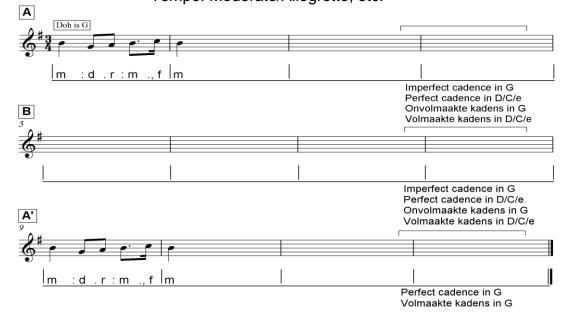
Concept answer: Instrument: Saxophone/Clarinet/Flute/Trumpet/Violin, etc. Tempo: Moderato/Allegretto, etc.



OR

2.2 Complete the opening below in sol-fa notation OR in staff notation to form a twelve-bar melody in ternary form for voice. Name the voice type and supply a suitable tempo indication. Add dynamic indications at appropriate places. Do NOT add lyrics. Use only ONE notation system.

Concept answer: Voice: Soprano/Alto/Tenor/Baritone Tempo: Moderato/Allegretto, etc.



The melody will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION		
Form and cadential points	1 mark per phrase x 3		3
Correctness Solfa notation: rhythmic and pitch indications Staff notation: beats per bar, note stems, grouping, spacing and accidentals	Minus ½ mark per error up to 2 marks		2
Quality	9–10	Excellent Coherent and musical; phrases imaginatively define the form; opening motive innovatively continued; successful use of key; melodic shape masterfully handled; creative approach to choice of pitches and rhythm	
 Quality of melody and suitability of range Appropriate tempo and dynamic indications enhance the quality of the answer Musicality 	7–8	Good Correct and musical; phrases clearly indicate the form; opening motive sensibly continued; stable key; melodic shape satisfying; choice of pitches and rhythm accurate	10
	4–6	Average Musically not convincing; not all phrases clear; opening motive not well utilised; key unstable; melodic shape is suspect; choice of pitches and rhythm unimaginative	
	0–3	Not acceptable No musical sense; no sense of phrasing; opening motive ignored; no sense of key; no melodic shape; pitches and rhythm random	
TOTAL	Markers may use ½ marks		15

[15]

(10 minutes)

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the extract and answer the questions.

(b) (C) (d) (e) (a) ;⊧₽₽¢ \mathbf{V}^{6} vi vii° Ab: I_4^6 (i) (f) (g) (ii) \mathbf{V}^7 ii (h) (iv) (iii) iii (Z) Eb<u>: vi</u>

3.1.1 Figure the chords at (a) to (h) on the score using Roman numerals, e.g. vii^{o6}/vii^ob.

Answer: See score

1 mark per chord = 8 marks Minus $\frac{1}{2}$ mark if inversion or 7th is missing or incorrect

(8)

(2)

3.1.2 Name the key and the cadence which is formed at (Z).

Answer: Perfect cadence E^b Major

Please turn over

1 mark each = 2 marks

3.1.3 Comment on the chord in the last bar.

Answer:

- It is the tonic chord of E^b major by implication only, because the 3rd (G) and the 5th (B^b) have been omitted
- The only note present is E^b (root) in the bass and treble part
- It is not a chord but only the tonic note of the new key E^b major
- It could be chord V in A^b major where the preceding chord is seen as a secondary dominant
- The texture thins out to two parts in bar 12 (as in bars 5, 6 and 9) and therefore only the root note of the tonic is present

Any ONE = 1 mark(1)

- 3.1.4 Name the type of non-chordal notes at (i) to (iv).
 - Answer: (i) (Lower) Auxiliary note
 - (ii) Suspension
 - (iii) Passing note
 - (iv) Anticipation

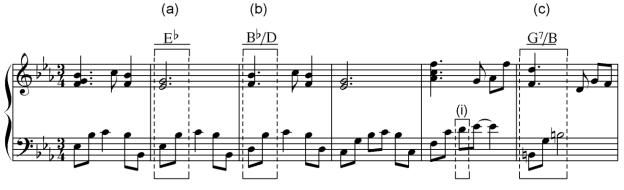
1 mark each = 4 marks

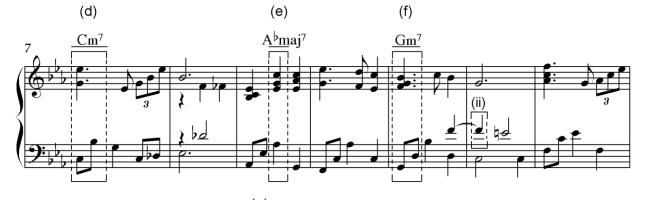
(4) [**15**]

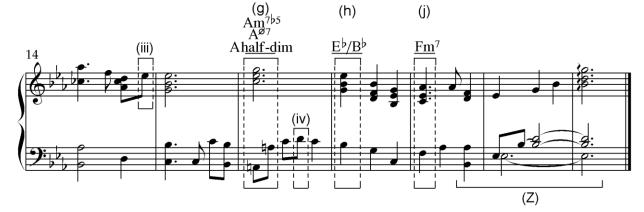
OR

3.2 Study the extract below and answer the questions.

Answer:







3.2.1 Identify the chords (a) to (h) and (j). Write chord symbols in the spaces provided above the stave, e.g. C/E.

Answer: See score

1 mark per chord = 9 marks Minus $\frac{1}{2}$ mark if inversion is incorrect (9)

3.2.2 Name the cadence which is formed at (Z).

Answer: Perfect cadence

1 mark (1)

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(Accented) Passing note

3.2.3 Comment on the use of the F^{b} in the treble part in bar 8.

Answer:

- Descending chromatic embellishment
- Chromatic passing note

(i)

• It is the flattened 9th added to E^{b7}

$$Any ONE = 1 mark$$
(1)

3.2.4 Name the type of non-chordal notes at (i) to (iv).

Answer:

- (ii) Suspension
- (iii) Anticipation
- (iv) (Upper) Auxiliary

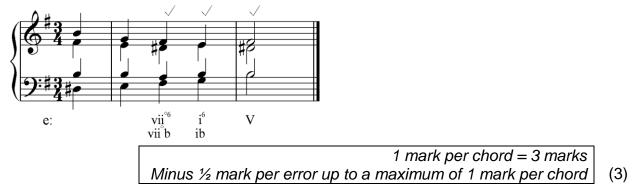
1 mark each = 4 marks(4)

(30 minutes)

Answer EITHER QUESTION 4.1 OR QUESTION 4.2.

4.1.1 Demonstrate the use of the leading note chord, followed by an imperfect cadence in the passage below.

Answer:



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

Concept answer:



The harmonisation will be marked according to the criteria below.

DESCRIPTION	MARK ALLOCATION		
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error but not more than 1 mark per chord		
Chord progression Choice of chords, correct use of cadence	1 mark between each pair of chords (except between bars 4 and 5)	9	
Quality Musicality, non-chordal notes, awareness of style and creativity	Excellent $= 3\frac{1}{2}-4$ marksGood $= 2\frac{1}{2}-3$ marksAverage $= 1\frac{1}{2}-2$ marksWeak $= 0-1$ marks	4	
	Note to marker: Mark out of 24 must not contain a ½ mark	24 (÷ 2)	
TOTAL		12	

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

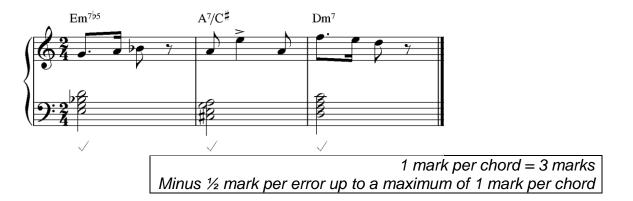
OR

(12) **[15]**

(3)

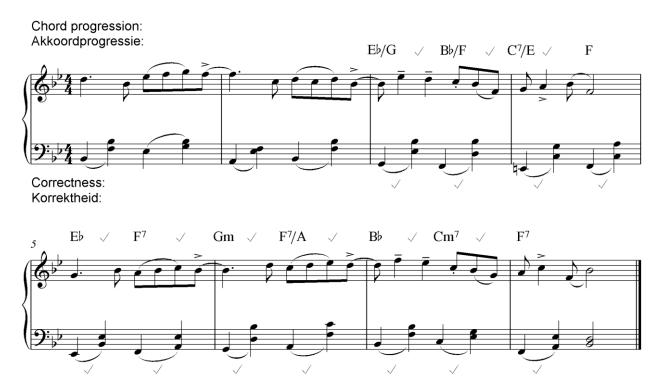
4.2.1 Complete the following harmonic progression by filling in chords in the bass part. Use minims.

Answer:



4.2.2 Complete the piece below by adding suitable harmonic material. Continue in the style suggested by the given material in bars 1 and 2.

Concept answer:



TThe answer will be marked according to the criteria below.

DESCRIPTION	n	MARK ALLOCATION		
Correctness Notation, spacing, voicing	Minus ½ mark per error but not more than 1 mark per chord		11	
Chord progression Choice of chords, correct use of cadence		1 mark between each pair of chords (except between bars 4 and 5 and 8)		
Quality Musicality, non-chordal notes, awareness of style, creativity	Excellent Good Average Weak	= 3½–4 marks = 2½–3 marks = 1½–2 marks = 0–1 marks	4	
	Note to marker Mark out of 24	: must not contain a ½ mark	24 (÷ 2)	
TOTAL			12	

(12) **[15]**

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: GENERAL (COMPULSORY)

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

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 5.1.5), e.g. 5.1.6 E.

Answer:

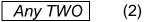
- 5.1.1 B
- 5.1.2 C
- 5.1.3 D
- 5.1.4 D
- 5.1.5 A

(5)

5.2 To what does 'piracy' refer in published and recorded music?

Answer:

- Downloading copyrighted music without paying for it
- Sharing of digital music files (scores or recordings)
- Copying of sheet music not in the public domain
- Illegal copying of sheet music for private/public performance
- Selling/distribution of illegally copied music scores and recordings



5.3 Explain the term *performance royalties*.

Answer:

A fee paid by the performer to SAMRO, who pays the composer for live public performance of music works

1 mark for 'fee paid' 1 mark for 'live public performance'

5.4 For how long is copyright valid in South Africa?

Answer:

Valid for 50 years after the death of the composer, songwriter and author

1 mark (1)

(2)

TOTAL SECTION B: 10

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

SECTION C: INDIGENOUS AFRICAN MUSIC (IAM)

Note to marker: Although the marking guideline is in bullet form the learners may answer in full sentences.

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 6.1.5), e.g. 6.1.6 E.

Answer:

6.1.1	D
6.1.2	В
6.1.3	D
6.1.4	D
6.1.5	С

(5)

(3)

6.2 Indicate whether the following statements are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (6.2.1 to 6.2.3).

Answer:

- 6.2.1 True 6.2.2 True
- 6.2.3 True
- 6.3 Describe *izibongo* as used in maskanda.

Answer:

- Praise poetry performed in the middle of a maskanda song
- Spoken text in a fast tempo
- Sharing experiences, for example: poverty, inequality, migrancy, dispossession, clan names
- Poetic devices such as: repetition, parallelism, imagery are used
 - 2 *marks* (2)

3 x 1

6.4 Explain the use of the following performance techniques:

Answer:

- 6.4.1 Guitar strumming in maskanda
- 6.4.2 Throat singing producing overtones mostly by women in isiXhosa music
- 6.4.3 Imitation of nature sounds (bird calls, wind, bellowing of a bull etc.)

(3)

3 x 1

6.5 Describe the following prominent features as found in kwela music:

Answer:

- 6.5.1 Melody
 - Short repetitive melodic motives based on chordal notes
 - Narrow range, usually within an octave (only 1/2 mark)
 - Use of embellishments (only 1/2 mark)
- 6.5.2 Harmony
 - Harmonic cycle I IV I_{4}^{6} V

6.5.3 Rhythm

- Swing rhythm /lilting shuffle
- Syncopation
- " 4 p ' • • • • •

3 x 1 (3)

1 mark

6.6 To which style of music does 'isimanje manje' refer?

Answer: Mbaqanga

6.7 Complete the table below by comparing the songs *Banana Ba Rustenburg* and *Wamuhle.* Write down only the answer next to the question numbers (6.7.1 to 6.7.3).

Answer:

- 6.7.1 Mbaqanga
- 6.7.2 Saxophone
- 6.7.3 Major

3 x 1 (3)

[20]

(1)

Briefly explain what the song *Melodi Yalla* is about and why it is a good example of mbaqanga.

Answer:

Song content

- The song is about Mahlathini and the Mahotella Queens declaring themselves the best performers of mbaqanga in the city
- The lyrics suggest a show-off reminiscent of ukuqhatha (traditional competitive rituals/playful contest among herd boys)

Style features

It is a good example of mbaqanga because it demonstrates typical musical features such as:

- Rhythmic vibrancy and dance elements
- Strong bass line
- Starts with a guitar introduction
- Call and response between Mahlathini and the Mahotella Queens and/or between Mahlathini and the backing band
- Cyclic chord progression used

Any TWO answers for song content Any THREE answers for style features

[5]

QUESTION 8

Write notes that describe the song See You Later. Name the artist/band.

Answer:

- Because there are no lyrics, this is a purely instrumental version of the piece
- The saxophone introduces the melody accompanied by guitar and drum kit
- The penny whistle echoes the saxophone melody in the first and second phrases
- The saxophone improvises on material from the original melody
- It is a typical example of kwela music with a moderate tempo

Artist

Lemmy Mabaso

FOUR correct facts ONE mark for artist

[5]

9.1 Identify the song and the relevant artist/band from the extract below.



Answer: Name of song • Wena Wedwa Artist/band

• Thee Legacy

Song = 1 markArtist = 1 mark (2)

9.2 Explain where the musical extract is found in this song. Describe how the music changes at this point in the song.

Answer:

Where it is found

• At the end of the song

Description of changes

- Changes from major to chromatic
- The whole group sings in unison
- Only a cappella with no vocal percussion (beat boxing)

Where extract is found = 1 mark Description of changes = 2 marks (

(3) **[5]**

Philip Tabane employs African spirituality which gives malombo music a distinctive quality.

Write an essay in which you explain how African spirituality has influenced Philip Tabane's music. Refer to TWO of his songs/albums in your answer.

Answer:

Example of an introduction

Philip Tabane grew up surrounded by malopo music due to his mother being a traditional healer. Listening to malopo music, watching their dances and observing how they communicated with ancestral spirits, had a great influence on his music.

African Divinity	Philip Tabane
African divinity songs are repetitive by nature	Uses the 12-bar blues cyclic progression
 Communicates with the ancestors 	 In Ngwana Oya Lela and Phamba Madiba praise poetry, kudu horn and flute (which represents the baPedi Kiba pipe) are used to call upon the ancestors
Summons the ancestors	 Music evokes ancestral spirits by using onomatopoeic vocal sounds which are then echoed on the guitar
 Employs improvisation 	 Free interplay between the voice and the drum or the voice and the flute The drum or the flute melodies are usually improvised
During rituals, drumming in conjunction with rattles, form the accompaniment for the dancing of both the healer and the patient as the ancestral spirits leave or enter the patient's body	 The drum rhythms used in e.g. <i>Phamba</i> <i>Madiba</i> are those used by the diviners for dancing, thereby evoking the spirits and inducing a trance During performances Philip Tabane is known to go into a trance The leg rattles worn by diviners are always worn by Philip Tabane and his performers
 Drumming carries traditional values, beliefs and customs Drums are vehicles for communication 	 In all his songs he makes extensive use of African drums Malombo drums made from the baobab tree (tree of the baPedi ancestors) are used as a vehicle for communication with the ancestors

Songs/Albums

- Phamba Madiba (White river)
- Dithabeng
- Kika

Example of a conclusion

The incorporation of African spirituality makes malombo a unique style that few have been able to emulate.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
African divinity			5
Philip Tabane's music			5
Songs/Albums			2
	<i>Excellent</i> An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks	
Logical presentation and structure of the essay	Good An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2-2½ marks	
	Average An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks	3
	Below average An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark	
	<i>Weak</i> A single paragraph: A poor attempt at an essay.	= ½ mark	
	Not acceptable Only facts in bullet form.	= 0 marks	
TOTAL			15

[15]

TOTAL SECTION C: 50

OR

SECTION D: JAZZ

Note to marker: Although the marking guideline is in bullet form the learners may answer in full sentences.

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) in the ANSWER BOOK, e.g. 11.1.6 E.

Answer:

- 11.1 11.1.1 A
 - 11.1.2 B
 - 11.1.3 D
 - 11.1.4 D
 - 11.1.5 D
- 11.2 Indicate whether the following statements on female mbaqanga groups are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (11.2.1 to 11.2.3).

Answer:

- 11.2.1 True
- 11.2.2 False
- 11.2.3 True
- 11.3 State THREE stylistic features of the music of Feya Faku.

Answer:

- Progressive and contemporary harmonic language
- Rhythmic elements from traditional indigenous African music
- Brass player (trumpet and flugelhorn) with a warm and soulful sound
- Combines jazz with his Xhosa musical heritage
- As soloist, is frequently featured with small jazz ensembles

Any THREE (3)

(5)

(3)

5 x 1

3 x 1

11.4 With which South African jazz style do you associate the following?

Answer:

- 11.4.1 Marabi
- 11.4.2 New jazz/jazz in exile

2 x 1

(2)

11.5 Define any TWO of the following terms:

Answer:

- 11.5.1 Using an alternative chord than the one given in the lead sheet (replacing chords or re-harmonising)
- 11.5.2 Rhythmically sophisticated chordal accompaniment played on either piano or guitar using specific 'voicings'
- 11.5.3 Music created in the moment of performance, related to a preexisting stimulus (chord progression, melody, etc)

2 x 1 (2)

11.6 Name ONE South African band associated with jazz in exile.

Answer:

- Brotherhood of Breath
- Blue Notes
- Union of (South) Africa

1 mark (1)

4 x 1

(4) [**20**]

11.7 Complete the table below by comparing the Makgonatsohle Band with the Manhattan Brothers. Write down only the answer next to the question numbers (11.7.1 to 11.7.4).

Answer:

- 11.7.1 Cyclic harmonic progression: $I IV V I OR I IV I_{4}^{6} V I$
- 11.7.2 Mbaqanga
- 11.7.3 Marabi
- 11.7.4 Doo Wop/Swing/Ragtime

Describe TWO melodic and THREE rhythmic features which make *Banana ba Rustenburg* by Spokes Mashiyane typical of the kwela style.

Answer:

Melody

- Melody is based on the broken chord patterns of the chords in the cyclic progression
- Melody led by a solo wind player: saxophone (earlier music used penny whistle)
- Melody is repetitive but later develops through improvisation

Rhythm

- Jive/Swing rhythms
- Repetitive use of rhythm throughout song
- Skiffle-like beat
- Rhythm relentlessly propels forward

Any TWO answers for melody Any THREE answers for rhythm

[5]

QUESTION 13

Discuss local and international influences on Zim Ngqawana's music style.

Answer:

Local

- Rooted in African indigenous sounds
- Fuses traditional ancient Xhosa (and other African) rhythms and songs
- Influenced by Abdullah Ibrahim

International

- Contains references to e.g.:
 - o Bop and funk
 - Samba and tango rhythms
 - Indian and Western classical music
 - o Vocal chants
 - Norwegian folk traditions
- Progressive approach to phrasing and cadences to align with international practices

Any combination of local and international influences [5]

2 marks

QUESTION 14

14.1 Identify the extract below and the relevant South African singer who is associated with it.



Answer:

- Lakutshon 'ilanga
- Miriam Makeba

(2)

14.2 Describe this song referring to the lyrics, style characteristics and specific vocal quality employed.

Answer: Lyrics

When the sun sets and the cows come back from grazing I will think of you When the moon rises on the other side of the sea and the birds return I will look around to find you in homes, on the streets, in hospitals and jails until I find you

- During apartheid freedom fighters would disappear and the loss of the lover is reflected in the song
- The lyrics narrates a story of someone searching for their loved one who has gone missing and promises to search and find them even when the sun sets

Music style characteristics

- Ballad-style which is fitting for story-telling
- Slow tempo reinforces the feeling of longing
- Accompanied by:
 - o a small jazz ensemble (bass and guitar),
 - o comping on the guitar
- Introduction on guitar
- Jazz-influenced performance practice, e.g. sense of timing, articulation and emphasis

Vocal quality

- Warm and well-rounded/smooth tone
- Husky/smoky character
- Vocal influences reminiscent of Ella Fitzgerald and Sarah Vaughan

3 marks Maximum of 1 mark for each aspect

(3) **[5]**

Cape jazz is a unique, internationally recognised jazz style.

Write an essay on the South African features that make Cape jazz recognisable and motivate why Abdullah Ibrahim's music is an outstanding example of this style. Refer to ONE of his songs/albums in your answer.

Example of an introduction

Cape jazz is a blend of ghoema, Kaapse klopse, church bands, langarm, African and Western music to form a typical Cape jazz sound that has been accepted as part of the international jazz scene.

Answer:

Answer:	
South African features	Abdullah Ibrahim's music
Slave folksongs	 Reflects the melancholic mood
Cape Malay songs	Comic elements
Khoi-san songs	 Descending melodic movement
Church songs	 Slow, solemn, even metre from
	hymns,
	e.g. The Wedding
Folk song harmony	Homophonic texture
Cape dance bands	Saxophone langarm dance music
African and	Rhythmic characteristics of isiXhosa
amaXhosa music	speech rhythms
	Repetitive phrases/call and response
	features
	Ostinato features
	Mbira-like piano tone
 Marching/Church bands 	 Use of brass and saxophone
Marabi music	 Keyboard emphasis
	 Ragtime and swing influences
Township jive	Marabi groove and harmonic
	progression,
	e.g. Mannenberg
Kwela	 Improvisatory character
	Call and response
Street carnival parade	Kaapse klopse/Ghoema beat
Banjo and guitar sound	Harmonic instruments for
_	accompaniment
Saxophone sound	 Typical nasal quality and vibrato
	phrase endings
Goema beat	A blend of ghoema and swing
<u> </u>	 Slow ghoema drum beat, e.g.
	Mannenberg

Song/album:

- Mannenberg
- The Wedding

Example of a conclusion

Abdullah Ibrahim's music, with the myriad South African features, has established Cape jazz as an international form of jazz.

The essay will be marked according to the criteria below.

CRITERIA	MARK ALLOCATION		
South African features			5
Abdullah Ibrahim's music			6
Song/Album			1
	Excellent An introduction, conclusion, with a substantial argument in the body of essay evident. Good	= 3 marks	
Logical presentation and structure of the essay	An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2-2½ marks	
	Average An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks	3
	Below average An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark	
	<i>Weak</i> A single paragraph: A poor attempt at an essay.	= ½ mark	
	<i>Not acceptable</i> Only facts in bullet form.	= 0 marks	
TOTAL			15

[15]

TOTAL SECTION D: 50

OR

SECTION E: WESTERN ART MUSIC (WAM)

Note to marker: Although the marking guideline is in bullet form the learners may answer in full sentences.

QUESTION 16

Music/P1

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 16.1.5), e.g. 16.1.6 E.

Answer:

16.1.1 D 16.1.2 B 16.1.3 D 16.1.4 D 16.1.5 C

16.2 Indicate whether the following statements on the development of opera are TRUE or FALSE. Write down only 'true' or 'false' next to the question numbers (16.2.1 to 16.2.3).

Answer

16.2.1 False 16.2.2 True 16.2.3 False

16.3 Explain the term *symphonic poem*.

Answer:

An orchestral, $(\frac{1}{2})$ Romantic, $(\frac{1}{2})$ single-movement $(\frac{1}{2})$ work which has an extra-musical programme $(\frac{1}{2})$ (with a descriptive title)

16.4 Complete the table below on the Romantic features of Mendelssohn's *Hebrides Overture*. Write only the answer next to the question numbers (16.4.1 to 16.4.3).

Answer:

- 16.4.1 Enlarged dynamic range (*pp* to *ff*)
- 16.4.2 Descriptive title and subtitle: Hebrides Overture, Fingal's Cave (The Lonely island)
- 16.4.3 Long lyrical melodies with an individual melodic style

 3×1 (3)



(2)

4 x ½

5 x 1 (5)

16.5 The Mannheim school played a significant role in the development of various compositional techniques. Name any THREE of these techniques.

Answer:

- The Mannheim Rocket (a quick rising arpeggiated melodic line with a crescendo)
- The Mannheim Roller (an extended crescendo with added tremolo effects)
- The Mannheim Sigh (descending pairs of slurred notes)
- The Mannheim Birds (imitation of birds chirping, using trills in the music)
- The sudden cresc/decresc for the whole orchestra
- The Mannheim Climax (a high-energy section of music where all instruments drop out except for the strings, usually preceded by a Mannheim Crescendo)
- The Mannheim Grand Pause where the playing stops for a moment, resulting in total silence, then the playing continues at the same intensity level as before the pause.
- Sudden accents: sf or sfp

THREE correct answers No more than ONE mark for dynamics

(3)

16.6 Describe in your own words what Beethoven's Pastoral Symphony depicts.

Answer:

- It paints a large-scale rural/rustic picture with different scenes through the use of orchestral music
- Nostalgic trip down memory lane depicting the beauty and power of nature and people's reaction to it.

ONE correct answer (1)

16.7 Complete the table below by supplying the missing information on the fourth movement of *Beethoven's Symphony No. 6.*

PROGRAMMATIC CONTENT	MUSICAL REPRESENTATION
Light rain	16.7.1
16.7.2	Tremolo on the double bass and timpani
Lightning strikes	16.7.3

Answer:

- 16.7.1 Staccato *pp* quavers on the strings
- 16.7.2 Approaching thunder
- 16.7.3 Ascending arpeggios in the violins



(3) [**20**]

Write a paragraph in which you describe the structure and relevant keys of rondo form.

Answer:

Structure

- ABACA (simple 5-part rondo) or ABACABA (7-part rondo form)
- A piece that begins with a refrain (A section), alternating with episodes (B and C section). It may end with a coda
- Each new section (B and C) contrasts in material with A

Use of keys

- The refrain (A section) is always in tonic
- Episodes are in closely related keys (dominant, sub-dominant, relative major or minor) or the parallel major or minor key

Any THREE answers for structure Any TWO answers for use of keys

[5]

QUESTION 18

Write a paragraph on the fifth movement on Beethoven's Symphony No. 6.

Refer to the following aspects: title, form, tempo indication, use of opening motive and instrumentation.

Answer:

Title

- Shepherd's song (Happy and grateful feelings after the storm)
- Frohe und dankbare Gefühle nach dem Sturm

Form

• Sonata-rondo form

Tempo

Allegretto

Use of opening motive

- The imitation of Alpine Horn in horn and clarinet
- Main melody first heard in opening four bars, with slow tremolo accompaniment
- Opening motive depicts a pastoral mood (6/8; F major)

Instrumentation

• Standard Classical Orchestra

5 marks Maximum of 1 mark for each aspect

[5]

2 marks

QUESTION 19

19.1 Identify the composer and work from which the following extract was taken:



the four bars that follow.

Answer:

- It is the opening motive of the concert overture
- The motive is repeated and treated sequentially (in the bars that follow)
- The articulation as well as the register and instrumentation changes in • certain places

State where this extract is found in the work. Describe how the motive is used in

- The motive appears in B minor and is momentarily transformed by going to • D major and then F[#] minor
- It is the building motive of the first subject (sonata form) that binds the entire work together

Any THREE = 3 marks

(3) [5]

QUESTION 20

In the opera, The Magic Flute, Mozart contrasts cheerful characters with more solemn characters.

Write an essay in which you discuss how the characters Papageno and Sarastro are contrasted. Show the contrast by referring to the musical features of the following arias:

- Der Vogelfänger bin ich ja (Yes, I am the birdcatcher)
- O Isis und Osiris •

Answer:

Example of an introduction

In The Magic Flute, Papageno and Sarastro are polar opposites in the type of music shown in their arias.

19.2





Felix Mendelssohn, Hebrides Overture

(2)

	CHARACTER	MUSIC FEATURES
Papageno Der Vogelfänger bin ich ja	Humble profession of bird catcher	 Papageno plays the flute Baritone voice Sparse orchestral accompaniment
	 Simple character portrayed as a peasant/common folk 	 Simple key of G major, different from main key of E flat major Moderate tempo, not technically challenging Sings unpretentious folk-like melody
	 Happy-go-lucky, light- hearted, comical and entertaining personality 	 Uses melodic decoration Use of leaps in melody portrays positive character Simple, diatonic harmony using mainly primary chords
	Invokes an open, unreserved and friendly mood	 Clear phrasing using a 4-bar structure Homophonic texture enhances simple mood Strophic form with clear cadences typical of folk music

Sarastro O Isis und Osiris	Earnest profession of temple priest	 Bass voice – heavy and deep Choral introduction (with chorus)
	Stable character in a responsible leadership position	 F major invokes solemnity and calm mood Slow tempo – reinforces calm Clear phrasing creates balance which reinforces the calm wisdom Low voice range
	 Noble and dignified High priest of wisdom, represents stability and moral good 	 Homophonic texture (four- part hymn): sacred and harmonically stable Strophic form incorporating chromatic harmony giving depth to the character
	 Invokes a staid, solemn, reserved and more reasoned mood 	 Sparse orchestral accompaniment Legato, stepwise melody (undecorated)

Example of a conclusion

Papageno and Sarastro's arias depict the wide contrasts of character and mood found in *The Magic Flute*.

The essay will be marked according to the following criteria:

CRITERIA	MARK ALLOCATION		
Papageno: Der Vogelfänger bin ich ja Sarastro: O Isis und Osiris	THREE character traits correlating with THREE musical features (3 x 2 for two characters)		6 6
	<i>Excellent</i> An introduction, conclusion, with a substantial argument in the body of essay evident.	= 3 marks	
	Good An introduction, conclusion, with a reasonable argument in the body of essay evident.	= 2-2½ marks	
Logical presentation and structure of the essay	Average An introduction, conclusion, with an insignificant argument in the body of essay evident.	= 1½ marks	3
	Below average An introduction, conclusion with a weak argument in the body of essay evident.	= 1 mark	
	<i>Weak</i> A single paragraph: A poor attempt at an essay.	= ½ mark	
	Not acceptable Only facts in bullet form.	= 0 marks	
TOTAL			15

[15]

TOTAL SECTION E: 50

GRAND TOTAL: 120