



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2013

MUSIC

MARKING GUIDELINES

Time: 3 hours

150 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

QUESTION 1

Study Extract 1 from the Fourth Movement of Beethoven's Fifth Symphony in the Resource Booklet, and answer the questions that follow.

1.1 From which section of the movement does Extract 1 come?

Exposition (1)

1.2 In the spaces below, write the bar numbers where the first entry of the following themes begin.

First Theme: Bar 1

Bridge Theme: Bar 26

Second Theme: Bar 44

Closing Theme: Bar 64 (4)

1.3 In the spaces below, write the key of each of the themes listed.

First Theme: Key: C Major

Bridge Theme: Key: C Major OR C Major to G Major

Second Theme: Key: G Major

Closing Theme: Key: G Major (4)

1.4 In the stave below, write the inversion of the first four bars of the First Theme as played in the piccolo.



1 mark per correct bar, deduct ½ mark per mistake.

Will also accept tonal inversion.



Candidates who answer Question 1.2 incorrectly, but apply inversion correctly will get full marks for Question 1.4. (2)

1.5 In the stave below write the retrograde of the Second Theme as played in the first violins.



Deduct ½ mark per mistake. Candidates who answer Question 1.2 incorrectly but apply Retrograde correctly will get full marks for Question 1.5. (2)

- 1.6 Beethoven is commonly regarded as the 'bridge' between the Classical and Romantic Periods. What features **in this extract** are typical of symphony in the Classical period, and which features point towards symphony in the Romantic period? Refer to specific bar numbers in order to clarify your points of discussion.

Classical features: Instrumentation: woodwinds in pairs with much thematic material given to the woodwinds.

Sonata form – established in the classical period. Conforms to this very clearly.

Sudden forte (bar 41) for whole orchestra (Mannheim).

Sudden whole orchestra crescendo at bar 55 (Mannheim link).

Homophonic texture. Or other valid answer.

Romantic features: Instrumentation – piccolo and 3 trombones, contra-bassoons.

Prominence of brass section as a whole – given thematic material, not just accompaniment.

Size of orchestra – larger than standard classical orchestra.

Length of the exposition itself – expanded forms typical of Romantic period.

Greater chromaticism than in Classical symphony – bars 48 – 60 – various modulations.

General sense of building tension and emotion on greater scale – (e.g. *f*, and *sf* alternation, repeated octaves on each beat bars 71-end)

1 mark per correct point made. **MUST** include both Romantic and Classical features. Or other valid answer. (3)

- 1.7 Study the theme below.

The image shows a musical score for the opening motif of Beethoven's Fifth Symphony, measures 1-4. The score is for Violino I, Violino II, Viola, Violoncello, and Contrabasso. The key signature is one flat (B-flat) and the time signature is 2/4. The motif is marked 'ff' (fortissimo). The motif consists of a short-short-short-long pattern: a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, and a half note C5. This pattern is repeated in the second measure, then the notes are held for the third and fourth measures.

Why is this motif by Beethoven significant in the Fifth Symphony, and why is its use in this symphony regarded as significant in the development of the genre of symphony as a whole?

It is the well-known opening motif of the 5th Symphony (Fate motif of short-short-short-long) that reoccurs in many different forms throughout the symphony. It is a uniting theme, and this is significant as an early example of cyclic symphonies which reused themes from one movement to the next. For example, the theme from the scherzo (3rd mvt) quotes the fate motif. This became more common in the Romantic period. (2)

[18]

QUESTION 2

Listen to Track 1, and follow the score in Extract 2 in the Resource Booklet.

2.1 Which period of music is this extract from?

20th Century (1)

2.2 With reference to Track 1 AND Extract 2, give three reasons for your answer in Question 2.1.

Changing time signatures
Use of accents and syncopation is extreme and unpredictable
Dissonance
Difficult to hear a tonal centre
Extremes of dynamics (e.g. subito ff at D in strings)
Large orchestra

Any acceptable answer supported with reference to extract and recording. One mark per fact. (3)

2.3 Name a possible composer of this piece of music.

Stravinsky – will accept other 20th century composers who wrote for orchestra, (e.g. Schoenberg, Webern, Berg ...) Bartok (1)

2.4 With reference to Track 1 and Extract 2, expand on how the composer uses the different elements of music to build tension and excitement. Refer to specific rehearsal figures (indicated in the score) to substantiate your answer.

Changes of meter – contributes to unpredictable and tense nature of the extract
Sudden *sforzandos* (e.g. bar 14)
Repetitive down-bowing on strings – creates strident tone (e.g. just before [B])
Single quaver per bar alternates with constant quavers throughout together with changing meter – creates exciting, unpredictable mood
Dissonance, lack of a strong tonal centre – contributes to tension
Large orchestra, mostly *fortissimo and sforzando* with many crescendos and decrescendos fast tempo – quaver = 126
Prominence of brass – crescendo 'swells' right from opening moments, played with mute (con sordino) which adds another layer of tone colour
Piccolo – high register exploited – increases 'tense' nature
Prominence of timpani – adds to excitement (3)

2.5 Which instruments play the parts marked Cor?

Horn (1)

2.6 On the blank stave below, write the following extract for trumpets in Bb. The given extract is for trumpets in C.



Deduct 1½ marks if candidate transposes wrong way, but rest is correct.

Deduct 1 mark for incorrect key signature, deduct ½ mark per mistake.

(3)

2.7 On the blank stave below, transcribe the following extract for violas into the treble clef.



Deduct 1½ marks if candidate transposes wrong way, but rest is correct.

Deduct 1 mark for incorrect key signature, deduct ½ mark per mistake.

(3)

[15]

QUESTION 3

Listen to the main melody featured in Track 2.

3.1 What compositional technique is used on this track?

Augmentation

(1)

3.2 Define the compositional technique named in Question 3.1.

Compositional technique in which a melodic line is repeated in longer note values.
The opposite of diminution.

(1)

3.3 Listen to the main melody featured in Track 3.

What compositional technique is used on this track?

Diminution

(1)

3.4 Here is the main melody featured in Track 3. In the blank stave below, write the theme using the compositional technique named in Question 3.3.





Candidates who answer Question 3.3 incorrectly, but apply the incorrect compositional technique correctly, will be awarded full marks.

Deduct ½ mark per mistake.

(2)

[5]

QUESTION 4

Study Extract 3 and listen to Track 4, and answer the questions which follow.

4.1 Analyse the chords marked A, B and C on Extract 3, using Roman numerals. State the key, chord and inversion.

A Eb: IV

B Eb: ii

C Eb: V7d or V₂⁴

(3)

4.2 In a short paragraph, expand on how the harmony (chords) and melody line work together with the lyrics to create the sense of longing and hope expressed in this song.

Opening interval of melody is a minor 7th and chord is V7 that creates a tension which is resolved in beat 2 of the next bar. This works together with the lyrics and expresses hope for a place in the future. The first chord of the song is the median triad in 2nd inversion – this may contribute to the tension and longing expressed.

In the chorus, the song modulates to Gb major – which lifts the mood of the song on the words 'Someday, somewhere, we'll find a new way of living ...'

The melody line is lyrical, expressive and becomes gradually higher in pitch as the song reaches its climax. Much of the longing, therefore, is created by the melody line.

The melody is also quite repetitive and set syllabically to the words – this creates a sense of calm, peace and hope in the midst of the tense story line.

Note: A range of opinions will be accepted as this question is subjective.

(3)

4.3 Listen to Track 5 and study Extract 4 in the Resource Booklet.

Mark **three** correct answers to describe Track 5.

4.3.1 Track 5 is an example of ...

Mezzo Soprano	Romantic Opera	Tenor
Baroque Opera	Aria	Recitative Accompagnato
Duet	Bass	Classical Opera

(3)

4.3.2 In a short paragraph, compare and contrast Track 4 and Track 5. Your response should take cognisance of the genres from which these songs come as well as the purpose and musical features of the songs themselves.

Both are slow love songs, which showcase the vocal ability of the soloist, and create a pause in the dramatic action of the plot.

Track 5 is an aria, and Somewhere (Track 4) is aria-like in nature – so similar in style and function.

Track 5 – opera genre, Track 4 is from a musical.

Track 4 – sung by soprano, Track 5 sung by a tenor.

Both have orchestral accompaniment.

Any other acceptable answers. One mark per fact. (3)

4.4 Listen to Track 6 and name the two intervals sung. Each interval is sung three times.

Interval 1: Major 6th

Interval 2: Perfect 4th (2)

4.5 In the blank stave below, write the following excerpt from *Maria* in the equivalent compound time signature without changing the aural effect.



Deduct 1 mark for incorrect key signature. Deduct ½ mark per mistake. (2)

4.6 Transpose the excerpt below up a perfect 4th. Use a key signature.



1 mark for key signature, 1 mark per bar. Deduct ½ mark per mistake. (4)

- 4.7 Listen to Track 7 and transcribe the rhythm sung in the stave below. Note: The song is sung in a slow 2/4 meter, starting on an upbeat. (4)

che ge li da ma ni na, se la la scri ris cal dar

Che ge li da ma ni na, se la la scri ris cal dar.

Deduct 1/2 mark per mistake. [24]

QUESTION 5

Study Extract 5 from *Der Erlkönig* in the Resource Booklet.

- 5.1 Analyse the chords marked A, B C and D on Extract 5, in the key of G major. (4)

- A vi
- B ii6 or iib
- C I6/4 or Ic
- D V4/2 or V7d

- 5.2 Name the key in bar 86.

C major (1)

- 5.3 Write the enharmonic equivalent of the following notes in the spaces provided.

OR OR (2)

- 5.4 In a brief paragraph, expand on why *Der Erlkönig* is a good example of a composition from the Romantic Period.

Fusion of music and poetry.
 Supernatural and legendary content, very dramatic and emotive.
 Chromaticism – modulates through many keys.
 Text painting (horse depicted in piano, wind blowing, higher melodic line as song becomes more anxious).
 Prominence of piano – reflected importance of piano in romantic period.
 Any other reasonable responses – 1 mark per fact. (4)

5.5 Name the intervals marked (i), (ii), (iii) and (iv) on Extract 5.

- (i) Perfect 5th
- (ii) Augmented unison
- (iii) Compound major 3rd OR Major 10th
- (iv) Compound perfect 4th OR Perfect 11th (4)

5.6 Name the two 'characters' from *Der Erlkönig* featured in Extract 5.

Father and Erlking (2)

5.7 Briefly describe how Schubert used the elements of music to communicate the mood at this point in the drama, as well as the intention of these characters in Extract 5.

Father is trying to placate/calm his son – creating a calm and stable mood. Erlking is trying to entice the boy to himself – creating a pleasant, yet sinister mood.

The father's melody is mainly written in crotchets, and is mainly stepwise – helps create the calm mood which is reflected in the lyrics.

Erlking's melody is far more lyrical, with larger interval leaps, and rhythmically varied – accentuates the pleasantly sinister motives and mood.

Erlking's melody in C Major (major keys traditionally associated with 'happier' connotations) which helps to further communicate the sinister motives of the Erlking effectively.

Piano accompaniment during Father's section consists of repetitive chords (suggesting galloping horse), while accompaniment in Erlking's section is more melodic/lyrical which again contributes to the contrast between the two characters.

Any other reasonable, substantiated responses

One mark per fact, both characters to be discussed for full marks.

(3)
[20]

QUESTION 6

In a commentary on *Bohemian Rhapsody*, music scholar Sheila Whiteley suggests that the song vividly portrays the 'individualism' and 'romantic ideals' of Art Rock.

[Whiteley, Sheila. 2006 *Queering the Popular Pitch*. Routledge quoted in Wikipedia *Bohemian Rhapsody* article, 21 January 2013]

Listen to Track 8.

In a short essay of about 250 words, expand on the genre of Art Rock, and evaluate whether the **musical elements** of *Bohemian Rhapsody* do, in fact, portray the individualism and romantic ideals of Art Rock referred to above. Your answer should consider the **characteristics of Art Rock** (4 marks) as well as the **musical elements** (6 marks) present in *Bohemian Rhapsody*.

Art rock was a form of music which wanted to 'extend the limits of rock & roll'.

Had a more experimental and conceptual outlook on music.

Art rock took influences from several genres, such as classical music, yet also jazz in later compositions.

Art rock, due to its classical influences and experimental nature, has often been used synonymously with progressive rock.

Art rock, as a term, can also be used to refer to either classically driven rock, or a progressive rock-fusion, making it an eclectic genre.

Common characteristics of art rock include album-oriented music divided into compositions rather than songs, with usually complicated and long instrumental sections, symphonic orchestration and an experimental style.

Art rock music was traditionally used within the context of concept records, and its lyrical themes tended to be 'imaginative', philosophical, and politically oriented.

Bohemian Rhapsody by Queen is regarded as one of the classic art rock songs of all time. It is long, complex, and unusual – typical of Art Rock.

Contrasting sections (ballad, hard rock, opera ...) typical of experimental nature of Art Rock.

The song takes the form of an individualistic lament/outpouring which is in line with the individualistic and Romantic ideals mentioned above – lyrics are difficult to understand and make reference to spiritual beings (Beelzebub, devils, etc.)

Through-composed form – rhapsodic in nature, unpredictable – again individualistic and romantic.

Complex harmonies and modulations which broke all conventions.

Choral effects – multi-layered, complex.

Virtuosic guitar playing.

Difficult vocal line – pushes vocalist to the limit.

Recurring motifs and opening and closing sections create unity – yet there are also many unexpected contrasts of texture and instrumentation.

Piano part is classically inspired, operatic section is also – yet both are incorporated into the Art Rock style to create something completely new.

4 marks – Art rock characteristics

6 marks – b/r musical elements.

[10]

QUESTION 7

- 7.1 Write the scale of C# harmonic minor, descending with a key signature, in common time. Your scale should be two bars in length.

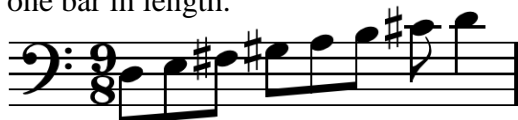


Deduct 1 mark for incorrect key signature. Deduct ½ mark per mistake.

(3)

Grouping must be correct for full marks.

- 7.2 Write the D Lydian mode ascending, in compound triple time. Your scale should be one bar in length.



Deduct ½ mark per mistake.

(3)

Grouping must be correct for full marks.

- 7.3 Write the whole tone scale ascending, starting on A, in simple triple time. Your scale should be two bars in length.



Deduct ½ mark per mistake.

(3)

Grouping must be correct for full marks.

7.4 Listen to Track 9 and identify the scale by marking the correct answer below:

- A Major scale
- B **Blues scale**
- C Pentatonic scale
- D Melodic minor scale
- E Whole tone scale

(1)
[10]

QUESTION 8

Answer ONE of the following questions (8.1 OR 8.2 OR 8.3 OR 8.4)

8.1 Transcribe the following melody into tonic sol-fa notation. Write the sol-fa notation above the staff.

Deduct ½ mark per mistake.

OR

8.2 Transcribe the following melody into guitar tablature on the empty staff.

Deduct ½ mark per mistake.

OR

8.3 Write a figured bass below the staff of the following 4-part extract.

G: I V^c Ib iib I V vi I Ib IV I iib V I

5

I I IV iib Ic V⁷ I I Ib IV vii^b Ic V⁷ I

Deduct ½ mark per mistake.

OR

8.4 Transcribe the following 4-part extract into chords. Write the chords above the staff.

G D⁷/A G/B Am/C G D⁷ Em G G/B C G Am/C D⁷

5

G G C Am/C G/D D⁷ G G G/B C F[#]/A G/D D⁷ G

Deduct ½ mark per mistake.

[10]

QUESTION 9

Listen to Track 10, entitled *Meadowlands*, and read the short explanation and lyrics below.

'The song *Meadowlands* was born out of resistance to the forced removals of people from their homes. In South Africa in the early 50s, people who lived in the vibrant community of Sophiatown (Johannesburg) were forcibly removed from their homes, their possessions loaded on the back of police trucks and dumped in the desolate open field of what was ironically called Meadowlands by the apartheid regime. Miriam Makeba recorded a memorable rendition of this protest song which was written by Strike Vilakazi.'

[Wikipedia, quoted by Jerry Kunene, accessed 23 January 2013]

The lyrics to *Meadowlands*:

Otla utlwa makgowa arei
 Are yeng ko Meadowlands
 Meadowlands Meadowlands
 Meadowlands sithando sam
 Otlwa utlwa botsotsi bare
 Ons dak ni ons pola hier
 Pola hier pola hier
 Pola hier sithando sam

Translation:

You'll hear the whites say
 Let's move to Meadowlands
 Meadowlands Meadowlands
 Meadowlands, my love
 You'll hear the tsotsis say
 We're not moving, we're staying here
 Stay here, stay here
 Stay here, my love

- 9.1 Write a comparison between your setwork *Mannenber* and *Meadowlands*. Your response should focus on the musical similarities and differences and consider the context of both compositions.

Musical similarities and differences: Both have repetitive, cyclical chord sequences (although different, they both utilise I, IV, V).

Instrumentation – both have piano quite predominantly, although *Meadowlands* also uses organ sound on keyboard. *Mannenber* uses saxophones, while *Meadowlands* does not.

Both use 'call and response' patterns – *Mannenber* purely in instrumental fashion between piano and saxophones, while *Meadowlands* clearly has a leader and a chorus that provide this pattern.

Meadowlands has vocals/lyrics and so is more clearly a protest song, *Mannenber* does not.

Both could be defined loosely as 'Township Jazz' – share common elements of use of 7th chords, and cyclical chord sequence, although *Meadowlands* has more of an 'electronic' Mbaqanga sound.

Mannenber has 'thumbtack' treated piano, *Meadowlands* does not. Both have roots in Marabi.

Context

Both are South African protest compositions, born out of forced removals in the same period of South African history – one in Sophiatown, one in Cape Town area.

Mannenberg became imbued with protest intentions when played at rallies. Its name also evoked a political response.

Meadowlands clearly a protest song – lyrics contrast white and black intentions.

Both are upbeat, and uncharacteristically 'cheerful' considering their context.

Both were instrumental in fuelling protests and assisting communities to process their removals on a psychological level, also created atmosphere of hope and camaraderie.

One mark per fact, at least 3 MUSICAL similarities/differences, at least 1 CONTEXTUAL point. (5)

9.2 Listen to the chord progression of *Meadowlands* and identify it by choosing the correct answer below.

- A I V IV I
 - B I IV ii V7
 - C I IV V7 I
 - D I IV Ic V
 - E I IV V V7
- (1)

9.3 Listen to Track 11 and complete the melody line of *Meadowlands* below. The melody repeats twice on the track. Use the given rhythm when completing the melody.

ot-la ut lwa mak go wa a rei A-re yeng ko Meadow lands

Deduct ½ mark per mistake. (2)

9.4 Name two significant composers or performers of South African Jazz from the period 1950 – 1970.

Hugh Masekela, Abdullah Ibrahim, Jonas Gwangwa, Winston Mankunku Ngozi
 Any other acceptable answer, 1 mark per composer/performer. (2)
[10]

QUESTION 10

Study Extract 6 in the Resource Booklet and answer the questions below.

10.1 What is the equivalent compound time signature of $\frac{2}{2}$?
 6 (1)
 4

10.2 Study the chord progression from bars 2 to 13. What is the form of bars 2 to 13?
 12 bar blues (1)

10.3 Find a bar that contains a dominant seventh chord. Write the bar number and the chord as it appears in the music in the blank staff below.
 Bar 10, 12 ... (2)

10.4 Find a bar that contains the interval of a diminished fifth. Write the bar in the staff below, and mark the interval clearly.

Bar 6, 7 (1)

10.5 Choose one of the following jazz styles and fill in the table below. Write one main point in each block. (5)

- Blues
- Dixieland/New Orleans
- Cool

Style Chosen: _____

	Blues	Dixieland/New Orleans	Cool
Approximate date style emerged	1890 – 1920	1900 – 1930	late 1940s – 1950s
One important composer or performer of the style	Robert Johnson, Bessie Smith, W.C. Handy, Muddy Waters.	King Oliver, Louis Armstrong, Jelly Roll Morton.	Dave Brubeck, Stan Getz, Lester Young, Miles Davis, Lennie Tristano.
Prominent musical feature of the style	Use of blues scale and 12-bar blues form.	Collective improvisation, polyphonic texture, front-line of melodic instruments.	'Laid-back' feel, calm, relaxed, for listening. Relied quite heavily on arrangements. Cool Jazz compositions usually longer than those of bebop.
Social context of the style	Grew out of slave hollers, expressed feelings of sadness, everyday life of slaves.	Developed in New Orleans, a melting pot of musical cultures (marching bands, blues, ragtime, Afro-American church music).	Post World War II, Post Bebop – a lighter, more listenable and expressive sound. A reaction to the busy, full and generally fast style of bebop.
Instrumentation common in style	Guitar, vocals, piano.	Front-line (melodic instruments – e.g. trumpet, clarinet) improvised simultaneous melodic lines; supporting rhythm section (drums, guitar or banjo and piano); single-line low instrument playing bass (plucked bass or tuba).	Sax, piano, drums, bass. Also introduced instruments new to jazz like flute, French horn and cello.

[10]

QUESTION 11

Listen to Track 12 and answer the questions which follow.

11.1 What style of music is represented by Track 12?

Township Jazz, SA Jazz, Mbaqanga ... (1)

11.2 Compare and contrast the musical elements of Track 12 to your setwork *Mbube* by Solomon Linda.

Mbube – very basic accompaniment (box guitar)

Track 12 – full band accompaniment (drums, bass, piano, electronic guitar, saxophones ...)

Both tracks have vocals, but Track 12 has a woman as a lead vocal, *Mbube* is all male

Both tracks feature call and response

Both tracks have cyclical chord progression using I IV I6/4 V7

Track 12 is more sophisticated and arranged, *Mbube* has more spontaneous and improvised feel

Both feature group of vocalists in close harmony (4)

11.3 In your considered opinion, which song was composed first: Track 12 or *Mbube*? Give a reason for your answer.

Mbube was composed first (1939). Track 12 is clearly from the Sophiatown era (1950s and 1960s) as the instruments heard are electronic and the style is more sophisticated. (2)

11.4 Choose the most correct answer.

Music in the style of Track 12 developed in

A Rural areas of Africa

B Urban areas of Africa

C Rural areas of South Africa

D **Urban Areas of South Africa**

E Rural and urban areas of South Africa (1)

11.5 Solomon Linda and The Evening Birds recorded *Mbube* in

A 1949

B 1927

C **1939**

D 1962

(1)

[9]

QUESTION 12

Listen to Track 13.

12.1 Mark four correct observations concerning Track 13 in the table below.

From North Africa	Mbira	From East Africa
Heterophonic	Drums	Polyphonic
Body Percussion	South African	Shakers
Homophonic	Monophonic	Call and Response

(4)

12.2 Choose one of the World Musics you have studied from the list below and answer the questions that follow.

World Music Style	X
Indian	
Middle Eastern	
North African	
Japanese	
Celtic	
South American	

12.2.1 Compare the common musical elements of your chosen style to those of Track 13.

Track 13: Sub-Saharan African, homophonic, repetitive, shaker, call and response, spontaneous in style, female lead vocal with male and female group response in close harmony, major tonality.

Indian: Raga – determines melodic material, Tala – determines rhythmic material, improvised, instruments – drone (tambura), Sitar (melodic) and tabla (rhythm), homophonic.

Middle Eastern: – Microtonal and modal, use of modes and scales specific to the area.

Usually has a steady pulse, syncopated, use of rhythmic modes. Variety of percussion instruments.

North African: Modal, microtonal, often has steady pulse subdivided into smaller beats. Use of drum, tambourine, clapping to provide rhythm.

Japanese: Usually pentatonic, with slow pulse. Pulse is often free, and not defined by percussion instruments.

Celtic: Tonality – often in minor keys or based on modes. Pulse is usually well-defined by percussion instruments (2 or 4 beats to the bar), steady dance-like. Variety of percussion instruments.

South American: Tonality – often minor or modal, syncopated rhythms – steady pulse for dancing – strong orientation towards dancing, variety of percussion instruments, brass instruments.

These and any other acceptable points.

(4)

12.2.2 Name one important instrument used in your chosen style.

Indian: Sitar, Tabla, Tambura.

Middle Eastern: Strings: Oud (lute), harp, saz (harp), qanoun.

Wind: The Moroccan oboe, rhaita, zurnas, (the Persian oboe) Turkish mey, bamboo flute.

Percussion: The riq (a type of tambourine) and finger cymbals add a higher rhythmic line to rhythm laid down with sticks, clappers, and other drums. The *tabla*, colloquially known as *doumbek* (or *tombak*), is a drum made of ceramic clay, with a goatskin head glued to the body.

North African: guellal (drums), derbouka (Maghrebi drums), tambourine, voice, body percussion.

Japanese: Shakuhachi (flute), koto (string)

Celtic: Flute, fiddle, bagpipes, Bodhrán (drum), lambeg (drum), hammered dulcimer.

South American: Trumpet, steel drums, wood blocks, bongo drums, shakers, cow bell, timbales.

(1)

[9]

Total: 150 marks