



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

EXEMPLAR 2014

MEMORANDUM

MARKS: 120

This memorandum consists of 22 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.
4. Number the answers 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 this page.
6. You may NOT have access to any musical instrument for the duration of this examination.
7. Use the table on the next page as a guide for mark and time allocation when answering each question.
8. Write neatly and legibly.

MARKING GRID

SECTION	QUESTION	MARKS	TIME (minutes)	MARKER	MODERATOR
A: Theory Of Music	1	20	15		
	2.1 or 2.2	15	25		
	3	10	15		
	4.1 or 4.2	30	25		
TOTAL SECTION A		60	80		
B (COMPULSORY)	5.1	10	10		
	5.2	10	10		
TOTAL SECTION B		20	20		
C: Western Art Music (WAM)	6	10	15		
	7	5	10		
	8	5	10		
	9	5	10		
	10	15	35		
TOTAL SECTION C		40	80		
D: Jazz	11	12	20		
	12	5	10		
	13	8	15		
	14	15	35		
TOTAL SECTION D		40	80		
E: Indigenous African Music (IAM)	15	10	15		
	16	5	10		
	17	5	10		
	18	5	10		
	19	15	35		
TOTAL SECTION E		40	80		
GRAND TOTAL		120	180		

SECTION A: THEORY OF MUSIC

ANSWER QUESTION 1, QUESTION 2.1 OR 2.2, QUESTION 3, QUESTION 4.1 OR 4.2.

QUESTION 1

Study *Kgabo Mokgatla*, a traditional Setswana piece for choir and answer the questions that follow.

Kgabo Mokgatla

Traditional Setswana

1

(a)

(b)

Question 1.5

6

Question 1.10

11

(c)

Question 1.6

1.1 Name the key of this piece.

Answer:

A ^b major	= 1 mark
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(1)

1.2 Name the intervals marked (a) and (b), for example major 3rd.

Answer:

(a)	Major 6 th	= 1 mark
(b)	Perfect octave/8 th	= 1 mark

(2)

1.3 Name the type of triad at (c), for example augmented triad.

Answer:

(c)	Major triad	= 1 mark
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(1)

1.4 Name the most prominent rhythmic device used in this piece.

Answer:

Syncopation	= 1 mark
<i>Alternative: Rhythmic repetition</i>	

(1)

1.5 Rewrite the bass part of bar 1 and double the note values. Remember to insert a new time signature.

Answer:

$$1 + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 3 \text{ marks}$$



1 mark for time signature + 2 marks for note values	= 3 marks
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(3)

1.6 Transpose the tenor part of bar 13 a major second higher and rewrite it in the tenor clef. Insert a new key signature.

Answer:

$$1 + 1 + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} + \frac{1}{2} = 4 \text{ marks}$$



Clef	= 1 mark
Key	= 1 mark
Pitch and note values	= 2 marks

(4)

- 1.7 Write the melodic minor scale of the relative minor key of this piece, ascending and descending in the alto clef. Use a key signature, semibreve notes and indicate the semitones.

Answer:



Clef	= ½ mark	
Accidentals	= ½ mark for each accidental	= 2 marks
Key signature	= 1 mark	
Correct semitones	= ½ mark	
Minus ½ mark for each error		

(4)

- 1.8 Write down the order in which the vocal parts enter in this piece.

Answer:

Bass	= ½ mark
Tenor	= ½ mark
Alto	= ½ mark
Soprano	= ½ mark

(2)

- 1.9 Which type of singing, typical of African music, is used in this piece?

Answer:

Call-and-response singing	= 1 mark
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(1)

- 1.10 Name the cadence in bar 8.

Answer:

Imperfect cadence	= 1 mark
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(1)

[20]

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

Use the opening motive below and complete a twelve-bar melody in ABA form for bassoon or trombone or cello. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Possible answer:

Instrument: Trombone or Bassoon or Cello

A

1

mp e: Imperfect cadence

B

5

G or b: Perfect cadence

A

9

mp e: Perfect cadence

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3 (3 x 1)	
Musicality	10	
Dynamics and articulation	3 (3 x 1)	
Correct notation	10 (1 per bar)	
Instrument and appropriate range	4	
TOTAL	30 ÷ 2 = 15	

OR

[15]

QUESTION 2.2

Use the opening motive below and complete a twelve-bar melody in ABA form for flute, clarinet, violin, guitar or marimba. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Possible answer:

Instrument: Flute or Clarinet or Violin or Guitar or Marimba

A

1

G: Imperfect cadence

B

5

D or C: Perfect cadence

A

9

G: Perfect cadence

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3 (3 x 1)	
Musicality	10	
Dynamics and articulation	3 (3 x 1)	
Correct notation	10 (1 per bar)	
Instrument and appropriate range	4	
TOTAL	30 ÷ 2 = 15	

[15]

QUESTION 3: ANALYSIS

ANSWER ALL THE QUESTIONS IN THE SPACES PROVIDED ON THE SCORE.

Study the extract from *Theme and Variations* by Petrus Lemmer and answer the questions.

Example answer:

Petrus Lemmer

(a)

(g)

(b)

(h)

(c)

(d)

Cadence (e)

Answer:

(j)

(k)

(i)

Cadence (f)

Answer:

(i)

- 3.1 Figure the chords marked (a)–(d) on the score. Note the example answer in bar 1.

Answer:

- (a) G: IV/C
 (b) G: Vb (V^6)/D/F $\sharp$
 (c) G: Ic ($I^6/4$)/G/D
 (d) G: iib (ii^6)/Am/C

1 mark per chord	= 4 marks
Minus ½ mark for each error	

(4)

- 3.2 Name the cadences at (e) and (f).

Answer:

- (e) Imperfect cadence
 (f) Perfect cadence

1 mark per cadence	= 2 marks
Minus ½ mark for each error	

(2)

- 3.3 Name the type of non-harmonic notes at (g)–(i). Write the answers in the space provided on the score, for example (m) suspension.

Answer:

(g) Suspension	= 1 mark
(h) Passing note	= 1 mark
(i) Upper auxiliary note	= 1 mark

(3)

- 3.4 Which compositional technique is used at (j) and (k)?

Answer:

Pattern and sequence	= 1 mark
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(1)

[10]

ANSWER 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. You will receive marks for the creative use of non-chordal notes.

Possible answer:

I — Ib iii IV Ib IVb V ii — iib Vb V7 vi

ii — iib iiib vi — IV IVb V Ib iib Ic V IVc I

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)	12 (Minus ½ mark per mistake)	
General impression (correct use of passing note and suspension will be credited with ½ mark each)	4	
TOTAL		30 ÷ 2 = 15
Correctness:	Assess the 14 chords vertically for 1 mark each = 14 marks Minus ½ per error, but not more than minus 1 per chord	
Choice of chords:	Assess the 12 progressions for 1 mark each = 12 marks Minus ½ per error, but not more than minus 1 per progression	
General impression:	4 = 100% 3½ = 88% 3 = 75% 2½ = 63% 2 = 50% 1½ = 38% 1 = 25% ½ = 13%	

OR

[15]

QUESTION 4.2

Complete the piece below by adding suitable harmonic material in the bass clef. Ensure that you continue in the style of the given material.

Possible answer:

With swing

Chords indicated above the staff: C7, C7, F7, F, Gdim, G#dim, F7/A, G7, F7, C, C/E, Cdim, Bdim, C, C7.

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correctness: notation, voice leading, spacing (8 chords)	8 (Minus ½ mark per mistake)	
Chord progression: choice of chords	16 (2 per bar) (Minus ½ mark per mistake)	
General impression	6	
TOTAL	30 ÷ 2 = 15	
Choice of chords:	2 marks per bar = 16 marks minus ½ mark per error, up to a maximum of 2 marks per bar	
Correctness:	1 mark per bar = 8 marks minus ½ mark per error, up to a maximum of 1 mark per bar	
General impression:	6 = 100% 5½ = 92% 5 = 83% 4½ = 75% 4 = 67% 3½ = 58% 3 = 50% 2½ = 42% 2 = 33% 1½ = 25% 1 = 17% ½ = 8% Markers may use ½ marks.	

[15]

TOTAL SECTION A: 60

Answer the questions in the following SECTIONS in the ANSWER BOOK provided.

GENERAL MUSIC KNOWLEDGE: SECTION B (COMPULSORY) AND SECTION C OR D OR E

SECTION B (COMPULSORY)

QUESTION 5

5.1	5.1.1	C		(1)
	5.1.2	D		(1)
	5.1.3	B		(1)
	5.1.4	A		(1)
	5.1.5	C		(1)
	5.1.6	B		(1)
	5.1.7	B		(1)
	5.1.8	D		(1)
	5.1.9	B		(1)
	5.1.10	C		(1)
5.2	5.2.1	H		
	5.2.2	J		
	5.2.3	I		
	5.2.4	F		
	5.2.5	C		
	5.2.6	D		
	5.2.7	B		
	5.2.8	A		
	5.2.9	E		
	5.2.10	G	(10 x 1)	(10)
TOTAL SECTION B:				20

ANSWER SECTION C OR D OR E.**SECTION C: WESTERN ART MUSIC (WAM)****QUESTION 6**

- 6.1 'Good' – Sarastro, 'Evil' – The Queen of the Night
2 marks (2)
- 6.2 Adagio – slow, Allegro – lively and jolly
2 marks (2)
- 6.3 *Hebrides Overture* (1)
- 6.4
- Programmatic influence
 - A title for each section (movement)
 - Consists of five movements instead of the conventional four movements
- Any 2 = 2 marks (2)
- 6.5
- There is real tone-painting of natural events (birdsong, thunderstorm, etc.)
 - There is a strong sense of tunefulness
 - 6/8 time signature links with Siciliano or shepherd-like contexts
- Any 2 = 2 marks (2)
- 6.6 *Symphony No. 3 – Eroica*
1 mark (1)
- [10]**

QUESTION 7

- The composition of the standard classical orchestra was established, e.g.:
 - Strings: Violin 1, Violin II, Viola, Violoncello, Double bass
 - Woodwinds: 2 Flutes, 2 Oboes, 2 Bassoons
 - Brass: 2 Horns
 - Percussion: 2 Timpanis
- Tremolo
- Sudden *sfz*
- Opening arpeggios
- Crescendo and decrescendo

4 marks for instruments; 2 x ½ marks for any two techniques

[5]

QUESTION 8

- Papageno is a bird-catcher and assists Tamino to get to the abducted Pamina
- He acts as a go-between on several occasions
- Longs to be in love and would like to get married
- The character often provides comic relief, when the action is very serious
- The music sung by Papageno is often simple and folk-like
- He also displays typical human weaknesses

3 facts relating to storyline, 2 facts relating to music = 5 marks

[5]

QUESTION 9

- The finale consists of 30 minutes of continuous music; the action takes place in the Temple of Wisdom
- There are five distinct sections:
 - The Three Boys and Pamina sing a quartet
 - Tamino and Pamina sing of their trials as a duet
 - Papageno and Papagena are united and sing a duet
 - The Queen of the Night and her followers appear – solo and chorus
- The final chorus which establishes the victory of good over evil

5 marks for naming the sections and music genres

[5]

QUESTION 10

Marks must be awarded for presentation in essay format and well-motivated content.

Introduction: (1 mark)

General: (4 marks)

- Beethoven dominates the symphonic genre in Vienna from 1790–1825
- He is a bridging composer between the Classical and Romantic eras
- He composes nine symphonies including the *Eroica* (No. 3), the monumental *Fate Knocks At The Door* (No. 5), the innovative *Pastoral* (No. 6) and the gigantic *Choral* (No. 9)

Style characteristics: (5 marks)

- The main characteristics of his symphonic music include:
 - Use of a larger orchestra, including trombones, clarinets, etc.
 - Expanding the length and impact of the symphony
 - Extending sonata form by lengthening the coda
 - Creating large-scale movements from a single motive (as in the first movement of *Symphony No. 5*)
 - Experimenting with orchestration, contrasting sections of the orchestra (strings against woodwinds)
 - Using a great variety of dynamic indications, including sharp accents
 - Employs two kinds of melody:
 - Short motivic first themes, e.g. the 'fate motive' of *Symphony No. 5*
 - Beautiful cantabile melodies, e.g. the 5th movement of the *Pastoral Symphony*

Symphony No. 6: (4 marks)

- *Symphony No. 6* is innovative because it is the first symphony with programmatic tendencies (a title for each movement)
- There are five movements
- Departing from the standard three or four movements used by composers up to then
- There are very clear instances of tone-painting (water in a brook, thunderstorm, shepherd's song)

Conclusion: (1 mark)

- Beethoven explored the latent potential of the symphonic genre fully, adding a choir to the full orchestra in *Symphony No. 9*, and so paving the way for composers to follow

Total 15 marks

[15]

TOTAL SECTION C:

40

OR

SECTION D: JAZZ**QUESTION 11**

- 11.1
- Main instruments: guitar, banjo and keyboard
 - Cyclic structure with a repeated harmonic progression
 - Dance music with repetitive phrase structure

Any 2 = 2 marks

(2)

- 11.2
- Kwela is a pennywhistle-based street music from Southern Africa
 - Has jazzy underpinnings
 - Has a distinctive skiffle-like beat

Any 2 = 2 marks

(2)

- 11.3
- Lemmy Mabaso
 - Spokes Mashiyane
 - Elias Lerole

Any 2 = 2 marks

(2)

- 11.4
- The reason for the use of the pennywhistle is that it is cheap and portable
 - Could be used as a solo or an ensemble instrument
 - Flutes of different kinds have long been traditional instruments in South Africa

3 marks

(3)

- 11.5
- Mbaqanga is a style of South African music with rural Zulu roots that continues to influence musicians worldwide today.

1 mark

(1)

- 11.6
- Mbaqanga developed in the South African shebeens during the 1960s
 - Its use of Western instruments allowed mbaqanga to develop into a South African version of jazz
 - The sound indicated a mix between Western instrumentation and South African vocal style
 - Many consider it to be the result of a fusion between marabi and kwela

Any 2 = 2 marks

(2)

[12]

QUESTION 12

- The Jazz Epistles were South Africa's first important (albeit short-lived) bebop band
- Inspired by Art Blakey's Jazz Messengers and other American bebop and hard bop artists
- These were the foremost jazz musicians of their day, who individually went on to influence the sound of South African jazz
- The group was greatly influenced by marabi music
- They played with complete musical freedom and influenced the sound of South African jazz bands to follow
- In 1959, just before breaking up, The Jazz Epistles recorded the first album by a black South African band, *Jazz Epistle, Verse 1*
- The album demonstrated the players' admiration for the American jazz of the time, but also beginning to forge a more distinctively South African sound which they would develop as individual artists over the coming decades
- The piece *Vary-oo-vum* is a good example of the earthy hard bop nature of their music, with a hard swinging rhythm and a blues-based harmonic structure

Any 5 = 5 marks

[5]

QUESTION 13

- Cape Jazz is a genre of jazz that is performed in the very southern part of Africa, the name being a reference to Cape Town
- Cape Jazz is similar to the popular music style known as marabi, though more improvisational in character
- Where marabi is a piano jazz style, Cape Jazz in the beginning featured instruments that can be carried in a street parade, such as brass instruments, banjos, guitars and percussion instruments
- The leading exponents of this style of music in the 1970s are pianist Abdullah Ibrahim (then known as Dollar Brand) and saxophonists the late Basil Coetzee and Robbie Jansen
- These three, together with bassist Paul Michaels, drummer the late Monty Weber and sax man Morris Goldberg, recorded the seminal Cape Jazz song, *Mannenberg*
- The song composed by Brand/Ibrahim takes its name from the Cape Flats in Cape Town
- Cape Jazz was mainly inspired by the blues and folk songs sung by Creole people descended from the former slave communities
- A street carnival parade or Mardi Gras (also called the Coon Carnival) is held each year, peaking on 2 January
- The performers, known as Klopse, borrowed the painted faces and bright costumes of the minstrel show style of New Orleans and combined this with African and European music that was to be heard in the taverns and night clubs of the port city
- More recently known as Ghoema or Ghoema Jazz

Any 8 = 8 marks

[8]

QUESTION 14

Marks must be awarded for presentation in essay format and well-motivated content.

Introduction: (1 mark)

- There were a number of jazz musicians who left South Africa during the apartheid era because the tension between the freedom demanded by the music and the oppression of the regime was too great to bear

His work with The Blue Notes: (4 marks)

- Having made a name for themselves in South Africa in the early 1960s, the dynamic, adventurous group, led by pianist Chris McGregor, left for Britain in the late 1960s and stayed there
- The other members of the band – Dudu Pukwana, Mongezi Feza, Johnny Dyani and Louis Moholo – contributed richly to the sound of this ever-evolving ensemble, and also recorded significant solo material
- The Blue Notes made a large and long-lasting collective impact on the European improvised music scene
- They laid a foundation for other South African players who followed
- The Blue Notes helped create an exciting musical climate in which other players could develop their ideas about musical freedom
- The Blue Notes, and later McGregor bands such as The Brotherhood of Breath, as well as the Pukwana and Moholo bands, became an essential part of the European jazz avant-garde, carrying the African influence far beyond South Africa's shores

Any 4

His work with The Brotherhood of Breath: (4 marks)

- The Brotherhood of Breath was a big band created in the late 1960s by South African pianist/composer Chris McGregor (1936–1990), essentially an extension of McGregor's previous band The Blue Notes
- The Brotherhood of Breath, formed in 1967, also included British and European players
- The musicians was fluid, depending on who was available
- The music resembles a mixture of the hard-driving blues of Charles Mingus and the wild experimentalism of Sun Ra
- The music of The Brotherhood of Breath maintained a unique feel due to the South African influences and the intelligent arrangements
- The original Brotherhood Of Breath ended in the late 1970s, with the deaths of some of its founder members
- McGregor formed a second version of the group in France in the early 1980s
- In 1987, a third edition was formed with African and British musicians
- In this incarnation, the music was more tightly arranged and controlled, with less free improvisation

Any 4

Chris McGregor's influence: (3 marks)

- The big-band style of Chris McGregor influenced a new type of British big band
- These bands were eclectic and often employed the call-and-response patterns of African music
- His contribution to free improvised music was huge
- There was an inherent freedom and flexibility in the playing, coupled with impressive technique
- Most of the compositions moved away from the highly organised compositional aspect of big-band music and reflected moods and textures in ways that allowed the players more freedom to express themselves

Any 3

Works: (2 marks)

- *Country Cooking* and *Mra* are amongst his better-known works

Any other works will be accepted

Conclusion: (1 mark)

- Many great musicians died in exile, and South Africa is considerably the poorer for having lost these great souls. Some did return to further enrich the great mix that is South African jazz today

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

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)**QUESTION 15**

- 15.1 • He adapted Kiba to a format that could be expressed using any instrument
 • Composes and performs Kiba in many different languages instead of the original Sepedi and Tshivenda (2)
- 15.2 Free Kiba (1)
- 15.3 Joseph Shabalala (1)
- 15.4 Malombo drum (1)
- 15.5 Artist: Paul Simon
 Album: *Graceland* (2)
- 15.6 Imbongi (Traditional Zulu praise poetry)
 Guitar-playing technique unique to this style (Ukuvamba and Ukupika) (2)
- 15.7 Mbaqanga (1)
- [10]**

QUESTION 16

- Ladysmith Black Mambazo was formed by Joseph Shabalala in 1964
- The name of the group was informed by:
 - Ladysmith – Shabalala's hometown
 - Black – The black ox, considered to be the strongest farm animal
 - Mambazo – means axe and is symbolic of the choir's ability to 'chop down' any competition
- In 1967 the group began to make recordings for the SABC
- Signed their first recording in 1972 with Gallo records
- Their first album *Amabutho* reached gold status
- Collaborated with Paul Simon on his *Graceland* album in 1986
- In 1987 they released their album *Shaka Zulu* in the USA
- The album won a Grammy award for Best Traditional Folk Recording
- Appeared in Michael Jackson's movie *Moonwalker* in 1988
- In 1993 they accompanied Nelson Mandela to the Nobel Peace Prize ceremony in Oslo
- A film documentary on the group *On Tiptoe: Gentle Steps to Freedom* was released in 2000
- *Long Walk to Freedom*, a celebration of 45 years of the group released in 2006
- In 2007 *Ilembe* was released to honour Shaka Zulu
- In 2011 *Songs From A Zulu Farm* was nominated for a SAMA and was amongst the top five in the Best World Music Releases category

Any 5

[5]

QUESTION 17

- Usually the founder member of the group
- Responsible for composing the music
- Responsible for choreographing the dance steps/moves
- He is expected by the group and audience to include praise poetry in his improvisation
- He must know each member's family tree, home or lineage
- Uses the members' information to introduce them through an introduction song *Ukubingelela*

Any 5

[5]

QUESTION 18

- Guitars used in maskanda usually have steel strings rather than nylon to produce more percussive sounds
- A plectrum (called *ikati*) is often used
- Two main techniques:
 - Ukuvamba (strumming chords percussively)
 - Ukupika (a finger-picking style)
- In ukupika, the thumb plays the lower strings (*Amadoda* – men)
- The other fingers in the right hand (mainly the index finger) plays a melody on the upper strings (*Amantombazane* – women)
- The vocalist usually sings in unison with the melody played by the upper strings
- Uses standard guitar tuning

Any 5

[5]

QUESTION 19

Marks must be awarded for presentation in essay format and well-motivated content.

Introduction: (1)

General information: (3)

- Mbaqanga is dance music that combines traditional elements and modern music such as jazz
- Known as township jive
- Developed in the shebeens during the 1960s
- Mixes American jazz, mbube, kwela and marabi music
- Instruments include accordion, violin, pennywhistle and saxophone
- Backed by electric bass and drums
- Singers usually male
- Gained popularity as a result of radio, played by stations under the South African Broadcasting Corporation

Any 3

Style characteristics: (5)

- A typical mbaqanga song begins with a brief improvised introduction featuring a rhythmically ambiguous line from a solo guitar
- A four-bar sequence of chords over which the entire piece will unfold is set by the drums and bass guitar
- Call and response is used in the vocal passages and also between voices and instruments
- Bass lines play an important role in mbaqanga songs, because they not only provide the harmonic framework, but often repeat rhythmic and melodic ideas found, repeated and strengthened in the vocal lines
- Mbaqanga keeps the dance-like stylistic characteristics, but presents a more powerful sound and harder driving beat than kwela and other dance genres

*Any 5**Tsotsi: Boyoyo Boys (5)*

- The initial guitar line in *Tsotsi* presents one of the two main melodic themes for the song
- After the brief instrumental introduction to the song, the main vocal line focuses on the guitar theme
- The guitar part begins the song in mbaqanga style with rhythmically ambiguous introduction
- The guitar introduction has an improvised feeling
- A clearly defined rhythmic structure is gained with the entrance of the drums
- There is an interaction between the bass line and vocals which is another important mbaqanga concept
- By joining the vocals, the bass line provides strength to the melodic framework as well as the rhythmic configuration of the song
- Other traditional marabi concepts are prevalent in this mbaqanga piece, including I-IV-I⁶₄-V chord progression as well as the simple four-bar phrases
- The call-and-response pattern and the use of an all-male ensemble show the influence of mbube

*Any 5**Conclusion: (1)*

Although earlier mbaqanga leaned heavy on the traditional Zulu musical features, it has the potential to develop into a real South African style

Total 15 marks **[15]**

TOTAL SECTION E: 40
GRAND TOTAL: 120