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Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2013

MEMORANDUM

MARKS: 125

This memorandum consists of 22 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTION B in blue or black ink only 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 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
SECTION A			
1	18		
2	17		
3.1 or 3.2	10		
4 or 5	15		
SUBTOTAL	60		
SECTION B			
6	10		
7	10		
8	5		
9	5		
10	10		
11	8		
12	6		
13	6		
14	5		
SUBTOTAL	65		
GRAND TOTAL	125		

SECTION A: THEORY OF MUSIC**90 MINUTES****Answer QUESTIONS 1, 2, 3 (3.1 or 3.2) and EITHER QUESTION 4 OR QUESTION 5.****QUESTION 1 (Suggested time allocation: 20 minutes)**

Study the extract from *Lascia Ch'io Pianga* by GF Handel and answer the questions that follow.

Lascia Ch'io Pianga (Extract)

GF Handel
QUESTION 1.5

1.1 Name the key of this song.

Answer:E^b major

1 mark

(1)

1.2 Explain the A natural in bars 10–13

Answer:

Indicates the modulation to B^b major OR Leading note of B^b major

(2)

1 mark for word “modulation” or ‘change of key’ (or “Leading note”)/ confirmed by the cadence in bars 13-14

1 mark for key B^b major/Dominant of the original key = 2 marks,

1.3 Explain the A flat in bar 14.

Answer:

Indicates modulation back to E^b major/tonic key /original key/V⁷ of E^b major

(1)

1.4 Figure the chords marked (a)–(g). Name the key, chord and position in each case, for example A: I^b or A: I⁶ or A: I⁶₃ or A: A/C[#].

Answer:

(a) E^b: ii^b or E^b: ii⁶₃ or E^b: Fm/A^b

(b) E^b: I^b or E^b: I⁶₃ or E^b: E^b/G

(c) B^b: iii or B^b: Dm

(d) B^b: IV or B^b: E^b

(e) B^b: I^c or B^b: I⁶₄ or B^b: B^b/F

(f) B^b: V⁷ or B^b: F⁷

(g) B^b: I/E^b: V(⁷) or B^b: B^b/ or E^b: B^b

(7)

½ mark per key, ½ mark per chord X 7 = 7 marks

No ½ mark for key only

Credit the candidate with 1 mark for the correct chord if the key change is indicated. If the key change is not indicated, only half mark is given

1.5 Name the cadence in bars 13³–14¹.

Answer: Perfect cadence

(1)

1 mark for cadence name

1.6 Identify the non-chordal tones (x), (y) and (z) on the score.

Answer:

(x) Passing note

(y) Lower Auxiliary note OR Auxiliary note

(z) Anticipation

(3)

1 mark each = 3 marks

1.7 Circle ONE note on the score in the vocal part which forms a suspension.

Answer:

A^b in bar 4 of vocal part

(1)

1 mark for correct circled note on score

1.8 Identify the musical device (compositional technique) which is used in the vocal part in bars 9¹–12².

(2)

Answer: (Pattern) and Sequence/Repeat at a higher pitch

2 marks

[18]

QUESTION 2 (Suggested time allocation: 15 minutes)

Answer the following questions on the theory of music.

2.1 Transcribe the melody below in the alto clef at the same pitch.



Answer:



$\frac{1}{2}$ mark each for clef and key = 1 mark
1 mark per bar for 2 bars = 2 marks
Minus $\frac{1}{2}$ mark for each error

(3)

2.2 Transpose the melody below for B $\flat$ clarinet (a major 2nd higher). Insert the new key signature.



Answer:



1 mark for key signature = 1 mark
1 mark per bar = 2 marks
Minus $\frac{1}{2}$ mark for each error

(3)

2.3 Rewrite the melody below in a simple time signature so that the passage sounds the same. Insert the new time signature.



Answer:

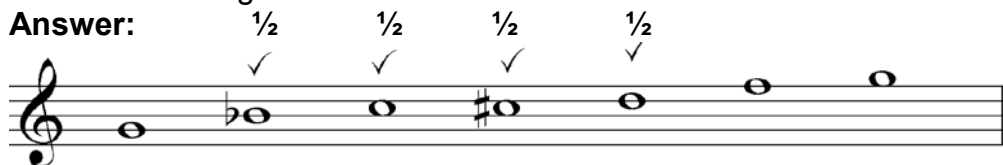


1 mark for time signature = 1 mark
1 mark per bar = 2 marks
Minus $\frac{1}{2}$ mark for each error

(3)

- 2.4 Fill in the missing notes to form a blues scale on G. Use semibreves.

Answer:



$\frac{1}{2}$ mark per tick (✓) = 2 marks

Enharmonic equivalents are acceptable

2 marks credited for Afrikaans answers only

(2)

- 2.5 Answer the following questions on intervals:

- 2.5.1 Identify the interval below.



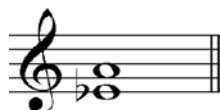
(Compound) Minor 3rd
or Minor 10th

Correct answer = 1 mark

No mark if interval is not fully identified

(1)

- 2.5.2 Write the augmented fourth interval that occurs diatonically in B^b major. Write without the key signature.

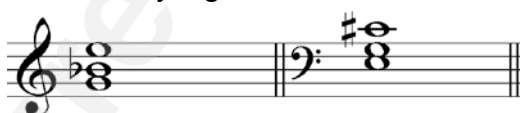


No mark if interval is not in correct key

No $\frac{1}{2}$ marks

(1)

- 2.6 Write TWO diminished triads that occur in D minor. Write both triads in first inversion without a key signature.



1 mark each = 2 marks/ $\frac{1}{2}$ mark if notes are correct, but in wrong position// $\frac{1}{2}$ mark if figured correctly

All notes must be correct for 1 mark

Each triad may occur in either treble or bass clef

(2)

- 2.7 Insert the correct time signature for the following extracts.

Answer:



1 mark each = 2 marks

(2)

[17]

Answer EITHER QUESTION 3.1 OR QUESTION 3.2.

QUESTION 3 (Suggested time allocation: 25 minutes)

- 3.1 Use the opening motif given below to complete a twelve-bar melody in ABA form. Add dynamic and articulation marks.

Guide for the marker:

The guide shows a 12-bar melody in ABA form, 3/4 time, key of D major. The notation includes dynamics (*mp*) and articulation marks (accents, slurs, and breath marks). The ABA structure is indicated by brackets below the staff.

- Bar 1:** D: *mp* (Dotted quarter note, D4)
- Bar 2:** Sequence (Quarter notes, E4, F#4, G4, A4)
- Bar 3:** Sequence (Quarter notes, B4, C5, B4, A4)
- Bar 4:** Sequence (Quarter notes, G4, F#4, E4, D4)
- Bar 5:** Sequence (Quarter notes, C5, B4, A4, G4)
- Bar 6:** Sequence (Quarter notes, F#4, E4, D4, C4)
- Bar 7:** Perfect/Imperfect cadence in D (Half note, D4)
- Bar 8:** Perfect cadence in new key (Half note, E4)
- Bar 9:** Imperfect cadence in D (Half note, D4)
- Bar 10:** D: Repetition of material of bars 1 - 4 (Dotted quarter note, D4)
- Bar 11:** Slight variation (Quarter notes, E4, F#4, G4, A4)
- Bar 12:** Perfect cadence in D (Half note, D4)

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3	
Musicality: melodic shape and climax	4	
Dynamics and articulation	1	
Correct notation: note stems, beats per bar, accidentals, spacing	2	
TOTAL	10	

Markers are free to use ½ marks.

[10]

OR

- 3.2 Use the opening motif given below to complete a twelve-bar melody in ABA form. Add dynamic and articulation marks.

Guide for the marker:

A

e: *p*

5

Sequence

B

G/a/b:

9

Perfect/Imperfect cadence in e

A

e:

Repetition of material of bars 1 - 4

Slight variation

Perfect cadence

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	3	
Musicality: melodic shape and climax	4	
Dynamics and articulation	1	
Correct notation: note stems, beats per bar, accidentals, spacing	2	
TOTAL	10	

Markers are free to use ½ marks.

[10]

Answer EITHER QUESTION 4 OR QUESTION 5.

QUESTION 4 (Suggested time allocation: 30 minutes)

Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. You will be credited for the creative use of non-chordal notes.

Possible answer 1:

F:I Vb I vi IV iib V IVb I V Ib IV V I

Possible answer 2:

F:I Vc Ib vi C:iib V I F:ii (g:i) Vc/ii Vc iib V7b/V Ic V IVc I

Possible answer 3:

F:I Ib V Ib IV IV I V7b I V vi Ic V7 I

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness: doubling, spacing, voice-leading, parallel movement, etc.	14	
Choice of chords: progression, cadences	12	
General impression: creativity, non-chordal notes	4	
TOTAL	30 ÷ 2 = 15	

<i>Correctness:</i>	<i>Assess the 14 chords vertically for 1 mark each = 14 marks minus ½ for each error, however, not more than minus 1 per chord</i>
<i>Choice of chords:</i>	<i>Assess the 12 progressions for 1 mark each = 12 marks minus ½ for each error, however, not more than minus 1 per progression</i>
<i>General impression:</i>	4 = 100% 3½ = 88% 3 = 75% 2½ = 63% 2 = 50% 1½ = 38% 1 = 25% ½ = 13%

Markers are free to use ½ marks.

[15]

OR

QUESTION 5 (Suggested time allocation: 30 minutes)

Complete the piano piece *Where am I?* in the style of the material given below by adding suitable chords in the bass part.

Possible answer:

Where am I?

With swing

The piece will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Choice of appropriate chords, accidentals	12	
Correctness: rhythm, note stems, chord voicing	12	
General impression: creativity, articulation	6	
TOTAL	30 ÷ 2 = 15	

Choice of chords:	2 marks per bar = 12 marks minus ½ for each error, to a maximum of 2 per bar
Correctness:	Minus ½ for each error 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 are free to use ½ marks.

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSIC KNOWLEDGE**90 MINUTES****Answer the questions in this section in the ANSWER BOOK.**

ONE mark will be allocated for each correct fact. Candidates must be credited for any other correct answers not found in the memorandum.

QUESTION 6**Form/Structure**

- Brahms discards all the forms usually used for last movements and writes variations on a **ground bass** (Passacaglia)
- Theme and variation form
- Consists of **30 variations**
- Eight-bar phrases used almost throughout
- Variations are organised into three sections (**ABA**)

A

- (Theme and variations 1–11)

B

- (Variations 12–15)

A

- (Variations 16–30)

- The work ends with a long and elaborate Coda

Mood

- **Character indication:** *Allegro energico e passionato*
- Embraces different moods (solemn, agitated, gracious, intensive, etc.)
- Uses sound (*pp*) of the trombones in variations 14 and 15 to portray a solemn mood
- **Section A**
The mood is mostly forceful and intense
- **Section B**
The mood is more lyrical, relaxed and calm
- **Section A**
The mood is energetic
- **Coda**
The mood becomes more intense using timpani rolls, an accelerated ascending theme and a faster tempo

[10]

Marks will be allocated as follows:

Form: 5 marks

Mood: 4 marks

Essay format: 1 mark

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 351 - 358

OBE/UGO PLUS: *Music Learner's Book*, p 86 - 87

Ralph, H: *The Symphony*, edited by Penguin Books, p 241- 243

QUESTION 7

7.1

Elements	Swing	Bebop
Melody	• Alternation of brass and saxophone riffs used to create tension and excitement • Uses popular tunes • Notated melody • Simple melodies (Any 1)	• Tunes embellished with use of non-harmonic notes • Melodies often have a stream of short notes with accents on off-beats • Melodic phrases often vary and are irregular in length • Melodies often built on chords consisting of six or seven notes • Complex melodies (Any 1)
Rhythm and Tempo	• Relaxed feel using the 'swung triplet' • Distinctive dotted quaver-semiquaver rhythmic units • Clearly articulated four beats per bar • Upbeat rhythms • Rhythms played as in written arrangements • Syncopated rhythms (Any 1)	• Fast tempos • Light and complex rhythmic counterpoints arranged in irregular length phrases • Rhythms freely interpreted without the restrictions of notation • Syncopated rhythms • Varied and unpredictable (Any 1)
Instrumentation	• Section of trumpets, trombones, saxophones • Rhythm section consisting of string bass, acoustic guitar, piano, drums (Must mention both sections) • Big Bands (Any 1)	• Solo: Saxophone (alto or tenor), trumpet, sometimes trombones • Rhythm section: piano, bass, drums, also vibraphone, electric guitar (Must mention both sections) • Small ensemble (Any 1)
Form	• 12-bar blues • 32-bar popular song • (AABA, ABAC) (Any 1)	• 12-bar blues • 32-bar popular song • (AABA, ABAC) • Original melodies written over standard forms (Any 1)

1 mark per fact for each element (maximum 4 marks)

1 mark for comparison (maximum 4 marks)

(8)

7.2

Swing: Duke Ellington, Louis Armstrong, Count Basie**Bebop:** Dizzy Gillespie, Charlie Parker, Miles Davis

1 mark per artist per jazz style

(2)

[10]Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 531- 536OBE/UGO PLUS: *Music Learner's Book*, p 215- 217Hurry, P and Phillips, M: Heinemann, *Advanced Music*, p 147 - 150

QUESTION 8

8.1

- (a) *Polonaise in A^b major, Op.53, Chopin* **or**
 (b) *Erkönig, Schubert* **or**
 (c) *La Bohème, Puccini* **or**
 (d) *Violin Concerto in E minor, first movement, Mendelssohn* **or**
 (e) *The Moldau, Smetana*

Name of work = ½ mark Composer = ½ mark
--

(1)

8.2

(a)

Polonaise

- Character piece which creates a particular mood/image
- A composition in triple meter
- Has a stately character
- Often for piano
- Originally a Polish court dance evoking the ancient splendour of the Polish people
- Moderate time

1 mark per fact to a maximum of 4 marks

(4)

OR

(b)

Artsong / Lied

- A song for solo voice and piano
- Setting of a poem
- Translating the poem's mood and imagery into music
- Accompaniment just as important as the voice with the interpretation of the lied.

1 mark per fact to a maximum of 4 marks

(4)

OR

(c)

Opera

- Drama that is sung
- Orchestral accompaniment used
- Vocal solos, chorus, costumes and scenery form part of the opera
- Combined effort of the composer and librettists

1 mark per fact to a maximum of 4 marks

(4)

OR

(d)

Concerto

- A work for solo instrument/s and orchestra
- Usually in three movements
- Combines the soloist's virtuosity and interpretive abilities with orchestra's wide range of tone colours and dynamics
- The first movement is usually in sonata form
- Cadenza occurs in the work

1 mark per fact to a maximum of 4 marks

(4)

OR

(e) **Symphonic poem**

- Programmatic composition for orchestra
- Relates to a particular story, emotion or scene
- One movement work
- May have a traditional form or an original irregular form
- Music used to imitate, represent, suggest different scenes and episodes described in the text

1 mark per fact to a maximum of 4 marks

(4)

<i>If the candidate answers 8.1 incorrectly or omits it, but states the genre and describes it correctly in 8.2, 1 mark per fact will be awarded = 4 marks</i>
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Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 286 - 377
OBE/UGO PLUS: *Music Learner's Book*, p 60 – 106

[5]

QUESTION 9**Debussy: *Voiles*, from *Preludes Book 1*****Mood:**

Misty atmosphere

Calm throughout, except for brief climax

Tonality:

Whole tone and pentatonic scales used, creating vague tonality

Rhythm:

Free and not strict

Beat often subdivided

Melody:

Melody coloured by harmonisation in octaves and augmented intervals

Dynamics:

Subdued - Mostly soft to very soft

1 fact per element = 5 marks

[5]**OR****Stravinsky: *The Rite of Spring*****Mood:**

Hypnotic, calm, relaxed, thoughtful in the beginning

Harsh and primitive sounding later

Tonality:

Polytonality, atonal, extended tonality

Rhythm:

Unexpected irregular accents

Rhythm almost independent of melody

Polyrhythms

Melody:

Melodic fragments are narrow in range

Folk-like melodies

Dynamics:

Wide range of dynamics

1 fact per element = 5 marks

[5]**OR**

Lerner & Loewe: *My Fair Lady: The Rain in Spain*; Leonard Bernstein: *West Side Story: Maria*; A Lloyd Webber: *Phantom of the Opera: All I ask of You*

Mood:

The Rain in Spain: Joyful, exuberant

Maria: Sombre, reverent

All I ask of You: Romantic, passionate

Tonality:

The Rain in Spain: Major

Maria: Major

All I ask of You: Major

Rhythm:

The Rain in Spain: Habanera rhythm, lots of dotted notes, some syncopation

Maria: Slow tango rhythm, lots of syncopation

All I ask of You: Slow rhythmic movement, some syncopation

Melody:

The Rain in Spain: Singable melody with added spoken voice

Maria: Expressive melodic intervals (Aug. 4th), wide range

All I ask of You: Expressive melodic intervals (descending 6th), wide range

Dynamics:

The Rain in Spain: Mostly loud

Maria: Changes between very soft and moderately loud

All I ask of You: Mostly moderately loud

1 mark per fact for 5 elements related to any of the three songs = 5 marks

[5]

QUESTION 10

10.1

A IsiXhosa

B Afrikaans

C Sesotho

D English

(4)

10.2

Any two correct answers = 1 mark each (maximum 2 marks)

A E Sontonga

D M L de Villiers

C E Sontonga

D M L de Villiers

(2)

- 10.3 C J Langenhoven: Afrikaans
J Zaidel-Rudolph: English
E. Sontonga: isiXhosa / isiZulu/seSotho

2 marks for persons involved in the text
2 marks for the correct language indication

(4)

OBE/UGO PLUS: *Music Learner's Book*, p 161–166

[10]**QUESTION 11**

- 11.1 Niel van der Watt c, e 4, 6 **or**
Mzilikazi Khumalo b, f 1, 5 **or**
S J Khoza a, d 2, 3

(4)

2 marks for only **one** composition

- 11.2 Mandoza g, i, l, 9, 12 **or** /
Lucky Dube g, k 7, 11 **or**
Steve Hofmeyr g,h, j 8, 10

(4)

2 marks for only **one** composition

[8]**QUESTION 12**

Metallica: Style: Heavy Metal (1 mark)

Characteristics of the style (4 marks)

- Typically characterised by a guitar-and-drum-dominated sound
 - Commonly used instruments are drums, bass, rhythm guitar, a lead guitarist, and a singer – who may or may not be an instrumentalist
 - Keyboards were popular with early metal bands – especially the organ and occasionally the mellotron
 - A key aspect is the guitar solo
 - Complex arrangements are common
 - Highly amplified distorted guitar sounds
 - Overall loudness
 - Interplay of bass and guitar is central
- (Any 4)

Hit song/Album (1 mark)

- *Kill them all*
 - *Load*
 - *Master of Puppets*
- (Any other relevant song/album)

(6)

OR

Michael Jackson **Style:** R&B (Popular music/Pop music) (1 mark)

Characteristics of the style (4 marks)

- Combines elements of hip-hop, soul and funk
 - Incorporated Motown's dance and ballads, funk rhythms and hard rock guitar
 - Ballads are soft and soulful
 - Distinct falsetto voice
 - Rhythms generated by drum-machines
 - Smooth, lush style of vocal arrangements
- (Any 4)

Hit song/Album (1 mark)

- *Billie Jean*
 - *Thriller*
 - *Beat it*
- (Any other relevant song/album)

(6)

OR

David Bowie **Style:** Glam rock (1 mark)

Characteristics of the style (4 marks)

- Often uses octave switches for different repetitions of the same melody as in his singles *Space Oddity* and *Heroes*
 - All stylistic elements of rock and heavy metal used, but with a lighter feel
 - Varies from simple rock 'n' roll to complex art rock
 - Heavy rock sound accompaniment
 - Theatrical lyrics based on teenage revolution
- (Any 4)

Hit song/Album (1 mark)

- *Space Oddity*
 - *Heroes*
 - *Low*
- (Any other relevant song/album)

(6)

OR

Oasis **Style:** Brit Pop (1 mark)

Characteristics of the style (4 marks)

- Solo singer and a backing band
 - Strongly influenced by the British guitar music of the 1960s and 1970s
 - The style reflects a sense of reverence for the sounds of the past
 - Uses catchy hooks and riffs with lyrics relevant to British young people
 - Rock beats are often used
 - Lyrics sung in regional British accents
 - Electric guitar used as lead instrument
 - Subgenre of alternative rock
- (Any 4)

Hit song/Album (1 mark)

- *Definitely Maybe*
 - *Blur*
 - *Morning Glory*
- (Any other relevant song/album)

(6)

OR

Spice Girls **Style:** Girl band (1 mark)

Characteristics of the style (4 marks)

- Lively and energetic music
 - Music has undertones of feminism
 - Music and image geared towards teenagers
 - Girls harmonising together
 - Lyrics about love, sex and expression of strong bonds between female friends
- (Any 4)

Hit song/Album (1 mark)

- *Spice up your life*
 - *Wannabe*
 - *Say you'll be there*
- (Any other relevant song)

(6)

OR

Westlife **Style:** Boy band (1 mark)

Characteristics of the style (4 marks)

- Simple repetitive melodies
 - Early years - Teen Pop songs with slow-, mid- and uptempo songs
 - As they matured they veered into adult contemporary music styles
 - Most of their albums are a mixture of genres: R&B, acoustic, club/electronic sounds, dance music, jazz and country
 - Music mostly about love and inspirational songs in the earlier years
 - Predominantly ensemble singing
- (Any 4)

Hit song/Album (1 mark)

- *When I'm with you*
 - *You raise me up*
 - *If I let you go*
- (Any other relevant song/album)

(6)

[6]

OBE/UGO PLUS: *Music Learner's Book*, p190 – 204
 www.Wikipedia.org

QUESTION 13***Monna e Motenya***

- 13.1
- The song is a musical joke about several overweight family members who are all on bicycles
 - The songwriter is gently mocking them in lighthearted fashion
- (2)
- 13.2
- Repetition of melodic and rhythmic motifs
 - Parallel movement in voices
 - Call-and-response singing
 - Tonal harmony
- (Any 3)
- (3)
- 13.3 Binary form (repeated) or AB form
- (1)
- [6]**

OR***Plea from Africa***

- 13.1
- A supplication (prayer) to God for deliverance
 - A plea for eternal salvation
- (2)
- 13.2
- Hymn-like melody in the solo verse section
 - Short call-and-response singing in the chorus between solo and choir
 - Homophonic choral style in the chorus/refrain of SATB part
 - Tonal harmony with two chromatic inflections
 - Solo and chorus
 - Mainly primary chords
- (Any 3)
- (3)
- 13.3 Verse and chorus form (2 verses) or Binary form (repeated) or AB form
- (1)
- [6]**

OR

Gabi Gabi

- 13.1 • A praise song expressing pride in being a Christian (2)
- 13.2 • About creating a Christian community
- 13.2 • Repetition of melodic and rhythmic motifs
- Parallel movement in voices
- Extensive call-and-response singing
- Tonal harmony with small chromatic inflection (Any 3) (3)
- 13.3 Binary form (repeated) OR AB form (1)

OBE/UGO PLUS: *Music Learner's Book*, p148 – 160

[6]

QUESTION 14**Kwaito**

- Lyrics normally in South African urban languages
 - Originates from house music and developed in the 1990s
 - Vocals often shouted or chanted rather than sung
 - Uses deep bass lines
 - Performed with backtracks
 - Repetition of melody, rhythm and lyrics often appears
- 1 mark per fact to a maximum of 5 marks (5)

Music for social occasions

- Rhythms originate from daily activities
 - Melodies are chanted by singers
 - Short melodies used
 - During performances any person may start improvising while others continue to play or sing
 - Dance movements produce a fundamental part of the song's structure
- 1 mark per fact to a maximum of 5 marks (5)

Moppies and Ghoema songs

- Fusion of Western and Eastern styles coming from the Malay way of life
 - Traditional accompaniment consists of guitar, banjo and drums
 - Traces of other cultures like the Khoi-khoi and Madagascan in the songs
 - Songs accompanied by a ghoema beat (a two sixteenth and eighth-note beat)
 - Divided into four categories: traditional wedding songs, Dutch folk songs, humorous songs and picnic songs
 - Songs often accompanied by dance movement
 - Content of the songs is mostly light-hearted and funny
 - Songs with a social content
 - Interesting historical facts relating to the Cape are often conveyed through the songs
- 1 mark per fact to a maximum of 5 marks (5)

OBE/UGO PLUS: *Music Learner's Book*, p 222 - 224

[5]

TOTAL SECTION B: 65
GRAND TOTAL: 125