



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 12

SEPTEMBER 2011

**MUSIC P1
MEMORANDUM**

MARKS: 120

This memorandum consists of 28 pages.

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3, 4.1 **OR** 4.2 and then QUESTION 5.1 **OR** 5.2

QUESTION 1

Study the following song composed by Haydn and answer the following questions.

German Dances

Joseph Haydn
(1732-1809)

Allegro

The musical score is written for piano in 3/4 time. It consists of four systems of staves. The first system (measures 1-6) is marked **Allegro** and **f** (forte). The second system (measures 7-12) continues the **Allegro** tempo, with a first ending bracketed and a second ending marked **f**. The third system (measures 13-19) continues the **Allegro** tempo. The fourth system (measures 20-24) is marked **Moderato con moto** and **p** (piano). The key signature changes to one flat (B-flat major or D minor) at measure 20. The score includes various musical notations such as treble and bass clefs, time signatures, dynamics, articulation marks, and repeat signs.

7

13

20 **Moderato con moto**

25

30

37 **Allegretto**

42

47

1.1 In which key is the song from bar 1 – 19?

Answer: C major (1)

1.2 To which key has the work been modulated by bars 47 and 48?

Answer: e minor (1)

1.3 Circle the first accidental that signals this modulation.

Answer: See the score: (the circle is on D) (1)

- 1.4 Transcribe the right hand part of bar 30 and 31 from staff to tonic solfa notation.

Answer:

Doh is Bb

| : d' . t : r' | : r' . d' : m' |

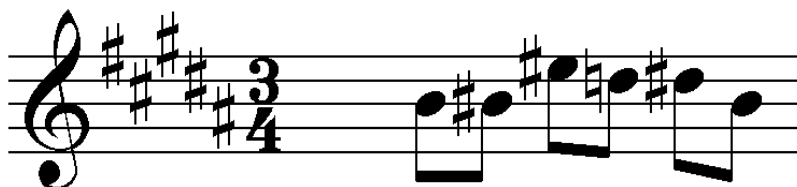
Key = 1; Time signature = 1 mark; Notation = 2 marks

(4)

- 1.5 The following passage is the actual sound as played by a Bb trumpet. A Bb trumpet sounds one tone lower than written. Rewrite the passage so that it indicates the written notation, i.e. notes must be written a tone (major 2nd) higher:



Answer:



Key = 1 mark; Notes = minus ½ mark for wrong notes = 2 marks

(3)

- 1.6 Choose the correct word that suits the articulation used in the first quaver of the last beat:

- A Legato
- B Staccato
- C Tenuto

Answer: **Staccato**

(1)

- 1.7 Name the intervals of A and B and C according to distance and type:

Answer:

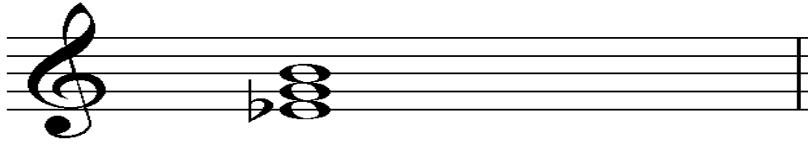
A Major 7th (1)

B Minor 6th (1)

C Minor 3rd (1)

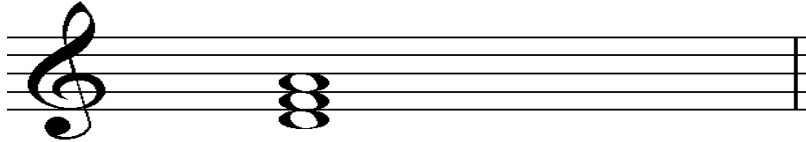
- 1.8 Write augmented, minor, diminished and major triads on each of the following notes:

augmented



(1)

minor



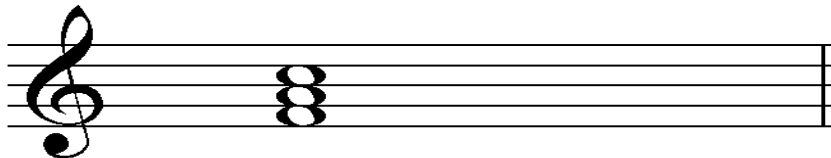
(1)

diminished



(1)

major



1 mark per correct triad

(1)

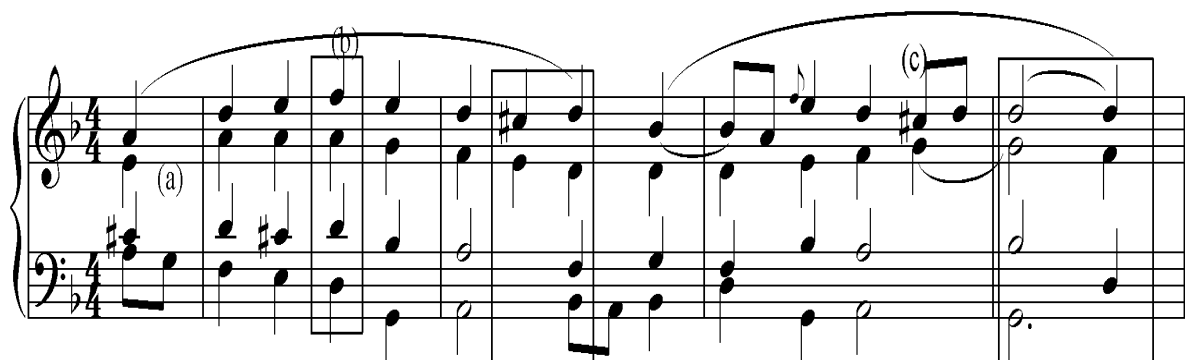
- 1.9 Write the French time names of the notes in beat 1 of bar 23.
ta fa te fe

½ mark for each correct quarter note

(2)
[20]

QUESTION 2

Study the following passage carefully then answer the questions below.



- 2.1 Indicate where each of the following occurs by writing the relevant chords and writing the name of the cadences below the bracket:

A An interrupted cadence **See music score** (1)

B A plagal cadence **See music score** (1)

- 2.2 Figure the chords in bar 1: Beat 4, bar 2: beat 4, bar 3 beat 1 on the score.

See music score (3)

- 2.3 Describe the non-chordal note marked at (a).

Answer: Passing note (1)

- 2.4 Which note is omitted at chord (c) i.e. is it the root note or the 3rd, etc?

Answer: The 5th (1)

- 2.5 Name the degree of the scale (with the accidental) at chord (c).

Answer: c sharp or a leading note (1)

- 2.6 Rewrite the chord indicated by the letter (b) in 2nd inversion:

Answer:



Chord = 2 marks (minus ½ if the chord is not in semibreves because the time signature is 4/4 time)

(2)

iiB

Interrupted cadence V-VI

ivB i

Plagal cadence IV-I

[10]

QUESTION 3

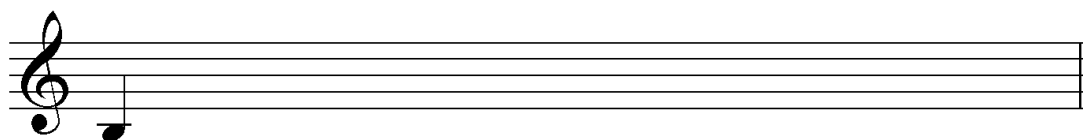
3.1 Write the mode named, begin on the tonic given, without key signature.

Answer: **Possible Answer**

B Dorian

Accidentals = 1½ mark; Notation = 2½ marks

(1)

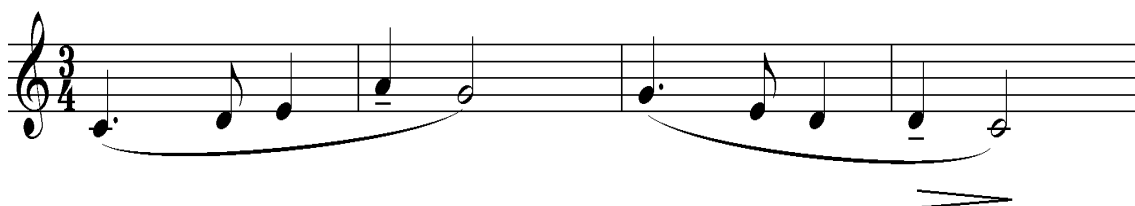


(4)



3.2 Write a 4-bar tune using notes from the C pentatonic scale. Write them in two 2-bar phrases with the first phrase finishing on **G** and the second on **C**.

Answer:



Notation

3 marks

Phrasing (½x2)

1 mark

Correct use of time-signature

1 mark

(5)

3.3 Label/identify the following scale:



Answer: **C# melodic minor**

(1)

[10]

QUESTION 4

Choose ONE (4.1 or 4.2) of the given opening motifs to complete a twelve-bar melody in ABA form. Add dynamics and articulation marks. Name the instrument for which you are composing this melody.

4.1 Instrument _____

**[8]**

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3+3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
Total	16 ÷ 2 = 8

OR

4.2 Instrument _____

**[8]**

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3+3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
Total	16 ÷ 2 = 8

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Add suitable chords in the given except to complete the following four-part harmonisation below.

5.2 Study the piece below and answer the questions that follow:

Variation 2: When the saints Go Rockin' In

Strict tempo

(a)

(b)

(c)

5.2.1 Name the symbols of the chords indicated by the letters (a), (b) and (c).

- | | | |
|-----|------------|-----|
| (a) | <u>F7</u> | (1) |
| (b) | <u>Db7</u> | (1) |
| (c) | <u>Gb7</u> | (1) |

5.2.2 The variation is incomplete, add the suitable chords to make it complete.

(9)

Any suitable chords will be accepted (9 chords) = 1 mark for each chord (-½ per error or incorrect chord)

Possible answer

Variation 2: When the saints Go Rockin' In

Strict tempo

7 F7 C7 D7 C7 Am(b2) F F7

12 B^b/F B^bma⁷ B^b B^b F⁷ Dm⁷ B^b/F C⁷/E F⁷ G^b7 F⁷

[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer the questions in this section in the ANSWER BOOK provided.

QUESTION 6 JAZZ

6.1 When entering a Music shop, customers are arguing about the music that is played by the shop, some say it is bebop others say it is a swing. As a person who is knowledgeable in music intervene by comparing the two styles with regard to any TWO of the following aspects, so that in future they may be able to differentiate the two styles:

- A. Tempo
- B. Melody
- C. Rhythm
- D. Harmony
- E. Instrumentation

[8]

2 marks will be deducted if there is no comparison

Answer:**A. Tempo:**

- Bebop melodies and improvisations often had a flurry of extremely fast notes.
- Swing was often performed in dance halls and the music had to be played at tempi that were suited to dancing.
- Bebop songs were often played at far faster tempi than swing.

B. Melody:

- In swing the melody was very important. Melodies were often performed by entire sections of the band (saxophones or brass or rhythm section), either in unison or in harmony.
- In swing, the arrangement of the melody and its accompaniment was the main focus of the music, whereas in bebop the melody, stated at the beginning and end of the piece, was merely the launching pad for instrumental solo improvisations based on the melody or the harmonic structure of the song.
- Bebop melodies were angular, and had jagged contours. They were based on new chords and progressions.
- In bebop the melodic phrases themselves were often varied and irregular in length.
- Swing melodies were more composed than improvised
- In swing the main melody was frequently accompanied by saxophones playing sustained chords or by saxophones and brasses playing short repeated phrases called riffs.

C. Rhythm:

- In bebop the beat was marked, not by the snare drum or bass drum, but by the double bass and the ride cymbal.
- In bebop the pianist's left hand no longer helped emphasise the basic pulse, but joined the right hand to play complex chords at irregular rhythms
- Rhythms in bebop melodies were more varied and unpredictable than those in swing.
- In bebop accented notes might come on weak or strong beats, or at varying points within the beat.
- In swing the beat was often kept by the drummer on the bass drum and hi-hat pedal.
- In swing percussionists kept the beat by maintaining the pulse on the bass drum and used the cymbals to stress the second and fourth beats of the bar, thus "swinging" the rhythm.

D. Harmony:

- Bebop also used unusual chord progressions, compared to the more predictable chord changes of swing.
- As in earlier jazz, bebop musicians also used the Blues and popular AABA-form songs as springboards for improvisation, but they often composed new tunes (contrafactums) to fit the basic harmonies of familiar melodies.
- Bebop used complex, sophisticated harmonies based on chords consisting of five to seven notes rather than the three- or four-note chords used in swing and earlier jazz.
- The harmonic vocabulary of swing was richer and more varied than earlier jazz
- Swing performances were based on 12-bar blues or 32 bar popular song structure.

E. Instrumentation:

- The typical swing band had about fourteen or fifteen musicians grouped into three sections: saxophones, brass instruments (trumpets and trombones) and the rhythm section (piano, percussion, guitar and bass).
- Bebop was usually played by small jazz combos. A typical bebop group would include a saxophone and/or a trumpet supported by a rhythm section of piano, bass and percussion.

OR

- 6.2 Discuss the history of Jazz, development and styles by writing a short essay.

[8]

Marking rubric:

DESCRIPTION	MARK	CANDIDATE'S MARK
Evaluation of jazz styles and history, critiquing and judging the knowledge/information	7 – 8	
Analysis of jazz styles and history breaking information into parts to explore understanding and relationships through applying, comparing and/or organising the knowledge	5 – 6	
Understanding of jazz, explanation of ideas or concepts with reference to jazz styles and history	3 – 4	
Reproduction of the learnt knowledge – demonstrated by remembering and recalling information about jazz styles and history	1 – 2	

QUESTION 7 ROMANTIC MUSIC**7.1 Brahms: Symphony no.4 in e minor op.98 (fourth movement)**

Describe the compositional techniques and orchestration of Brahms' symphony no.4 in e minor op.98.

[8]**Answer:**Compositional techniques:

- Variations are played without a break. An eight bar phrase structure is maintained throughout and the time is always $\frac{3}{4}$.
- Consists of no fewer than 30 variations with an extended coda at the end.
- Melody is that of the Bach cantata: *Unto Thee, O Lord, I Lift Up My Soul*.
- 8-note theme in triple metre in e minor theme and variations form are similar to the *passacaglia* in the Baroque
- Passacaglia is a work that is based on a short melodic phrase in the bass, called the ground bass.

ABA form:

- A-Variations 1-11: with an intense atmosphere and minor key
- B-Variations 12-15: More lyrical and relaxed. Major key and rather slow
- Section A returns from Variation 16 up to the end

Orchestration:

- Brass and woodwind introduce the theme.
- The movement ends with a powerfully repeated chord played by the full orchestra.

- 7.2 In a career exhibition that has been organised by the Department of Education for all the Schools, you are given a platform to do a presentation that will market the music so that more learners will be interested to enrol in the subject, select ONE of the following compositions, make it interesting and motivate why it's worthwhile according to your description to learn about the composition.

7.2.1 Art song: Schubert – Der Erlkönig

- Poetry and music intimately fused in the art song (German text, based on a poem by Goethe)
- Schubert creates a through – composed setting to capture the mounting excitement of the poem (Poems changing mood)
- Filled with supernatural happenings of folktales
- Setting of a poem for solo voice and piano, translating the poem's mood and imagery into music, common in the romantic period.
- accompaniment integral part of composer's conception, serves as an interpretive partner to the voice
- The piano part with its rapid octaves and menacing bass motive conveys the tension of the wild ride.
- The piano's continuous triplet rhythm unifies the episodes of the song and suggests the horse's gallop.
- By imaginatively varying the music, Schubert makes one singer sing like several characters in a miniature drama.
- For example, the terrified boy sings in a higher register in minor key.
- Each time the boy sings a musical outcry it is intensified through dissonant harmonies.
- To convey mounting fear, Schubert pitches the boy's outcry higher and higher each time.

7.2.2 Character piece: Chopin – Polonaise in A flat major, op.53

- Composition for solo instrument that communicates a specific atmosphere - Stately processional dance
- Makes use of Ternary form: Introduction, ternary form with a short coda
- It requires a high technical command from the pianist.
- The polonaise originated as a stately dance for Polish nobility
- The piece therefore demonstrates musical nationalism depicting the Polish national identity
- The polonaise is majestic and powerful with moments of lyrical contrast
- It evokes the ancient splendour of the Polish people
- The main theme has a wide-ranging accompaniment
- The contrasting B section consists of a march-like melody accompanied by repeated octaves in the left hand

7.2.3 Opera: Puccini – La Bohème

- Based on a Bohemian life similar to his own life
- Like a play opera has acts – La Bohème has four acts
- Characters and plot revealed through song - Main characters Rodolfo and Mimi
- There is a smooth transition from one scene or mood to the next
- The melodies are made out of short, easily remembered phrases and are intensely emotional
- He used the orchestra to reinforce the vocal melody and to suggest atmosphere, landscape and mood
- He minimised the difference between aria and recitative, creating a continuous flow of music
- Large Romantic orchestra
- Puccini was very much concerned with the literary and dramatic qualities of his librettos

7.2.4 Symphonic tone poem: Smetana – The Moldau

- Programmatic composition for orchestra that relates a particular story, picture or idea through the use of sound/in one movement
- Depicts Bohemia's main river as it flows through the countryside
- The work is part of the cycle *Má Vlast* (My Country)
- Contrasting musical sections that represent different scenes and episodes
- A recurring folklike theme symbolizes the river
- Running notes portray the running river
- Two streamlets (one warm, and one cold), which are both represented by their own instruments (flute – cold; clarinet – warm)
- The rivers converge into a large river – becomes the river theme
- A hunting exhibition is pictured by a dotted rhythm in the music
- A country dance has typical folk-like character
- The piece is both a romantic representation of nature and a display of Czech nationalism
- Smetana uses musical effects that call to mind a flowing stream, a hunting scene, a peasant wedding and the crash of waves
- Hunting along the riverbank is suggested by horn fanfares
- The peasant wedding is suggested by a rustic polka

7.2.5 Concerto: Mendelssohn – Violin Concerto in e minor (first movement)

- Extended composition for instrumental soloists and orchestra, usually in three movements: (1) fast (2) slow (3) fast
- Both first and third movements are in sonata form
- The performer has the opportunity to display his/her technical and musical abilities - Concerto is a vehicle for virtuosic display
- Mendelssohn first movement begins with the soloist who presents the first theme above the murmuring strings normally the orchestra would have an extended opening section
- Good interplay between soloist and orchestra, with themes passing from one to another, producing a beautiful contrast of tone colour and expression
- The piece uses a wide range of dynamics
- The concerto features unusual combinations of instruments
- The cadenza is placed between the development and the recapitulation to become an integral part of the movement.

[6]

QUESTION 8 20th CENTURY MUSIC

Select the style you have studied in COLUMN A and match it with all the relevant words and statements that appear in COLUMN B. Write only the relevant letters next to the chosen style.

	COLUMN A		COLUMN B
1.	Musical Theatre	(a)	Written for piano
2.	Neo-Classicism	(b)	Stravinsky
3.	Impressionism	(c)	Inspired by literary and pictorial ideas and most compositions have descriptive titles
		(d)	Exploits the blurred and tonally vague quality of the whole-tone scale to suggest the gentle movement of sails in the wind
		(e)	Latin American rhythm
		(f)	Consists of three sections
		(g)	Rhythm, harmony and melody used on a very advanced level
		(h)	Gaston Le Roux
		(i)	<i>The Rite of Spring</i>
		(j)	Ballet
		(k)	Debussy
		(l)	In two acts, of which the second is shorter and brings back some of the melodies already heard
		(m)	<i>My Fair Lady</i>
		(n)	No sense of harmonic resolution at end
		(o)	Andrew Lloyd Webber
		(p)	Contains music, singing, dancing, scenery and costumes
		(q)	Voiles
		(r)	Music genre marked by emotional restraint, balance and clarity
		(s)	Habanera and a fandango dance are included
		(t)	Percussive orchestration, fast changing pulses, strong accents and ostinato figures
		(u)	Frederick Loewe
		(v)	Music was tonal and used major and minor scales
		(w)	Subdued in dynamics
		(x)	Composers turned away from program music and the large orchestra

(8x½)

[4]**Answer:**

1. Musical Theatre: (e),(h),(l),(m),(o),(p),(s),(u)
2. Neo-Classicism: (b), (g), (i), (j), (r), (t), (v), (x)
3. Impressionism: (a), (c), (d), (f), (k), (n),(q), (w)

QUESTION 9 INTERNATIONAL POPULAR MUSIC

Analyse the music of ONE of the international artists/groups by referring to FIVE style characteristics.

(a) Oasis: Britpop

- Led by lead guitarist and primary songwriter Noel Gallagher and his younger brother, lead vocalist and songwriter Liam Gallagher, they are one of the most successful groups to emerge during the Brit Pop movement of the mid-1990s
- Musically and lyrically, Oasis cite British Invasion bands such as The Beatles, The Who, The Rolling Stones and The Kinks as their major influences
- Brit Pop bands were strongly influenced by the British guitar music of the 1960s and 1970s
- They also cite The Stone Roses, The Sex Pistols, The Smiths, The Jam and T. Rex as other key influences
- Their music style reflects a sense of reverence for the sounds of the past
- Stylistically, Brit Pop bands relied on catchy hooks and wrote lyrics that were meant to be relevant to British young people of their own generation
- Strive towards simplicity
- Rock beats are often used

(b) Michael Jackson: R&B pop

- Although the acronym “R&B” originates from its association with traditional *rhythm and blues* music, the term R&B is today most often used to define a style of African American music originating after the demise of disco in the 1980s
- This newer style, often described as contemporary R&B, combines elements of soul, funk, pop, and from 1986 on, hip hop
- The abbreviation R&B is almost always used instead of the full rhythm and blues term, although some sources refer to the style as urban contemporary (the name of the radio format that plays hip hop and contemporary R&B) or urban pop
- Contemporary R&B has a slick, electronic record production style, drum machine-backed rhythms, and a smooth, lush style of vocal arrangement
- Uses of hip hop-inspired beats are typical, although the roughness and grit inherent in hip hop is usually reduced and smoothed out

(c) Spice Girls/Westlife: Girl/Boy Bands

- The 1990s and 21st century were marked by a resurgence of boy band and girl group trends
- The music has specific stylistic traits such as a danceable beat
- Simple melodies and repetitive structure are used so that people can catch on and join in easily
- The Girl/Boy Bands phenomenon often involves mass marketing
- Consumer-driven efforts by major record companies are the norm
- The influence of R&B on pop can be heard in the work of several Boy/Girl Bands, e.g. Spice Girls and Westlife

(d) David Bowie: Glam Rock

- Glam Rock is a sub-genre of rock music
- Glam Rock uses all the stylistic elements of rock and heavy metal, but the feel is lighter and faster
- Glam Rock was pioneered by Marc Bolan of T. Rex fame
- Artists wear make-up and outlandish outfits and hairstyles
- Active in five decades of rock and roll
- David Bowie is widely regarded as an influential innovator, particularly for his work through the 1970s
- In 1970 Bowie released *The Man Who Sold the World*, rejecting the acoustic guitar sound of the previous album and replacing it with heavy rock accompaniment

(e) Metallica: Heavy metal

[5]

- It is typically characterized by a guitar-and-drum-dominated sound, strong rhythms and classical, bluesy or symphonic styles
- However, heavy metal sub-genres contain their own stylistic variations that often omit or alter many of these characteristics
- The most commonly used line-up for a metal band is a drummer, a bassist, a rhythm guitarist, 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 – though their use is less usual in recent years
- A key aspect of heavy metal is the guitar solo
- Uses highly amplified distorted sounds
- The lead role of the guitar in heavy metal often collides with the traditional "front man" or bandleader role of the vocalist, which creates musical tension
- Both guitar and vocals have equal importance in heavy metal
- Fast tempi and complex arrangements are typical

QUESTION 10 SOUTH AFRICAN ARTIST IN POPULAR MUSIC

Answer questions on ONE of the following South African artists that you have studied:

10.1 Lucky Dube

10.1.1 How did Lucky Dube influence the popular music scene? (2)

- Regarded as one of the most famous serious reggae artists
- Changed from singing traditional mbaqanga music to Jamaican born reggae sound in South Africa
- His music questioned the actions of the apartheid regime in South Africa
- His music created political awareness
- His songs were the voice of the voiceless oppressed people
- His songs spoke about the people and wanted everyone to live together as one

10.1.2 Name TWO hits/albums of the artist. (2)

- Serious Reggae 1996
- *House of Exile* 2002
- *Slave* 1990
- *Prisoner* 1991
- *Victims* 1993

[4]

OR

10.2 Mandoza

10.2.1 Name the achievement of Mandoza in music with special reference to his awards. (2)

- Released the top-selling (more than 100 000 units sold) album *9115 Zola South*
- He gained a 2000 FNB South African Music Awards Best Newcomer nomination
- He released the album *Nkalakatha* in 2000 which won multiplatinum status
- Mandoza also won in five of the ten categories at the 2001 Metro Music Awards: Best Kwaito Artist, (Best Male Vocalist, Best Album, Best Styled Artist and Song Of The Year)
- 2001: won the Best Artist – Southern Africa category at the Kora All Africa Music Awards
- Voted 77th in the Top 100 Great South Africans in 2004

- 10.2.2 Name TWO hits/albums of the artist. (2)
- 9115 Zola South
 - Nkalakatha

OR

[4]

10.3 **Steve Hofmeyer**

- 10.3.1 Describe the contribution of Steve Hofmeyer to South African music. (2)
- Composes Blou Bulle song contributes towards rugby culture
 - Influences young artists with his music style
 - Creates opportunities for artists to perform with him
 - *Pampoen* from "*Toeka ma' Local*" an album that he did with other Artists is a Tribute to South African music
 - Creates opportunities for other artists such as Al Debbo to share the lime light with him in productions such as "*Van Toeka tot Nou*"
- 10.3.2 Name TWO hits/albums of the artist. (2)
- *She's a Woman*
 - *Deur jou Vingers*
 - *Ek maak nog deure oop*
 - *Pampoen*

[4]

QUESTION 11 SOUTH AFRICAN TRADITIONAL MUSIC

South Africa is not only rich in gold but also in the music industry, for instance there are various musical styles. Some were composed to liven-up ('colour') social and cultural occasions, some are the origins of house and some originated in townships.

Discuss ONE of the following styles of music by elaborating on the statement above:

[6]**11.1 Music for social and cultural occasions**

- In Africa, music forms part of our daily lives
- It is part of religious ceremonies, festivities and social rituals
- Songs are used for every phase of people's lives: at birth, when adolescence starts, marriages, death and burials
- Music is also present during hunting expeditions, looking after cattle and normal farm work
- Songs are also used to cure illness, to bring rain, for political purposes and in religious dances
- There are people who believe that through song one can communicate with the spirits of the ancestors
- All members of the community participate daily in music activities
- The short simple melodies which are used incessantly and which singers and instrumentalists may change at will, are typical of African music
- During performances of the music any person may start improvising upon the melodies while the others simply continue

11.2 Kwaito

- 'Kwaito' derived from the Afrikaans word 'kwaai' which means 'cool'
- Music style that developed in the 1990s in Johannesburg
- Music itself was based on 'house music', utilised a slow tempo and had percussion and melodic
- African examples that repeated
- Music consists of deep bass lines and often 'singing' – generally male – which was shouted or sung-talked, rather than sung or rapped
- Lyrics are normally in urban languages from South Africa, though more than one language could be present in the same song
- Language of kwaito was therefore Isicamtho, South African township slang
- Commonly associated with the black South African youth of the post-Apartheid era
- Popular kwaito artists include Zola, Mandoza and TKZee

11.3 Moppies and ghomma songs

- The *Moppies* and *gomma* (*ghoema*) songs are a 200 year old tradition unique to the Cape
- These mostly Afrikaans songs are meant to liven-up ('colour') social occasions
- Traditional New Year celebrations had their origin in the *moppies* and *Ghoema* song traditions
- Though the content of the texts is mostly light-hearted and funny, there are, nonetheless, examples of song with a political content which were sung during the Apartheid period and which expressed their opposition to the system
- The Malay choirs are especially renowned for their performances of these songs
- Annually, large choir competitions are held to showcase the best choir
- *Moppies* and *ghoema* songs are accompanied by dance movements, the *ghoema* drum, banjo and guitar
- Traces of other cultures are apparent in the songs and a mixture of the styles and content of the khoi-khoi, (who already lived in the Cape when Van Riebeeck landed) and the African slaves, Indonesian, Indian and Madagascan, all formed part of the development of the songs

QUESTION 12 SOUTH AFRICAN COMPOSERS

You are required to select ONE of the South African composers below and answer the questions that follow.

12.1 **S.J. Khosa**

- 12.1.1 Which institution awarded him in 2003 as the song composer of the year for his contribution to South African Choral Music? (1)

SARRAL

- 12.1.2 Name TWO types of music he composed. (2)

- (i) **Choral music**
- (ii) **Traditional and folk music**

- 12.1.3 The title of his heritage songbook that was published in 2004 is ... ***ndzhaka ya tinsimu*** (1)
[4]

OR

12.2 Mzilikazi Khumalo

- 12.2.1 Name TWO large traditions that are combined in his epic work, *Ushaka kasenzangakhona* (2)

- (i) **Zulu Traditions**
- (ii) **Songs with the European instrumental and orchestral tradition.**

- 12.2.2 During his teaching career at Wallmansthal Secondary School in the Pretoria district, he composed his first work in 1959 called ... (1)

Ma Ngificwa Ukufa

- 12.2.3 *Ushaka ka Senzanzangakhona* belong to which genre? (1)

Opera

[4]

OR

12.3 Niel van der Watt

- 12.3.1 In which traditions is his style strongly established? (2)

In the Western Europe and South African vocal traditions

- 12.3.2 Name ONE example of his recorded works. (1)

****Liedwerk van die Klip***
****Chamber Music/ Kamermusiek***
****Missa de Meridiana Terra***

- 12.3.3 Name ONE of the different languages from which he employs texts. (1)

***Afrikaans**
***English**
***Sepedi**
***German**
***Latin**

[4]

QUESTION 13 SOUTH AFRICAN NATIONAL ANTHEM

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write only 'true' or 'false' next to the question number (13.1 – 13.5).

- 13.1 The English words of the Anthem were adapted by C.J. Langenhoven. (1)

False

- 13.2 Mzilikazi Khumalo joined these two anthems together into one National Anthem by a connecting phrase and modulation in 1997. (1)

True

- 13.3 *Nkosi Sikelel'iAfrica* was composed by Enoch Sontonga. (1)

True

- 13.4 The words of *Die Stem* (The voice) were written by J. Zaidel-Rudolph. (1)

False

- 13.5 M L de Villiers set the words of *Die Stem* to music. (1)

True

[5]

QUESTION 14 SOUTH AFRICAN CHORAL MUSIC

- 14.1 List the characteristics of African choral music on ONE of the following choral works. (3)

14.1.1 *Plea for Africa*

14.1.2 *Gabi Gabi*

14.1.3 *Monna e Motenya*

Answer:

- **Parallel intervals**
- **Call and response**
- **Use of complex rhythms**
- **Repetition**

Any THREE (N.B. the characteristics of African choral music are the same in all the works in 14.1)

14.2 Describe the mood of the work you have chosen. (2)

14.1.1 *Plea for Africa*

Strong, serious, heavy, sad, stately

14.1.2 *Gabi Gabi*

Joyous, light-hearted, energetic

14.1.3 *Monna e Motenya*

Happy, light-hearted, humorous

[5]

QUESTION 15 MUSIC INDUSTRY

A poor orphan of a local area is a composer; he doesn't know how to protect his compositions and is being robbed by those who have knowledge of SARRAL and SAMRO. Rescue the orphan by explaining the functions of SARRAL.

[5]

SARRAL:

- Administers recordings of musical works.
- Ensures that a recording is made with the composer's permission.
- Ensures that proper negotiations are carried out between the person wishing to make the recording and the composer.
- Ensures that when permission is granted, a fair and equitable royalty is paid to the composer.
- Ensures that a proper license is issued to the person making the recording.
- Protect and collect the mechanical rights of composers or publishers.
- Track how many times your music has been copied onto a physical medium.
- Administer licence renewals for compositions used in advertising for TV, radio and camera, as well as audio-visual productions.
- Administers needletime rights and royalties.
- It looks after the rights of composers of musical works, whether such musical works are being recorded.

One mark per fact

TOTAL SECTION B: 60

GRAND TOTAL: 120