



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2014**

**MUSIC P1  
MEMORANDUM**

**MARKS: 120**

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This memorandum consists of 55 pages.

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SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2.1 OR 2.2, 3, AND 4.1 OR 4.2.

QUESTION 1

Study the excerpt from *Rêverie*, op. 24 by A. Glazounow below and answer the questions that follow.

Rêverie

A. Glazounow, Op. 24

**Andantino**

Horn in F

Piano

Hn.

Pno.

Hn.

Pno.

*mp dolce*

*f dim. mp p*

*f*

*meno f poco rit.*

*mf p*

(a)

(b)

(c)

(d)

6

11

1.6

1.1 Name the key and relative key of the piece.

<b>Key:</b> D <sup>b</sup> Major <b>Relative key:</b> B <sup>b</sup> Minor <b>1 mark each</b>	(2)
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1.2 Identify the type of time signature, for example, compound duple time.

Simple triple time <b>½ mark – Simple and ½ mark – triple time</b>	(1)
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1.3 Name the intervals marked (a) and (b), for example (e) Perfect octave.

(a) Minor 7 <sup>th</sup> (b) Perfect 5 <sup>th</sup> <b>1 mark each</b>	(2)
--	-----

1.4 Write ONE note equal to the value of the irregular note group that frequently appear in this musical extract.

Crotchet OR	(1)
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1.5 Name the type of triad at (c) and (d), for example (f) Augmented triad.

(c) Major (d) Minor <b>1 mark each</b>	(2)
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1.6 Transpose bars 12 and 13 of the French Horn part at concert pitch. Use the treble clef and remember to add the new key signature.

<p>Horn in F</p> <p><i>meno f poco rit.</i></p>	(5)
<b>1 mark for correct key signature (D<sup>b</sup> major)</b> <b>½ mark for each correct note (8 notes x ½ = 4)</b>	

1.7 Write the G pentatonic scale ascending, without a key signature. Use the alto clef and semibreves.

	(4)
<b>1 mark for correct clef</b> <b>½ mark for each correct note (6 notes x ½ = 3)</b>	

1.8 Provide, in English, the meaning to the following music terms:

1.8.1	Andantino	<b>Slightly faster or slower than andante</b>
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1.8.2	<i>Dolce</i>	<b>With soft sweet tone</b>
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1.8.3	<i>poco rit.</i>	<b>A little slower</b>
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**1 mark each**

(3)  
[20]

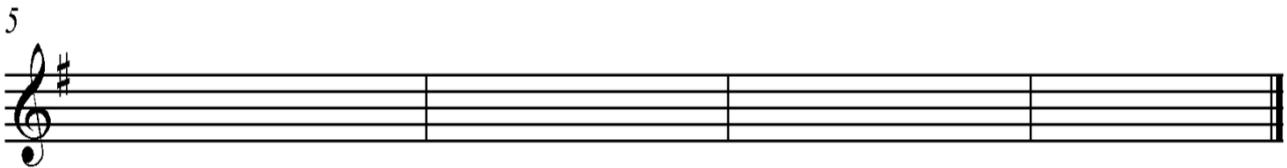
**QUESTION 2**

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

2.1 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: \_\_\_\_\_

**Allegretto**



**Possible answer:**

**Allegretto**



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

[15]

OR

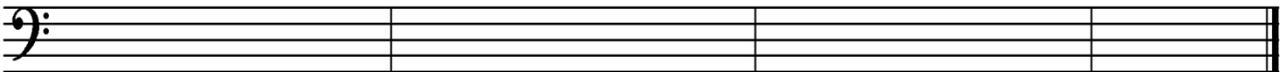
- 2.2 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Instrument: \_\_\_\_\_

Moderato



5



Possible answer:

Moderato

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

[15]

QUESTION 3

Study the *Taizé* song below by J. Berthier and answer the questions that follow.

### Taizé Song

J. Berthier

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-4. The score is in 3/4 time with a key signature of two sharps (F# and C#). The Soprano part starts with a quarter rest followed by a quarter note G4. The Alto part starts with a quarter rest followed by a quarter note G4. The Tenor part starts with a quarter rest followed by a quarter note G3. The Bass part starts with a quarter rest followed by a quarter note G2. Measure 2 is labeled '3.4' and contains a quarter note G4, a quarter note G4, and a quarter rest. Measure 3 is labeled '(b)' and contains a quarter note G4, and a quarter note G4. Measure 4 contains a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. A box labeled '(e)' is drawn around the final note of the Bass part in measure 4.

Musical score for Soprano, Alto, Tenor, and Bass, measures 5-8. The score is in 3/4 time with a key signature of two sharps (F# and C#). Measure 5 is labeled '(c)' and contains a quarter note G4, a quarter note G4, and a quarter rest. Measure 6 is labeled '(d)' and contains a quarter note G4, a quarter note G4, and a quarter rest. Measure 7 contains a quarter note G4, and a quarter note G4. Measure 8 contains a quarter note G4, a quarter note G4, a quarter note G4, and a quarter note G4. A box labeled '(f)' is drawn around the final note of the Tenor part in measure 7. A bracket labeled '(g)' is drawn under the last two notes of the Bass part in measure 8.

3.1 Figure the chords marked (a) to (d), for example C: I<sup>b</sup> or I<sup>6</sup> or G/B.

- (a) D: I **OR** D  
 (b) D: V **OR** A  
 (c) D: vi **OR** Bm  
 (d) D: ii<sup>6</sup> **OR** iib **OR** Em/G

(4)

3.2 Name the non-harmonic notes at (e) and (f).

- (e) Passing note  
 (f) Lower auxiliary note  
**1 mark each**

(2)

3.3 Name the cadence at (g). Write down the key, chord progression and name of the cadence, for example C: I – V, imperfect cadence.

- (g) D: V – I, perfect cadence  
**1 mark for correct key and chord progression**  
**1 mark for correct name of cadence**

(2)

3.4 Rewrite bar 2 into closed score/piano reduction score. Make sure that you use the correct transposition(s) where necessary.

Piano

**1/2 mark for each correct voice (SATB)**

(2)

**[10]**

**QUESTION 4**

**ANSWER EITHER QUESTION 4.1 OR 4.2.**

4.1 Complete the four-part harmonisation below by adding suitable chords in the given style. Add at least ONE non-harmonic note in any of the three lower voices.

**Possible answer:**

F: I V I IV I ii V I

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords (8 chords)	8 (Minus 1/2 mark per mistake)	
Non-harmonic note	1	
Correctness: notation, voice leading, doubling and spacing	6 (Minus 1/2 mark per mistake)	
<b>TOTAL</b>	<b>15</b>	<b>[15]</b>

**OR**

4.2 Complete *Boogie Woogie* by filling in the empty bars. Ensure that you continue in the style of the given material.

**Possible answer:**

## BOOGIE WOOGIE

Swing

5

Your answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords (8 chords)	8 (Minus ½ mark per mistake)	
Correct notation, voice leading and spacing (8 chords)	12 (Minus ½ mark per mistake)	
General impression	10	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	<b>[15]</b>

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

Answer the questions in this section in the spaces provided on the question paper.

**QUESTION 5 (COMPULSORY)**

Various options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–E) next to the question number (5.1–5.10) in the block provided.

5.1	D
5.2	A
5.3	C
5.4	B
5.5	E
5.6	B
5.7	A
5.8	B
5.9	D
5.10	E

(10 x 1) **[10]**

ANSWER EITHER QUESTION 6.1 OR QUESTION 6.2 AND THEN QUESTION 6.3.

**QUESTION 6: MUSICAL THEATRE, MODERN CONSTRUCTS, AND ROCK AND POP**

**WESTERN ART MUSIC AND JAZZ**

**6.1 MUSICAL THEATRE**

Write a paragraph on the characteristics of each of the indicated songs.

- *My Fair Lady* – The Rain in Spain
- *West Side Story* – Maria

**My Fair Lady:**

Composed by Frederick Loewe

- *The Rain in Spain* is a trio by Eliza, Higgins and Pickering.
- Eliza Doolittle (soprano) is a young flower seller
- Henry Higgins (mostly a spoken role)
- Colonel Pickering (baritone) an expert in Indian dialects.
- The song is in duple metre and expresses joy and excitement
- Typical of this song is the lilting rhythm of a habanera (a Cuban dance in duple metre)
- The song ends with a rousing Spanish dance in triple metre – and the shout 'Olé'

**4 characteristics x ½ mark each**

(2)

**West Side Story:**

Composed by Leonard Bernstein

- *Maria* is sung by the male lead character Tony after he met her and discovered what her name was.
- The song begins where Tony repeats her name.
- The name 'Maria' is spoken or sung in the song 27 times.
- It begins in B major and then modulates to E-flat major.
- Begins slowly and in free tempo.
- Tempo changes to moderate.
- Triplets used throughout the song.
- Time signature: simple quadruple time
- Dynamics: soft, moderately loud, crescendos
- Solo, piano accompaniment, chorus

**4 characteristics x ½ mark each**

(2)

**OR**

## INDIGENOUS AFRICAN MUSIC

### 6.2 MUSICAL THEATRE

Choose ONE musical from Indigenous and ONE musical from Modern construct and write a paragraph on the important features of each.

#### Indigenous:

- *Kiba/Mmapadi*
- *Indlamu*
- *Famo*
- *Mxongolo*
- *Tshikona*
- *Tshigombela*

#### Modern construct:

- *Umabatha – welcome Msomi*
- *Ipintombi*
- *Sarafina!*
- *Umoja*
- *African Footprints*

#### Indigenous musical theatre (CHOOSE ONE):

##### Kiba/Mmapadi:

- The word *Kiba* is Northern Sotho for “hit” and is also the name of the biggest drum amongst the genre’s musical instruments.
- Kiba music is only found in selected parts of Southern Africa, in particular, the northern parts of South Africa in Limpopo Province
- Kiba music is known to have originated as a ‘male dominated art form’
- Comprises of between eight to ten “pipe blowers”, one of them a leader (known as *malokwane*) and three drum beaters
- Drum beaters are seldom males, with at least three females playing a drum set consisting of a big drum (*kiba*), a medium sized drum (*moropa wa diatla*) and two slightly identical small drums (*ditinti*)
- *Mmapadi* is a dance genre for women in Limpopo.

**4 features x ½ mark each**

(2)

##### Indlamu:

- *Indlamu* is a traditional Zulu dance.
- The dancer lifts one foot over his head and brings it down hard, landing squarely on the downbeat.
- Typically, two dancers in warrior’s pelts perform *indlamu* routines together, shadowing each other’s moves perfectly.
- Also referred to as the Zulu war dance.
- Often performed at weddings.
- Indlamu is also the traditional short beaded skirt of young Swazi maidens during the Umhlanga (Reed dance).

**4 features x ½ mark each**

(2)

**Famo:**

- Famo is a type of music from Lesotho
- Consists of singing accompanied by the accordion, a drum and occasionally a bass.
- Originated in the drinking dens of migrant workers from Lesotho trying to relax after working in the mines in the 1920s.
- Consists of a male or female singing and ululations.
- Songs often refer to urban life, and female singers can use their singing to challenge their male counterparts.

**4 features x ½ mark each**

(2)

**Mxongolo:**

- A Xitsonga dance performed by elderly men during traditional celebrations.
- Accompanied by singing.
- Done with slow stomping.
- Includes praise singing.

**4 features x ½ mark each**

(2)

**Tshikona:**

- *Tshikona* is royal dance traditionally performed by men.
- Each sovereign or chief has his own *tshikona* band.
- Considered as the Venda 'national music/dance'.
- Played at various occasions for funerals, weddings or religious ceremonies by a large group of people.
- Each player has a pipe made out of a special indigenous type of bamboo.
- Each player has one note to play, which has to be played in turn, in such a way as to build a melody
- Dancers move in a circle, jumping up and down.

**4 features x ½ mark each**

(2)

**Tshigombela:**

- Only performed by Venda women and girls.
- This is a festive dance sometimes played at the same time as *tshikona* (performed by mostly men).
- Tempo of the *tshigombela* dance is fast and sharp.
- Whilst singing the dancers kick and stamp their feet on the ground.
- Climax is reached when the women and girls do what is known as "*u gaya*"
- In *tshigombela* songs there is a leader who sings the main points while others serve as the background.
- During the *tshigombela* dance a lot of mockery songs are sung.

**4 features x ½ mark each**

(2)

**Modern construct (Choose ONE):****Umabatha:**

- Umabatha is a 1970 play written by the South African playwright Welcome Msomi.
- It is an adaption of Shakespeare's *Macbeth* into the tribal Zulu culture of the early 19<sup>th</sup> century, and details how Mabatha overthrows Dingane.
- Described as Msomi's "most famous" work, *uMabatha* was written when Msomi was a student at the University of Natal.
- It was first performed in 1971 at the University's open-air theatre.
- It was performed at the Royal Shakespeare Company's Aldwych Theatre as part of the year's World Theatre Season
- Has subsequently been performed in Italy, Scotland, Zimbabwe, and throughout America, including a "very successful off-Broadway season in 1978".

**4 features x ½ mark each**

(2)

**Ipintombi:**

- *Ipintombi* is a joyous, home-grown dance and music celebration of black South African culture.
- Bertha Egnos and Gail Laiker were the masterminds behind this hit musical.
- First performed in 1974, and this production with a phenomenal, talented and energetic cast of 50, delighted audiences all over the world.
- The dancers display the athletic stamina needed to run a marathon
- The singers show the vocal and emotive power of grand opera.
- The story begins in a tiny village with thundering ceremonial dances in colourful tribal costumes.
- A tender love story emerges between a village girl and young man, who has gone away to work in the mines.
- As her sweetheart travels from the countryside to the city, tribal ceremonies morph into break dancing, jubilant South African rock and roll, and gospel singing.
- The youth, torn between his village roots and urban temptations, personifies the essential African conflict between the ancient and modern worlds.
- Among memorable numbers are the cobra dance, with mesmerising glow-in-the-dark costumes, and a funky gospel hallelujah chorus that brings down the house.
- The spectacular wedding ceremony between the boy and his girl symbolises a marriage of tribal and city cultures.

**4 features x ½ mark each**

(2)

**Sarafina!**

- *Sarafina!* Is a South African musical by Mbongeni Ngema depicting students involved in the Soweto Riots, in opposition to apartheid.
- It was also adapted into a 1992 film starring Whoopi Goldberg and Leleti Khumalo
- *Sarafina!* premiered on Broadway on 28 January 1988, at the Cort Theatre, and closed on 2 July 1989, after 597 performances and 11 previews
- The musical was conceived and directed by Mbongeni Ngema, who also wrote the book, music, and lyrics
- The play was first premiered at The Market Theatre, Johannesburg, South Africa, in June 1987
- Leleti Khumalo received a Tony Award nomination, Best Featured Actress in a Musical, as well as a NAACP Image Award for her Broadway theatre portrayal of the title character
- The production was also nominated for the Tony Award for: Best Musical, Best Original Score, Best Choreography, and Best Direction of a Musical
- It portrays a school uprising similar to the Soweto uprising on 16 June 1976
- A narrator introduces several characters among them the schoolgirl activist, Sarafina
- Things get out of hand when policemen shoot several pupils at the school
- The musical ends with a cheerful farewell show of pupils leaving school, which takes most of the second act
- The production of the play was chronicled in the documentary film, *Voices of Sarafina!*

**4 features x ½ mark each**

(2)

**Umoja:**

- After touring over 26 countries, *Umoja* is returning to South African shores to continue on their journey.
- *Umoja* tells the moving tale of indigenous South African music – from the earliest rhythms to Kwaito.
- *Umoja* is a loud, colourful and jubilant celebration of life that audiences from all backgrounds have found infectiously delightful and uplifting
- This saw black South Africans through some of the country's stormiest historical passages.
- This hit musical was written by Todd Twala and Thembi Nyandeni.

**4 features x ½ mark each**

(2)

**African Footprints:**

- Executive producer: Richard Loring.
- The production has played more than 3 800 performances since its debut at Gold Reef City's Globe Theatre in May 2000.
- Nicknamed 'The People's Musical' by reviewers in North America, Europe and the Far East, its cast has grown from the original 12 dancers and four drummers to a company of 34 today.
- The non-stop, 90-minute musical story of Africa's emergence onto the world stage is linked by the poetry of Sophiatown legend, Don Mattera.
- Executive producer Richard Loring estimates the long-running hit has put more than approximately 200 South African performers into the international spotlight since touring the world
- Featuring in the Royal Variety Show in December 2000 with a TV viewership measured in tens of millions made us a global attraction overnight – just a few months after we opened in Gold Reef City.
- African Footprint's reputation has continued to grow worldwide through constant touring and highly acclaimed performances.
- More than 30 journalists from Mexico and France attended African Footprint's opening night at the new Lyric Theatre at Gold Reef City, representing national magazines and broadcast media.
- The show recently completed a highly successful tour to Mexico, America, France and Lebanon.

**4 features x ½ mark each**

(2)

**AND**

### 6.3 ROCK AND POP (COMPULSORY)

You have been selected by the music teacher at your school to interview ONE of the following artists or groups in preparation for the evening concert where they will perform:

- David Bowie
- Seal
- Spice Girls
- Westlife
- Boys II Men
- Salt and Pepper
- Metallica
- Michael Jackson
- Prince
- U2
- Salif Keita
- Hugh Masekela
- Manu Dibango
- Fela Kuti
- Mirriam Makeba
- Philip Tabane
- Jonas Gwangwa
- Letta Mbulu
- Angélique Kidjo
- Baba Maahl
- Oliver Mtukudzi
- Thomas Mapfumo
- Khadja Nin
- Caiphus Semenya

Write a report for the music teacher where you mention the difference between *rock* and *pop* and give relevant biographic information on the artist or group of your choice.

#### Difference between rock and pop:

- Rock originated as “rock and roll” and refers to most of the popular music of today
- Pop is music of general appeal to teenagers with more rhythm and harmony than rock and roll

(2)

#### Biographic information:

##### David Bowie:

- Full names: David Robert Jones
- Born on January 8, 1947 in London
- Pursue a career as a songwriter, multi-instrumentalist, actor, producer, arranger, audio engineer, film and stage actor, music director and visual artist.
- Released his first solo album in 1967 for Deram records, called *David Bowie*, an amalgam of psychedelic and easy listening.
- In 1970 Bowie released *The man who sold the world*, with a more heavy rock sound than his previous acoustic guitar album.
- This album also introduces his interest in exploiting his androgynous appearance and even taken a step further in June 1972 with his album *The Rise and fall of Ziggy Stardust and the spiders from Mars* with his famous red, flaming hair and wild outfits.
- The success of Ziggy Stardust made Bowie a controversial star.

- In 1974 Bowie released another ambitious album, *Diamond Dogs*, which was the product of two distinct ideas: a musical based on a wild future in a post-apocalyptic city, and setting elements of George Orwell's book *1984* to music.
- This album contained his first number 1 hit in the US, *Fame*, co-written with John Lennon.
- In 1976 Bowie released the first of his *Berlin Trilogy* albums, *Low*, followed by *Heroes* and *Lodger* (1979)
- Bowie scored his first commercial blockbuster with *Let's Dance* in 1983
- The 1984 follow-up album *Tonight* was also dance-oriented, featuring Tina Turner
- *Blue Jean*, featuring a 22-minute short film directed by Julien Temple, won Bowie his only Grammy to date, for *Best Short-Form Music Video*
- In 1985, Bowie performed several of his greatest hits at Wembley for *Life Aid*.
- Bowie's final dance album was *Never Let Me Down* (1987)
- In 1992, Bowie married supermodel, Iman
- On 17 January 1996 David Bowie was inducted into the Rock and Roll Hall of Fame at the 11<sup>th</sup> annual induction ceremony
- On 8 February 2006, Bowie was awarded the Grammy Lifetime Achievement Award

**Any 4**

(4)

**Seal:**

- Born on February 19, 1963, in London, England.
- Obtained a degree in architecture and worked various jobs before pursuing music, working with the band Push and travelling to Japan, Thailand and India.
- By the age of 23, he had developed scars on his face as the result of a rare form of lupus.
- He first refused to be signed by labels and scored a major hit in London with producer Adamski and the single *Killer*, which went to the top of U.K. charts.
- He then signed with ZIT with producer Trevor Horn, who worked on Seal's first four studio albums.
- He released his self-titled debut album in 1991.
- He then released his second self-titled album in 1994
- *Kiss from a Rose* featured as the *Batman Forever* soundtrack and became a No. 1 pop and adult contemporary hit, causing Seal in 1994 to reach multi-platinum status
- He won Grammys for Record of the Year, Song of the Year and Best Male Pop Vocal Performance
- Seal made a contribution to the 1996 Space Jam soundtrack with a Steve Miller Band cover, *Fly Like an Eagle*, that reached the pop and adult contemporary Top 10.
- He released his next studio album, *Human Being*, in 1998 and another self-titled album in 2003 that featured the single *Love Divine*.

- In 2007 Seal released *System*, the first album in which he did not work with Horn but with producer Stuart Price, known for Madonna's *Confessions on a Dance Floor*.
- In 2008 Seal released *Soul*, a collection of covers featuring the works of R&B greats like Ben E. King, Curtis Mayfield and Otis Redding.
- Seal returned to covers of classics and reunited with Horn on 2012's *Soul 2*.
- Seal dated supermodel Tyra Banks during the earlier part of his career.
- He later married *Project Runaway* host Heidi Klum in 2005
- The two, who lived in Los Angeles, sang together on the *System* track *Wedding Day* and have four children but they got divorced in 2012.

**Any 4**

(4)

### **Spice Girls:**

- Founded in England in 1994
- 5 members: Melanie Chrisholm, Geri Halliwell, Melanie Brown, Victoria Beckham and Michelle Stephenson (later replaced by Emma Bunton)
- Group was first known as 'Touch' but later change to 'Spice' but after conflict with another British group, they eventually became 'Spice Girls'
- Signed their first contract with record company Virgin Records in September 1995.
- Release their first single in July 1996 and their first album *Spice* in November 1996.
- Their music reigned as number one on the hit parade for two consecutive years in more than 31 countries.
- Their single *Wannabe* became the top seller for a female group.
- Gerri Halliwell announced in 1998 that she would leave the group.
- *Viva Forever* was the first release as a quartet group.
- The group dissolved in 2000.
- In December 1996 they were awarded three awards by *Smash Hits*: Best British Group, Best New Performance and Best Pop Video (*Say You'll Be There*).
- In September 1997 the group was honoured by MTV Video Music Awards in New York with the Best Dance Video award for *Wannabe*
- In December 1997 they released *Spiceworld: The Movie* that sold a total of \$70 million worldwide.

**Any 4**

(4)

### **Westlife:**

- Formed in Ireland in 1998
- Members: Kian Egan, Mark Feehily, Shane Filan, Nicky Byrne and Bryan McFadden
- Group was first named Westside, but since this name already belonged to another band, it was changed to Westlife.
- Their big break came in 1998 when they opened for the Backstreet Boys in Dublin, after which they won Best New Tour Act at the Smash Hit Poll Winners' Party
-



- They released their first single *Swear It Again* in March 1999.
- They recorded four albums between 1999 and 2004, after which Bryan McFadden left the band.
- They then released another two albums and started their first Asian tour on 4 September 2006.
- They had fourteen UK No.1 singles between 1999 and 2006.
- They are the only band in the UK chart history to have had number one hits with their first seven singles.
- Sold 34 million albums worldwide, and they have six multi-platinum albums in the UK alone
- They have won ITV's Record of the Year competition four times, with *Flying Without Wings* in 1999, *My Love* in 2000, *Mandy* in 2003 and *You Raise Me Up* in 2005.
- They also won two British awards and Best Irish Pop Act Prize at the Meteor Ireland Music Awards on 2 February 2007 at The Point in Dublin

**Any 4**

(4)

### **Boyz II Men:**

- An American R&B vocal group, best known for emotional ballads and a capella harmonies.
- Formerly a quartet featuring Michael McCary, they are currently a trio composed of baritone Nathan Morris alongside tenors Wanya Morris and Shawn Stockman
- McCary left the group in 2003 due to health issues
- The group, originally known as *Unique Attraction*, were started by friends Nathan Morris and Marc Nelson at the Philadelphia High School for the Creative and Performing Arts (CAPA) along with other school friends in 1985
- Wanya Morris joined the group as a permanent member in 1987 and Shawn Stockman in 1988
- Their breakthrough came in 1989 when the group performed a *New Edition's* song *Can You Stand The Rain* to New Edition member Michael Bivins, who agreed to manage and produce the group
- Boyz II Men released their first album, *Cooleyhighharmony*, on Motown in 1991 and was produced by Michael Bivins
- The second single of their first album was an a capella cover of a classic Motown tune, G.C. Cameron's *It's Hard to Say Goodbye to Yesterday* from the 1975 film *Cooley High*
- This album sold over nine million copies and won the group the Grammy Award for Best R&B Performance by a Duo or Group with Vocals at the 1992 Grammy Awards
- The group released another single on June 30 1992 titled *End of the Road*, co-written and produced by Kenneth "Babyface" Edmonds, for the soundtrack to Eddie Murphy's film *Boomerang*
- *End of the Road* reached the No. 1 position on the Billboard Hot 100 in August 1992, and remained in that position for a record-setting 13 weeks.

- The group released a Christmas compilation, *Christmas Interpretations* in 1993 and *//* in 1994, which sold more than 12 million copies in the U.S. alone, making this album the biggest of the decade
  - *//* won the group two Grammy's at the 37<sup>th</sup> Grammy Awards in 1995: Best R&B Album and Best R&B Performance by a Duo or Group with Vocals for the single *I'll Make Love to You*.
  - Boyz II Men's third studio album, *Evolution*, was released during 1997 to mixed reviews and sold three million copies
  - Only one of *Evolution's* singles, the Jam/Lewis-penned *Four Seasons of Loneliness*, reached No. 1 on the Hot 100 chart
  - In 1998 Boyz II Men were nominated for 2 Grammys: Best R&B Album for *Evolution* and Best R&B Vocal Performance by a Duo or Group for *A Song for Mama*
  - *Full Circle* became the final album as a quartet
  - On January 30, 2003, Michael McCary retired from the group and the remaining three members took a temporary break from the music industry
- Any 4**

(4)

### **Salt and Pepper:**

- Salt-N-Pepa made their impact on hip-hop by being the first all women rap group
- Members: Cheryl "Salt" James, Sandra "Pepa" Denton and DJ Spinderella (whom replaced DJ Latoya Hanson)
- First known as *Super Nature* (on their first single) when debuted in 1985 with the single *The Showstopper*
- With the success of *Showstopper*, the group's name was changed to Salt-N-Pepa and they signed to the independent Next Plateau Records to record a full-length album
- This was the time when Roper replaced DJ Latoya Hanson as DJ Spinderella
- Released their first album *Hot, Cool & Vicious* in 1986 produced by Hurby "Luv Bug" Azor and also the group's manager
- The group's first major hit was *Push It* that became a platinum single in the U.S. and a hit in several other countries, making this the first gold or platinum album released by a female rap act (group or solo)
- *Push It* was also nominated for a Grammy Award
- Their second album *A Salt with a Deadly Pepa* was released in 1988
- The group's third album *Black Magic* was released in March 1990
- The album sold 1.5 million copies worldwide with a million of those sold in the U.S.
- *Very Necessary* was the fourth studio album to be released in October 1993 on London Records/Polygram
- This album sold seven million copies worldwide, with five million of those in the U.S. (5x platinum), making them the first female rap act (solo or group) to have a multi-platinum selling album
- The trio won the Grammy Award for Best Rap Performance in 1995 for the single *None of Your Business*.
- They released their fifth album, *Brand New*, in 1997, when signed with Red Ant, which soon became bankrupt.

- The group released a greatest-hits album, entitled *Salt-N-Pepa: The Best Of* on January 31, 2000.
- They officially disbanded in 2002.

(4)

**Any 4****Metallica:**

- Metallica started in 1981 and progressed from a cellar music group to a national sensation in 15 years.
- They are famous for the so-called heavy metal music and includes elements of punk and British metal style music
- Members: James Hetfield (guitar and lyrics), Lars Ulrich (drums), Kirk Hammet (guitar) and Jason Newsted (replacement for Cliff Burton, who died in 1986)
- Their first release was a seven-song tape titled *No Life 'Til Leather*
- After spending two years in L.A., Metallica relocated to San Francisco
- They flew to New York to cut their first full-length album, *Kill 'Em All*, and was released in 1983 on the Megaforce label
- They then released *Ride the Lightning* in 1984 and *Master of the Puppets* in 1986
- Bassist Cliff Burton was killed instantly when Metallica's touring bus ran off an icy road in Sweden when touring England and Europe
- Metallica recruited Jason Newsted as the new bassist and continued the tour
- ...*And Justice for All*, the band's first studio album since Burton's death, was released in 1988 and was a commercial success, reaching No. 6 on the Billboard 200, the band's first album to enter the Top 10
- Metallica received their first Grammy nomination in 1989 for ...*And Justice for All*, in the new Best Hard Rock/Metal Performance Vocal or Instrument category
- *Metallica* (known by fans as The Black Album) was recorded in October 1990 with producer Bob Rock, and was only released in 1991
- *Metallica* debuted at No. 1 in ten countries, selling 650,000 units in the U.S. during its first week and was certified 16 times platinum in the U.S.
- In April 1992, Metallica appeared at The Freddie Mercury Tribute Concert, performing a three-song set
- The group released its sixth studio album *Load* in 1996, which debuted at No. 1 on the Billboard 200 and ARIA Charts, marking the band's second number one
- The next album, *Reload*, was released in 1997 and also debuted No. 1 on the Billboard 200, and reached No. 2 on the Top Canadian Album Chart
- On April 21 and 22, 1999, Metallica recorded two performances with the San Francisco Symphony Orchestra conducted by Michael Kamen
- In June 2003, Metallica's eighth studio album, *St. Anger*, debuted at No. 1 on the Billboard 200.

- The title track, *St. Anger*, won the Grammy Award for Best Metal Performance in 2004, and was used as the official theme song for WWE's SummerSlam 2003
- Metallica took a break during 2005 to spent time with friends and family
- On January 14, 2009, it was announced that Metallica would be inducted into the Rock and Roll Hall of Fame on April 4, 2009
- **Any 4**

(4)

**Michael Jackson:**

- Born on 29 August 1958 in Gary, Indiana, USA
- In 1962 he inaugurated the group The Jackson Five together with his four brothers
- Michael joined the group a year later and quickly became a distinguished and dynamic stage personality
- His music career started at the age of seven as lead singer of the Jackson Five
- Released his first solo album in 1971 while he remained a member of the group
- In 1977 he was the main character in the black music film *The Wiz*, an adaption of the musical *The Wizard of Oz*, together with Diana Ross
- He left the group in 1984 to pursue on a solo career
- He was the first black artist to become a star on MTV, breaking down barriers both for his race and for music video as an art form
- His first album as an adult, *Off the Wall*, was produced by Quincy Jones and contained funky disco-pop, smooth soul and sentimental pop ballads
- This album went platinum and sold more than seven million copies
- *Thriller* was released in 1982 and stayed on the charts for over two years, spent 37 non-consecutive weeks at number one, and became the best-selling album of all time
- This album won him eight Grammys in one night
- Michael made several video shorts and also revolutionised the way music videos were made and *Thriller* featured several song-length movies with structured narratives
- He became popular for his "moonwalk" dance, although he did not invented this dance
- In 1983, Jackson made the top of the singles charts for his duet with Paul McCartney
- In 1984, Michael co-wrote "*We Are The World*" with Lionel Richie, featuring stars from all over the USA
- From 1988 Michael Jackson lived on his *Neverland Ranch* property located outside *Santa Ynez, California* and featured an amusement park and private zoo
- In 1992 he founded the "*Heal the World Foundation*"
- He married Lisa Marie Presley in 1994 but only lasted two years
- In 1996 he then married nurse Debbie Rowe and had two children, son Prince Michael Jackson Jr. and daughter Paris Michael Katherine Jackson.

**Any 4**

(4)

**Prince:**

- Born on June 7, 1958 in Minneapolis, Minnesota
- Real name: Prince Rogers Nelson.
- Known as an American singer-songwriter, multi-instrumentalist, and actor
- Prince was named after his father, whose stage name was Prince Rogers, and who performed with a jazz group call the *Prince Rogers Trio*
- He has produced ten platinum albums and thirty Top 40 singles during his career
- Wrote his first song at the age of seven
- Released his first debut album, *For You*, in 1978 but his 1979 album, *Prince*, went platinum due to the success of the singles *Why You Wanna Treat Me So Bad?* and *I Wanna Be Your Lover*
- His next three records was *Dirty Mind* (1980), *Controversy* (1981), and *1999* (1982)
- In 1984, he began referring to his backup band as *The Revolution* and released the album *Purple Rain*, which served as the soundtrack to his film debut of the same name
- After releasing the albums *Around the World in a Day* (1985) and *Parade* (1986), *The Revolution* disbanded and Prince released the critically acclaimed double album *Sign "O" the Times* (1987) as a solo artist
- He released three more solo albums before debuting *The New Power Generation* band in 1991
- He then changed his stage name to a Love Symbol in 1993 and released five records between 1994 and 1996 before signing to Arista Records in 1998
- In 2000, he began referring to himself as "Prince" again and has released thirteen albums since then, including his latest, *20Ten*, released in 2010

**Any 4**

(4)

**U2:**

- U2 is an Irish rock band from Dublin
- Formed in 1976 with members Bono (vocals and guitar), The Edge (guitar, keyboards, and vocals), Adam Clayton (bass guitar), and Larry Mullen, Jr. (drums and percussion)
- U2 formed at Mount Temple Comprehensive School in 1967 when the members were teenagers with limited musical proficiency
- Within four years, they signed with Island Records and released their debut album *Boy* (1980)
- By the mid-1980's, U2 became a top international act
- Their 1987 album *The Joshua Tree* made them superstars
- U2 reinvented themselves with their 1991 album, *Achtung Baby*, and the accompanying Zoo TV Tour
- Their *U2 360° Tour* from 2009–2011 was the highest-attended and highest-grossing concert tour in history
- U2 have released 12 studio albums and are among the all-time best-selling music artists, having sold more than 150 million records worldwide
- They have won 22 Grammy Awards and in 2005, they were inducted into the Rock and Roll Hall of Fame

- Rolling Stone ranked U2 at Nr. 22 in its list of the “100 Greatest Artists of All Time” and has labelled them the “Biggest Band in the World”

**Any 4**

(4)

**Salif Keita:**

- Born on August 25, 1949, in the village of Djoliba
- Afro-pop singer-songwriter from Mali
- Is unique because of his reputation as the “Golden Voice of Africa” as well as having albinism and being a direct descendant of the founder of the Mali Empire, Sundiata Keita
- He left Djoliba for Bamako in 1967, where he joined the government sponsored Super Rail Band de Bamako
- In 1973 Keita joined the group, *Les Ambassadeurs*, later known as *Les Ambassadeurs Internationaux*
- In 1977 Keita received a National Order award from the president of Guinea, Sékou Touré
- Keita moved to Paris in 1984 to reach a larger audience
- He performed at the Nelson Mandela 70<sup>th</sup> Birthday Tribute Concert in 1988 to call for Mandela’s release from prison
- In 1990, Keita contributed “*Begin the Beguine*” to the Cole Porter tribute/Aids benefit album *Red Hot + Blue*, produced by the Red Hot Organisation
- Keita was known in Europe as one of the African stars of world music, but shortly after the turn of the Millennium, he returned to Bamako in Mali to live and record
- He released *Moffou* in 2002 and was hailed as his best album in many years
- Keita’s album, *La Différence*, was produced at the end of 2009 and was dedicated to the struggle of the world albino community
- *La Différence* won Keita one of the biggest musical awards of his career: the *Best World Music 2010* at the *Victoires de la musique*

**Any 4**

(4)

**Hugh Masekela:**

- Born on April 4, 1939, in Witbank
- Began singing and playing the piano as a child, but at the age of 13, he were influenced by the film *Young man with a horn* where Kirk Douglas portrays an American jazz trumpeter
- The anti-apartheid activist Father Trevor Huddleston gave Masekela a trumpet and Uncle Suda, the leader of the Johannesburg Native Municipal Brass Band, taught him the basics of the trumpet
- He joined the star-studded African Jazz Revue in 1956
- He played in the orchestra for the 1958 King Kong musical, written by Todd Matshikiza and starred Mirriam Makeba, whom he married in 1964
- After the Sharpeville massacre in 1960, he left the country with the help of Huddleston.
- With the help from Mirriam Makeba, he got admission to the Manhattan School of Music in New York
- Harry Belafonte helped him to settle in the USA as a student

- With the help from Mirriam Makeba, he got admission to the Manhattan School of Music in New York
- Harry Belafonte helped him to settle in the USA as a student.
- Masekela met Louis Armstrong who gave the Huddleston Jazz Band a trumpet, a few years earlier
- Recorded his first solo album, *Trumpet Africaine*, in 1963
- His breakthrough record was his engaging 1965 live performance, *The Americanisation of Ooga Booga*
- Got divorced in 1966 and relocated to Los Angeles where he played African popular music alongside emerging rock bands such as The Byrds and Bob Marley
- Released his biggest hit ever, *Grazing in the grass*, in 1968 which brought him international fame
- He moved back to Africa during the 1970s and got together with Afro beat pioneer Fela Kuti, who introduced him to a number of bands, e.g. Hedzollah Sound from Ghana
- He settled in Botswana where he opened a music school and stayed there until 1985
- Masekela's 1987 hit song *Bring him back home* became the anthem for Nelson Mandela's world tour following his release from prison in 1992
- When he moved to England, he co-wrote the score for the musical *Sarafina!* and joined Paul Simon to play on the *Graceland* tour
- With the end of apartheid, Masekela moved back to South Africa and launched his first tour of South Africa in 1991, *Sekunjalo – This is it!* with the bands Sankomota and Bayete

**Any 4**

(4)

**Manu Dibango:**

- Emmanuel "Manu" N'Djoké Dibango is a Cameroonian saxophonist and vibraphone player
- Born on December 12, 1933, in Douala, Cameroon
- He developed a musical style fusing jazz, funk and traditional Cameroonian music
- While a child, Dibango attended Protestant church every night for religious education and enjoyed studying music there
- He was a member of the seminal Congolese rumba group African Jazz, and has collaborated with many other musicians, including Fela Kuti, Ladysmith Black Mambazo, King Sunny Adé, and many more
- In 1998 he recorded the album *CubAfrica* with Cuban artist Eliades Ochoa
- The song *Soul Makossa* on the record with the same name influenced several popular music hits, including Michael Jackson's *Wanna be Startin' Somethin'*, the Fugees' *Cowboys*, and Rihanna's *Don't Stop the Music*
- He served as the first chairman of the Cameroon Music Corporation, with a high profile in disputes about artists' royalties
- Dibango was appointed a UNESCO Artist for Peace in 2004
- His song *Reggae Makossa* is featured on the soundtrack to the 2006 video game *Scarface: The World is Yours*

- In August 2009 he played the closing concert at the revived Brecon Jazz Festival.

**Any 4**

(4)

**Fela Kuti:**

- Born on October 15, 1938 in Abeokuta, Nigeria, to parents who were political activists
- Also known as Fela Anikulapo Kuti or simply Fela
- Was a Nigerian multi-instrumentalist, musician, composer, pioneer of the Afrobeat music genre, human rights activist, and political maverick
- In 1958, Fela Kuti moved to London, where he studied music at the Trinity College of Music
- Formed a group called Koola Lobitos, which was later renamed Nigeria 70, then Afrika 70, and finally Egypt 80
- They played a kind of music which Fela named Afrobeat since 1967, which was American jazz, pop and funk blended with West African highlife music and traditional Yoruba music
- Married his first wife, Remilekun Taylor, in 1960 with whom he had three children
- Recorded a quick session in Las Vegas in 1969 while being in the U.S. without work permits and released it as *The '69 Los Angeles Sessions*
- In 1977, Fela and the Afrika '70 released the album *Zombie*, which became a smash hit but caused the Nigerian government to burn down his Kalakuta Republic, during which his studio, instruments and master tapes were destroyed
- 1978 was marked by two notorious concerts, the first in Accra in which riots broke out during the song *Zombie*, which led to Fela being banned from Ghana, and the second was at the Berlin Jazz Festival after which most of Fela's musicians deserted him, due to rumors that he was planning to use the entire proceeds to fund his presidential campaign
- Fela continued to release albums with Egypt '80 and made a number of successful tours to the U.S. and Europe
- In 1989, Fela and Egypt '80 released the anti-apartheid *Beasts of No Nation* album
- Fela died on August 3, 1997 from Aids

**Any 4**

(4)

**Miriam Makeba:**

- Born on March 4, 1932 in Prospect near Johannesburg
- Gave her first solo performance at the age of 15 before King George VI of England during his visit to South Africa
- Known as 'Mama Africa'
- Her career began in the 1950s with the Manhattan Brothers, before she formed her own all-woman group, The Skylarks
- She was nicknamed 'The Empress of African Song' because of her incredible voice and gave her the female lead in the show *King Kong* in 1959.

- Her break came when she starred in the anti-apartheid documentary *Come back, Africa*, which was presented at the Venice Film Festival in 1959, but got Mekeba into trouble with the South African authorities and she decided not to return to South Africa.
- She moved to London where she met Harry Belafonte, who helped her to emigrate to the USA.
- In 1963 her records were banned in South Africa and her South African citizenship and her right to return to the country were revoked.
- After divorcing High Masekela, she married Black Panther leader, Stokely Carmichael, which caused great controversy and caused her to flee to Guinea
- In 1966 Makeba received the Grammy Award for Best Folk Recording together with Harry Belafonte for *An evening with Belafonte/Makeba*
- She returned to world prominence in 1987, performing with Paul Simon on the *Graceland* tour.
- Nelson Mandela persuaded her to return to South Africa in 1990
- In 1992 Makeba starred in the film *Sarafina!* as the title character's mother, Angelina
- In 2004 Makeba was voted 38<sup>th</sup> in the Top 100 Great South Africans
- In 2005 she started a 14-month worldwide farewell tour, holding concerts in all the countries she had visited during her working life
- Mekeba won the *Dag Hammarskjöld Peace Prize* in 1986 for serving as a Guinean delegate to the United Nations
- In 2001 she was awarded the *Otto Hahn Peace Medal* by the United Nations Association of Germany in Berlin for outstanding services to peace and international understanding
- She was the first vocalist to put African music onto the international map in the 1960s
- Her autobiography *Makeba: My Story* was published in 1987 and translated into German, French, Dutch, Italian, Spanish and Japanese
- Her album *Homeland* (2000) was nominated for a Grammy Award in 2001
- Her latest album, *Reflections*, was released in 2004

**Any 4**

(4)

**Philip Tabane:**

- Born on March 25, 1934 in Mamelodi, Tshwane
- Is a South African musician known for playing the guitar, penny whistle, bass, and vocals especially with Malombo music.
- Grew up in Mamelodi in a musical family with his mother being a traditional healer who taught him the traditional music.
- General Duze taught him basic concepts of musical knowledge
- He played the guitar since 1940.
- He performed as a soloist until 1958.
- He then started a combo with pianist Gideon Nzumalo and in 1963 and 1964, Tabane took part in the *Castle Lager Jazz Contest*, which his trio won on both occasions with their interpretation of *Bags' Groove*.
- In 1965 Mabi Thobejane became the drummer of his group.

- In the 1970s, he spent several years in New York City, where he also took the stage with Miles Davis, Herbie Hancock, Herbie Mann, Charles Mingus and the Pointer Sisters
- In 1986, he played at the *Montreux Jazz Festival* and the *Open Ear Festival*.
- He was also involved in the anti-apartheid movie *Last Grave at Dimbuza*
- Tabane is the recipient of the *South Africa Music Awards (SAMA) Lifetime Achievement Prize*
- In 1998 he was awarded an honorary *Doctorate in Philosophy of Music* from the University of Venda.
- **Any 4**

(4)

**Jonas Gwangwa:**

- Born in 1941 in Orlando East, Soweto
- He first gained significance playing trombone with The Jazz Epistles but after the group broke up he continued to be an important music figure, both locally and abroad.
- In the 1960s he became popular in the United States and in 1965 featured in a "Sound of Africa" concert at Carnegie Hall.
- He composed the score for the film *Cry Freedom*
- He performed his nominated song *Cry Freedom* at the 60<sup>th</sup> Annual Academy Awards in 1988
- He also performed at the *Nelson Mandela 70<sup>th</sup> Birthday Tribute* at the Wembley Stadium in 1988
- He returned to South Africa in 1991
- in 1997 he composed the theme for the South African Olympic bid
- His autobiography was written by acclaimed music academic Colette Szymczak
- **Any 4**

(4)

**Letta Mbulu:**

- Born on August 23, 1942 in Soweto
- South African Jazz singer born and raised in Soweto
- As a teen, Mbulu toured outside of Africa with the musical King Kong, which ran for a year in England following a highly successful two-year run in South Africa
- Been active as a singer since the 1960s, but left for the United States in 1965 due to Apartheid
- While in the U.S. she worked with Cannonball Adderley, David Axelrod and Harry Belafonte
- Released her first album, *Letta Mbulu Sings*, in 1967 with her husband Caiphus Semanya
- She sang in *Roots*, *The Color Purple* (1985), and the 1973 film *A Warm December*
- She was also a guest on a Season 6 episode of *Soul Train*
- Mbulu also provided the Swahili chant in Michael Jackson's single, *Liberian Girl* (1987).

- Mbulu and Semanya returned to South Africa in 1991, after 26 years in exile
- Mbulu then released her first album recorded in South Africa, *Not Yet Uhuru*, in 1992
- In 2001, Mbulu was honoured by the South African Music Awards for lifetime achievement.
- **Any 4**

(4)

### Angélique Kidjo:

- Born on July 14, 1960 in Cotonou, Benin
- She grew up listening to Beninese traditional music, Miriam Makeba, James Brown, Otis Redding, Jimi Hendrix, Stevie Wonder, and Santana
- By the time she was six, Kidjo was performing with her mother's theatre troupe, giving her an early appreciation for traditional music and dance
- She started singing in her school band, *Les Sphinx*, and found success as a teenager with her adaption of Miriam Makeba's *Les Trois Z*, which played on national radio
- She recorded the album *Pretty* with the Cameroonian producer Ekambi Brilliant and her brother Oscar, and toured with the album all over West Africa
- She relocated to Paris in 1983
- Kidjo studied music at the CIM, a reputable jazz school in Paris where she met and married musician and producer Jean Hebrail
- In 1985, she became the front singer of the known Euro-African jazz/rock band Jasper van't Hof's Pili Pili and released three studio albums: *Jakko* (1987), *Be In Two Minds* (1988) and *Hotel Babo* (1990)
- She was signed by Island Records founder Chris Blackwell in 1991 and released four albums until Blackwell's departure from the label
- In 1998, Kidjo started a trilogy of albums *Oremi* (1998), *Black Ivory Soul* (2002) and *Oyaya* (2004) exploring the African roots of the music of the Americas
- In 2000 she was signed in New York by Columbia Records for which label she recorded two albums
- Kidjo was part of the Official Kick-Off Celebration Concert of the 2010 FIFA World Cup South Africa, along with John Legend, Hugh Masekela, Shakira, Alicia Keys, Juanes and Black Eyed Peas
- She won the Grammy Award for Best Contemporary World Music Album in 2008
- On May 8, 2010, Kidjo was awarded the honorary degree of Doctor of Music by Berklee College in the USA

**Any 4**

(4)

**Baaba Maal:**

- Born on November 12, 1953 in Podor, on the Senegal River
- Known as a Senegalese singer, guitarist and percussionist
- Sings primarily in Pulaar and is the foremost promoter of the traditions of the Pulaar-speaking people who live on either side of the Senegal River
- Was influenced by his lifelong friend, blind guitarist Mansour Seck and devoted himself to learning music from his mother and the school's headmaster
- Studied music in Dakar before leaving for postgraduate studies on a scholarship at Beaux-Arts in Paris
- After returning from Paris, Baaba studied traditional music with Mansour Seck and began performing with the band *Daande Lenol*
- His album *Firin' in Fouta* (1994) used a fusion of raga, salsa and Breton harp music that created a popular sound that launched the careers of *Positive Black Soul*, a group of rappers, and also led to the formation of the *Afro-Celt Sound System*
- His fusion tendencies continued on his 1998 album, *Nomad Soul*
- In 1998, Baaba recorded *Bess, You Is My Woman Now* for the Red Hot Organization's compilation album *Red Hot + Rhapsody* a tribute to George Gershwin which raised money for various charities devoted to increasing Aids awareness and fighting the disease
- In 2002, Baaba again worked with the Red Hot Organisation, recording *No Agreement* for the tribute album to Fela Kuti, *Red Hot + Riot*
- On 7 July 2007, Baaba performed at the South African leg of Live Earth
- His album *On The Road*, a live acoustic album featuring his shows over a ten year period, was released on 10 August 2008
- He performed the title track of the 2008 video game *Far Cry 2*
- He played at Bonnaroo and the Sierra Nevada World Music Festival in 2010
- Baaba also sang the track for the Kerala Tourism's 2010 ad campaign "*Your moment is waiting*" with music composed by *One Giant Leap*
- **Any 4**

(4)

**Oliver Mtukudzi:**

- Born on September 22, 1952 in Harare, Zimbabwe
- Also known as "Tuku" and is a great guitarist, vocalist, performer and composer
- Began performing in 1977 when he joined the Wagon Wheels, a band that also featured Thomas Mapfumo
- Later, he started his own group, Black Spirits, with whom he still plays
- Mtukudzi is also a contributor to Mahube, South Africa's "supergroup"
- He sings in Shona language along with Ndebele and English
- He has been on several tours in the UK, US and Canada to perform for large audiences
- Unlike Mapfumo, Mtukudzi does not directly criticise the government of President Robert Mugabe in his music
- He son Sam Mtukudzi, a successful musician himself, died in a car accident in March 2010

(4)

- Won numerous National Arts Merit Awards (NAMA Awards) including Best Group/Artist (2003/4), Best Musician/Group (2007), Outstanding Musician (2008)
- Won the KORA Award for Best African male artist and Lifetime Achievement Award in August 2003.

**Any 4****Thomas Mapfumo:**

- Born in 1945 in Marondera, Mashonaland East, a town southeast of Harare, Zimbabwe
- Also known as “The Lion of Zimbabwe” and “Mukanya”
- At the age of ten, his family moved to the Harare township of Mbare where he got exposed to the traditional music of the Shona, that later influenced his music to incorporate the sounds of the ngoma drum and the mbira
- He joined his first band, the Zutu Brothers, as a singer at the age of 16 and in 1972 he the Hallelujah Chicken Run Band, where he introduced the innovation of adapting traditional Shona music to modern rock instrumentation
- He worked with guitarist Joshua Dube to transcribe the sounds of the mbira to electric guitar
- His song *Hokoyo!*, which means “Watch Out!”, caused political havoc and were banned by the government to be played on state-controlled radio stations and got him into a prison camp without charges in 1979
- After free elections were held in 1980 and a new government was installed, Mapfumo performed at a celebratory concert that also featured Bob Marley
- He released his album *Corruption* in 1989 and was not favoured by Mugabe and his government which caused him to move to Eugene, Oregon in the late 1990s, where he continues to reside today

**Any 4**

(4)

**Khadja Nin:**

- Born on June 27, 1959 in Burundi
- She is a Burundian singer and musician and studied music at an early age
- At the age of seven she became one of the lead vocalists in the Bujumbura choir and performed in the local cathedral
- She left Burundi for Zaire in 1975 and got married in 1978
- In 1980 she emigrated to Belgium with her two-year-old son and in 1985 she met musician Nicolas Fiszman, who helped her get a contract with BMG
- Her second album, *Ya Pili*, was released in 1994 but her breakthrough, however, came in 1996 with her widely popular album *Sambolera*, which was sung in Swahili, Kirundi, and French
- In 1997 she performed the song *Sailing* in a duet with Montserrat Caballé on the album *Friends For Life*
- One of her most popular songs is *Sina Mali, Sina Deni*, a translated cover version of Stevie Wonder’s song *Free*.

- She released her fourth album, *YA*, in 1998.
- **Any 4**

(4)

**Caiphus Semenya:**

- Caiphus Semenya is one of South Africa's foremost musical directors and composers.
- He composed the music scores for the SABC series *Molo Fish*, *Vicious Circle*, and *Gaba Mootho*.
- Semenya left South Africa in the 1960s, together with his wife, singer Letta Mbulu
- He worked with Hugh Masekela, Jonas Gwangwa, Hotep Galeta, and Miriam Makeba
- He then took up residence in Los Angeles, where he worked with the top of the range American artists and producers, and saw his compositions being performed by Cannonball Adderley, Harry Belafonte, The Crusaders, Lou Rawls, and Nina Simone
- He composed the African music for Alex Hayley's *Roots* (both parts), and also the African music for Steven Spielberg-directed *Colour Purple*
- Semenya's work for *Colour Purple* earned him an Oscar Nomination
- Semenya has composition credits for several tracks on Quincy Jones' album *Back on the Block*, including the melody for the title track, which received a Grammy Award as album of the year in 1995.
- He toured South Africa with the production BUWA during the 1980s
- In 1989, he was the musical director for the South African component of the Wembley Stadium "Nelson Mandela Tribute" concert
- In 1991, he headlined the Unity concert at FNB stadium
- In April 2004, he formed the Creative Collective, which co-ordinated the musical and artistic programme for South Africa's "Ten Years of Freedom" celebrations.

**Any 4**

(4)

**[10]****TOTAL SECTION B: 20**

**SECTION C**

**IN SECTION C, ANSWER ONE OF THE FOLLOWING:**

- **WESTERN ART MUSIC (QUESTIONS 7, 8 AND 9)**
- **JAZZ (QUESTIONS 10, 11 AND 12)**
- **INDIGENOUS AFRICAN MUSIC (QUESTIONS 13, 14 AND 15)**

**WESTERN ART MUSIC****QUESTION 7**

Choose ONE of the following Romantic period works and define the genre, name the instrumentation, composer and form.

- *Art song – Der Erlkönig*
- *Character piece – Polonaise in A flat major, Op. 53*
- *Concerto – Violin Concerto in E minor, first movement*
- *Concert overture – Romeo and Juliet ballet suite*

<b>GENRE</b>	<b>DEFINITION</b>	<b>COMPOSER</b>	<b>INSTRUMENTATION</b>	<b>FORM</b>
Art song	19 <sup>th</sup> Century settings of German poetry for solo voice with piano accompaniment	Franz Schubert	Solo voice with piano accompaniment	Through composed song
Character piece	A single-movement instrumental work that exposes a particular mood or evoke an image of a particular scene.	Frédéric Chopin	Solo piano	Ternary Form (ABA)
Concerto	A work for an instrumental soloist with orchestra, usually in three movements (fast, slow, fast).	Felix Mendelssohn	Solo instrumentalist and orchestral accompaniment	Sonata form
Concert overture	An orchestral piece similar to the overture to an opera or play but intended purely as an independent orchestral work. These works often have a title and are associated with a programme.	Peter Tchaikovsky	Full orchestra	Sonata form
<b>MARKS</b>	(2)	(1)	(1)	(1)

**[5]****AND**

## QUESTION 8

8.1 Claude Debussy: *Voiles*

Describe the Impressionistic features used in *Voiles*.

- Whole-tone scale on G# to suggest the gentle rocking of sails
- The pentatonic scale in the middle of the piece
- Subdued dynamics
- A moderate tempo
- A flexible gentle rhythm
- A stepwise melody in octaves
- Parallel chords
- Augmented chords
- Chromaticism
- The piano's damper pedal (right pedal) to create lingering vibrations that suggests a misty atmosphere
- A low repeated tone, B<sup>b</sup> pedal point

**Any 5 features**

(5)

8.2 Stravinsky: *The Rite of Spring*

8.2.1 This work is divided into two parts. Name these parts.

*The Adoration of the Earth* (1 mark) and *The Sacrifice* (1 mark)

(2)

8.2.2 Describe the *dynamics* and *texture* of *The Rite of Spring*.

**Dynamics:**

- Places **dynamic accents** sometimes on off-beats to give the overall rhythm extra drive
- Use **silence** which are very effective

(2)

**Texture:**

- Made frequent use of **contrapuntal textures (polyphony)**
- Use effective **dense homophonic texture** at the end of the work

(2)

### 8.3 George Gershwin: *Rhapsody in Blue*

Why is this work regarded as a jazz piece? Refer to the jazz elements used in this work.

- Syncopation and cross-rhythms
- Blue notes
- Blues scale used in all the themes
- Added note chords, e.g. 2nds and 6ths
- Jazz timbre and pitch effects – wah-wah mutes, flutter tonguing, glissandos
- Influenced by Ragtime rhythms and Stride pianists' rhythmic and improvisational style

**Any 4 facts**

(4)

**[15]**

**AND**

### QUESTION 9

Write an essay on ONE of the following composers:

- 9.1 *Mzilikazi Khumalo*
- 9.2 *Peter Louis van Dijk*
- 9.3 *SJ Khosa*
- 9.4 *BB Myataza*
- 9.5 *Arnold van Wyk*
- 9.6 *Peter Klatzow*
- 9.7 *MM Moerane*
- 9.8 *Hubert du Plessis*
- 9.9 *LP Mohapeloa*

In your essay, refer to the following:

- Style characteristics
- Biographical detail of the composer
- Representative works

(4)

(4)

(2)

#### **Mzilikazi Khumalo:**

##### **Style characteristics:**

- He mainly composed choral music
- He set many poems of BW Vilakazi to music
- His epic work, *UShaka KaSenzangakhona*, combines two large traditions, namely, Zulu poems and songs with the European instrumental and orchestral tradition
- He has worked with many choirs and composers from abroad with the specific purpose of sharing African themes and choir traditions with them.

**Biographical detail:**

- Born on 20 June 1932 on the farm of the Salvation Army, KwaNgwelu, in the Vryheid district, KwaZulu-Natal
- He joined the school choir as a schoolboy and later on helped train the choir soloists and also trained the Primary School choir
- He was also a member of the church's orchestra
- He composed his first work in 1959 called *Ma Ngificwa Ukufa*
- He continued his studies in music theory, harmony, counterpoint, form and composition
- Under the guidance of Charles Norburn he set many poems of BW Vilikazi to music and also studied singing under Prof. Khabi Mngoma and Zandi Casan

**Representative works:**

- *Ma Ngificwa Ukufa*
- *UShaka KaSenzangakhona*
- *Kwadedangendlale*

[10]

**Peter Louis van Dijk:****Style characteristics:**

- He is versatile on various instruments, among them, the guitar, violin, cello, piano, accordion, recorder, trombone and percussion
- He is often commissioned to compose for special occasions
- His compositions represents a large variety of genres, among them ballet music, music for choir and orchestra, music for youth (*Selfish Giant, The Musicians of Bremen, Youth Requiem*), and various works that were inspired by the San culture (*San Gloria, San Chronicle, The Rain People*)

**Biographical detail:**

- Born in 1953 in Rotterdam, Holland
- He wrote his first composition at the age of nine
- He completed his music studies at the University of Cape Town
- He composed his first opera, *The Contract* at the age of 19
- He was the youngest composer whose works were broadcasted by the SABC.
- His works are regularly performed in South Africa, America, Botswana and Germany.

**Representative works:**

- *San Gloria*
- *San Chronicle*
- *The Selfish Giant*
- *The Rains people*
- *Follow that flute*
- *Horizons*
- *Magnificat*

[10]

**SJ Khosa:****Style characteristics:**

- He is a Tsonga composer and choir leader
- Khosa completed more than 400 songs, among them approximately 80 arrangements of traditional and folk music
- In 1990 a collection of children's songs in Tsonga and English was published and in 2004 a song book with the title *Ndzhaka ya tinsimu* – heritage songs
- In 2003 he was awarded song composer of the year by SARRAL for his contribution to South African choral music

**Biographical detail:**

- Born on 5 May 1936 in Mapaplia
- At the age of six he sang in his family's choir and could read tonic solfa fluently in primary school
- He composed his first works while still in school
- He studied woodwind, brass, piano and theory in Switzerland
- He also completed a MMus degree at the University of Pretoria

**Representative works:**

- *Ndzhaka ya tinsimu*
- *Famban' Kahle*

[10]

**BB Mayataza:****Style characteristics:**

- Mainly writes choral compositions heard at choir competitions and festivals
- Arranges existing Xhosa songs and uses them in his own compositions

**Biographical detail:**

- Born in the Engcobo District of the former Transkei on 27 January 1912
- During his studies he was nominated as the best student in singing, sight-reading and practical musical instruction
- He furthered his studies by entering the Trinity Music examinations

**Representative works:**

- *Ingoma Phezu Kodonga Lomlambo*
- *Isigwebo Sethu Kukufa*
- *Lala Sana Lwam*
- *Uponi*

[10]

**Arnold van Wyk:****Style characteristics:**

- His style is basically tonal with a sensitive feel for rich chromatics and use of loose-standing chords
- His style is highly individual and distinctly free from outside influences.
- His compositions are led by melody that often changes due to addition of chromatic notes and dissonant leaps
- Rhythms are relatively uncomplicated and distinct feel of improvisation is created. A distinctive feature is his sensitive treatment of the voice and the use of a rich variety of sound colours in the orchestra.
- His work is conservative, with no sign of the use of the twelve-tone technique.
- Despite the regular alternation of beats, his rhythms are relatively uncomplicated.

**Biographical detail:**

- Born in 1916 in Calvinia, Cape Province
- Completed his schooling in Stellenbosch and completed a BMUs degree there
- He wrote the *Eeufees Cantata* for the Voortrekker Monument in Pretoria in 1983
- He furthered his studies in London where he specialised in composition and piano
- He received a medal from the Worshipful Company of Musicians for being the best student at the Royal Academy of Music in London
- During World War II, he worked as a translator and broadcaster for the BBC's Afrikaans section in London
- He lectured at the University of Cape Town and later at the University of Stellenbosch
- He received an honorary Doctorate from the University of Cape Town

**Representative works:**

- *Eufees cantata*
- *Van Liefde en Verlatenheid*
- *Rhapsody – for orchestra*
- *Vier weemoedige liedjies*
- *Nagmusiek – for solo piano*
- *Suiderkruis – suite for orchestra*
- *Primavera – suite for orchestra*

[10]

**Peter Klatzow:****Style characteristics:**

- He writes for a wide range of musical genres, from vocal and solo instruments to large-scale orchestral works

**Biographical detail:**

- Born in Springs on 14 July, 1945
- He started playing piano at the age of four, and composing at the age of thirteen
- In 1964 Klatzow was awarded the SAMRO Composers' Scholarship for Overseas Study and went to the Royal College of Music in London to begin his formal training in composition under Bernard Stevens
- He was taught orchestration by the well-known composer, Gordon Jacob
- He has received many awards and honours for his compositions
- He returned to Africa in 1966, and became a lecturer in Piano, Harmony and Composition at the Rhodesian College of Music in Salisbury
- In 1972 he won the Ernest Oppenheimer Memorial Foundation Award for overseas research
- In 1990 he was appointed Associate Professor of Music and was promoted to Head of the College of Music in July 2007

**Representative works:**

- *A Mass for Africa for double choir and chamber orchestra*
- *Songs of an Exile (song cycle)*
- *Concerto for Flute, Marimba and Strings*
- *Contours and Transfigurations and Night music for horn, violin and piano*

[10]

**MM Moerane:****Style characteristics:**

- Music is based on Basotho folk songs, but also includes traditional Western musical patterns
- *My Country* is based on theme material originating from adopted African songs: a song by a warrior, the song of a person harvesting, an adapted lullaby and a song of praise.

**Biographical detail:**

- Born in Lesotho on 20 September 1909
- Moerane received composition lessons from F.H. Hartmann, professor in music at Rhodes University in Grahamstown, but for the rest was largely self-taught
- He studied History of Music, Harmony and Counterpoint, Score-Reading, Orchestration and Instrumentation, and also Composition
- Moerane was also a pianist and choir conductor
- He composed the symphonic poem *Fatse la heso* (My Country) in order to obtain his degree and was performed three years later in 1944 by the BBC Symphonic Orchestra in London

**Representative works:**

- *Chorale (flute, clarinet, piano and strings)*
- *Sunrise*
- *Why worry?*
- *My Country*
- *Fantasia*
- *In Hout Bay*
- *Joy Ride*
- *Lonesome*
- *Atamelang*
- *Bokang Jesu*
- *Ke rata Jehova*

[10]

**Hubert du Plessis:****Style characteristics:**

- Hubert is a versatile and interesting composer who has an excellent command of the technique of composition in all its facets
- Though he has applied the discipline of tone rows in some works, and although generally his music has a modern sound, they all suggest a link, rather than a break, with tradition
- His work is characterised by personal emotion
- The sound effect is marked by a distinctly vocal approach
- The form exhibits self-control and a free application of contrapuntal techniques
- The meticulous finish of details is the work of a loving craftsman
- In his later works, du Plessis started using Afrikaans folk songs as part of his works

**Biographical detail:**

- Born in the Malmesbury district of the Western Cape on 7 June 1922
- He began playing piano at the age of seven and composing while still at school
- In 1942 he started lessons in composition with composer, William Henry Bell

- In 1951 he was awarded the overseas bursary of the British Performing Rights Society and studied at the Royal Academy of Music in London under Alan Bush and Howard Ferguson
- He was a lecturer – later senior lecturer – at the University of Stellenbosch from 1958 until his retirement

**Representative works:**

- *Herbst: Die Blätter Fallen*
  - *Slamse Beelde (choir, clarinet, harp and strings)*
  - *Variations on a Folk Song*
  - *Requiem Aeternam*
- Sonata for solo cello*

[10]

**JP Mohapeloa:****Style characteristics:**

- His music, whether spiritual or secular, has over the years been enjoyed by adult and youth choirs in concerts and competitions
- Mohapeloa made a significant contribution to African culture in general, particularly the Sesotho culture
- He took great care in expressing the African element in his songs
- He was meticulous in the use of the written and spoken Sesotho language
- His songs were written mostly in sol-fa

**Biographical detail:**

- Grew up and received his primary education at Molumong in the Mokhotlong district of Lesotho
- JP Mohapeloa led his own choir at the age of ten
- He had tuition in theory, singing and tonic sol-fa
- Over a hundred of Mohapeloa's songs were published in book or pamphlet form
- He was awarded an Honorary Doctorate of Letters by the National University of Lesotho

**Representative works:**

- *Pesalme 103*

[10]

OR

**JAZZ****QUESTION 10**

Choose TWO of the following styles and define the style. Also name an artist with a relevant work for each style of your choice.

- Bebop
- Hard-Bop
- Cool Jazz
- Modal Jazz

**Bebop:**

- The term 'bebop' came from the short, irregular, strongly accented beats unexpectedly by the bass drum
- Based on fast, complicated improvisations with fast and unpredictable notes and unusual harmonies
- Played by small bands (four to six players)

**Artist with a relevant work (any ONE):**

- John 'Dizzy' Gillespie (trumpet player) – *Salt Peanuts*
- Charlie 'Bird' Parker (saxophonist) – *Yarbird Suite*
- Thelonious Monk (pianist) – *Misterioso*

**2 marks for defining the style**

**1 mark for naming an artist**

**1 mark for naming one work**

(4)

**Hard-Bop**

- An extension of bebop, developed in the 1950's and 1960's
- Hard-bop was mainly influenced by blues and gospel music
- Hard-bop differ from bebop in the following ways:
- It is simpler than bebop
- Has more variety in accompaniment patterns
- Fewer popular tune chord progressions
- Darker and weightier tone quality
- More emphasis on swinging rhythms
- Louder drumming

**Artist with a relevant work (any ONE):**

- Art Blakey – *Moanin'*
- John Coltrane – *Mr P.C.*
- Clifford Brown – *Joy Spring*
- Julian 'Cannonball' Adderley – *Mercy, mercy, mercy*

**2 marks for defining the style**

**1 mark for naming an artist**

**1 mark for naming one work**

(4)

**Cool Jazz:**

- A jazz style which developed in Los Angeles, San Francisco and New York City during the 1950s and 1960s
- Just as bebop was a reaction against big-band music, a new style known as 'cool jazz' was a reaction against bebop
- The word 'cool' was used to indicate a more calm and relaxed controlled style
- Made use of elaborated arrangements

**Artist with a relevant work (any ONE):**

- Chet Baker – *New Morning Blues*
- Gerry Mulligan – *Walking Shoes*
- Lee Konitz – *Sub-conscious-Leo*

**2 marks for defining the style****1 mark for naming an artist****1 mark for naming one work**

(4)

**Modal Jazz:**

- Originated in the late 1950s and 1960s from the use of the pitches of particular modes or scales in the creation of solos.
- Slow harmonic rhythm with pedal points.
- Absence of standard functional harmonic progressions
- Increased focus on colour and decreased focus on resolution

**Artist with a relevant work (any ONE):**

- Miles Davis – *So What*
- John Coltrane – *Impressions*
- Herbie Hancock – *Maiden Voyage*

**2 marks for defining the style****1 mark for naming an artist****1 mark for naming one work**

(4)

(2 x 4)

**[8]****AND**

**QUESTION 11****11.1 Free Jazz**

11.1.1 Name ONE artist of Free jazz.

John Coltrane **OR**  
Ornette Coleman **OR**  
Charles Mingus  
**Any 1**

(1)

11.1.2 Name the features of Free Jazz.

- Uses jazz idioms
  - Has no tonality or predetermined chord sequences
  - Expresses the 'voice' or 'sound' of the musician
  - Use unconventional sounds on instruments
  - Role of improvisation increases
  - Played by small groups of musicians
  - Retains a general pulsation and swing but without a regular metre frequent *accelerando's* and *ritardando's*
  - Uses regular metre
  - Improvisers play solos using notes based on chords used
  - Uses a variety of rhythms and tempi
  - Uses rubato
  - Typical instruments: saxophone, trumpet, trombone, piano, guitar, double bass and drums
- Any 4 features**

(4)

**11.2 Fusion**

11.2.1 Define the term *fusion*.

- A type of jazz that fuses rock and funk elements
- Developed from mixing funk and R&B rhythms and the amplification and electronic effects of rock music

(2)

11.2.2 Name TWO fusion artists.

Miles Davis **OR**  
Herbie Hancock **OR**  
Joe Zawinul  
**Any 2 artists**

(2)

11.3 **Pat Metheny**

11.3.1 Which jazz style does Pat Metheny represents as an artist?

Smooth Jazz (1)

11.3.2 Define this style mentioned in QUESTION 11.3.1.

- Developed in the United States of America in the early 1970s and continues to develop until now.
- Can be seen as an expansion from Jazz Fusion but while contemporary jazz is the performance which needs undivided attention from the listeners, smooth jazz is mostly used as background music.
- Elements which contributed to the forming of smooth jazz include R&B, funk, rock and pop music

**Any 2 facts** (2)

[12]

AND

**QUESTION 12**

Write an essay on ONE of the following South African Modern Jazz styles:

- 12.1 Maskanda
- 12.2 Malombo music
- 12.3 Disco
- 12.4 Bubble gum
- 12.5 Kwaito

In your essay, refer to the following:

- Characteristics of the genre/style (6)
- Representative works (2)
- Description of the genre/style (2)

**Maskanda:****Characteristics of the genre/style:**

- Traditionally maskandi music consists of a song evolving with the singer's (usually a male singer) real life experiences, his daily joys, sorrows, et.
- Involves dancing, playing on drums, clapping in different ways and the dances represents the district or area from which the maskanda originated from
- Nowadays women are known for making maskanda music, for example Busi Mhlongo
- Associated with guitar
- Use of rapidly spoken sections of Zulu praise poetry (izibongo)
- Known as 'Zulu Blues', because of the cyclical, repetitive and picking of strings on the guitar
- A maskanda song starts with a message (izihlabo) "This is what I am about to play and this is who I am"

**Representative works:**

- *Phuzekhemisi No Khethani*
- *Umlamu Wami*
- *Phuzekhemisi*
- *Umahawukela*
- *Imithente*

**Description of the genre/style:**

- The term Maskanda comes from the Afrikaans word 'musikant' which means musician, and is associated with Zulu folk music

**[10]****Malombo music:****Characteristics of the genre/style:**

- Malombo music is reflected in the electric Ghetto Guitar sound of Mamelodi Township Jazz
- Distinguished by unconventional instruments, such as Tabane's unique guitar technique (acoustic/semi-acoustic), African percussion instruments, penny whistle, tins, whistles, etc.
- Tabane blends traditional compositions and cultural themes with his acoustic sounds

- Tabane blends traditional compositions and cultural themes with his acoustic sounds.
- Known as traditional/indigenous, African Jazz

**Representative works:**

- *Motshile*
- *Mashaba*
- *Ke Kgale*
- *Ngwanya Oyalela*
- *Phamba Madiba*

**Description of the genre/style:**

- Malombo music is recognised today as a music genre which produces a unique South African sound and atmosphere, producing the atmosphere of the dusty townships, the ancestral spirits and the contrast of the city’s bright neon lights

[10]

**Disco:**

**Characteristics of the genre/style:**

The music is characterized by:

- Bass drum playing on every beat
- Use of electronic effects and orchestral sounds
- 4/4 time signature
- Syncopation
- A tempo played at around 120 beats per minute
- Catchy tunes
- Verse and chorus structure which almost always start with an introduction
- Easy danceable rhythms

**Representative works:**

- *Peanut B*
- *Daveyton Special*
- *Sibaya Reception*
- *Jackpot*
- *Bayesutha*

**Description of the genre/style:**

- Disco is a sophisticated, dance-oriented rock style originated in mid 1970s
- Roots of disco were in soul, jazz and funk and played in clubs with flashing lights and flashy outfits

[10]

**Bubble gum:**

**Characteristics of the genre/style:**

- Township dance music rhythms
- Upbeat sound
- Songs typically have sing-along choruses
- Catchy melodies
- Simple chords and harmonies
- Repetitive riffs
- Bubble gum rarely has guitar solos and often use handclapping to support the percussion
- Lyric’s often about love and happiness

**Representative works:**

- *Weekend Special*
- *Vulindlela*
- *Nomakanjani*
- *Memeza*

**Description of the genre/style:**

- Bubble gum replaced the popular Mbaqanga style during the 1980s
- Flourished in the black townships of South Africa during the 1980s and was influenced by *mbaqanga*, American disco and the Soul Brothers with their soulful pop

[10]

**Kwaito:****Characteristics of the genre/style:**

- The language of Kwaito is *Isicamtho*
- Based on house music beats but at a slower tempo
- Deep bass lines often sung by male voices
- Use minimal instruments
- Lyrics more chanted than sung or rapped
- Echoes of hip-hop and rap are used
- Associated with music that conveys a cultural message
- Instruments: synthesizers, sampler, percussion, vocals and drum machine
- Lyrics are a blend of South African languages and English

**Representative works:**

- *Nkalakatha*
- *Uzoyithola*
- *Yizo Yizo*
- *Vuli Ndlela*
- *Fiasko*
- *Sdudla*

**Description of the genre/style:**

- Derived from the Afrikaans word 'kwaai' which means 'cool' or 'angry' in English
- Originated in the 1990s in the townships of South Africa
- Also known as house music

[10]

OR

**INDIGENOUS AFRICAN MUSIC****QUESTION 13**

Dances play an important role in the African culture and music-making.  
Give a definition for TWO of the following dances:

- Famo
- Kiba
- Indlamu
- Tshikona
- Tshikombela
- Mxongolo

**Famo:**

- A type of music/dance from Lesotho consisting of singing accompanied by accordion and drums
- Originally a lusty dance meant to encourage men going to battle or war
- Consists of male or female singing and ululation
- Songs often refer to urban life and female singers can use their singing to challenge their male counterparts

(3)

**Kiba:**

- A Bapedi dance performed by both men and women
- The dancers play aluminium pipes which are blown at different pitches
- Accompanied by drums
- Men wear kilts with traditional garb and women wear traditional clothes worn for first time after initiation

(3)

**Indlamu:**

- Traditional dance associated with Zulu culture
- Derived from war dances
- Performed with drums
- Full traditional Zulu attire is worn

(3)

**Tshikona:**

- A vhaVenda Royal dance
- Performed by men
- Each dancer has a pipe made out of a special type of bamboo
- Each player plays one note which is played in turn to create melody
- The dance is performed at weddings, funerals or religious ceremonies

(3)

**Tshikombela:**

- A vhaVenda female dance
- Performed by married women
- A festive dance sometimes performed at the same time as *Tshikona*

(3)

**Mxongolo:**

- A Xitsonga dance performed by elderly men during traditional celebrations
- Accompanied by singing
- Done with slow stomping
- Includes praise singing

(3)  
[6]

(2 x 3)

**AND****QUESTION 14**

14.1 Describe the use of the following vocal techniques in African music:

14.1.1 Crepitation

Is a sound technique that is often used with vocalic liting and mouth drumming as exhilarating vocal effects used to climax musical situations in African music

(2)

14.1.2 Phonaesthetics

Is the use of sounds that represent other ideas or instruments

(2)

14.1.3 Onomatopoeic singing

Is the use of words to imitate sounds, e.g. the word 'Slap', used for a sound that is made by skin hitting skin

(2)

14.1.4 Ululation

Is a long, wavering, high-pitched vocal sound resembling a howl with a trilling quality

(2)

14.2 Describe the use of melodies in African music.

- The music is cyclical, highly repetitive, with multiple entries at times
- This principle of parts cutting a cycle at different points is evident in *mbaqanga* music
- Vocal music normally has two contrasting parts to create a call and answer effect
- The music is polyphonic with different melodies being played together
- Melodies are often improvised by soloists while the chorus sing the original parts to contribute towards the polyphonic texture
- Melody lines are very closely related to language, since so many African languages are tonal
- The sung melody usually follows the sound of spoken dialect – the word tone dictates that note the singer moves to

**Any 6 facts**

(6)  
[14]

## AND

## QUESTION 15

Write an essay on the following TWO Indigenous African Music Experts:

15.1 Princess Magogo

15.2 Mama Madosini

In your essay, refer to the style characteristics of each chosen Indigenous Music Expert.

**Princess Magogo:**

- Composed Zulu classical music
- Known for her excellent *isighubu* and *isithontolo*-bow playing
- Contributed to the development of traditional music
- She also made an invaluable contribution to the conservation of traditional music
- She was a praise singer (*imbongi*)
- Her work consists mostly of existing Zulu-songs and folktales
- She extended her work in music accompanied by the *ugubhu*-bow
- She provides a link to the heritage of Zulu culture

**Any 5 facts**

(5)

**Mama Madosini:**

- She uses ancient African traditional progressions that consist of two chords that are a whole tone apart
- Evokes feelings and ideas of an ancient lifestyle
- Accompanies herself on the Uhadi, Isitolotolo, and Umrhubhe
- Sings in isiXhosa
- Uses overtones
- Melodies based on a scale similar to that of the Lydian mode

**Any 5 facts**

(5)

**TOTAL SECTION C: 30**

**SECTION D**

Learners specialising in **WESTERN ART MUSIC** must answer **QUESTIONS 17 AND 18**.

Learners specialising in **JAZZ** must answer **QUESTIONS 16 AND 18**.

Learners specialising in **INDIGENOUS AFRICAN MUSIC** must answer **QUESTIONS 16 AND 17**.

**QUESTION 16: OVERVIEW OF WESTERN ART MUSIC**

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A – E) in the space provided on this question paper, for example 16.6 F.

<b>COLUMN A (MUSICAL TERM/GENRE/STYLE)</b>	<b>COLUMN B (DESCRIPTION)</b>
16.1 Basso continuo	A Instrumental music that relates a story
16.2 Symphony	B The absence of a tonal centre
16.3 Classical Period	C Consists of a harpsichord and cello or bassoon
16.4 Programme music	D The period between approximately 1750 – 1820
16.5 Atonality	E A large-scale work for orchestra, usually in four movements

**ANSWERS:**

- 16.1 **C** (1)
- 16.2 **E** (1)
- 16.3 **D** (1)
- 16.4 **A** (1)
- 16.5 **B** (1)
- [5]**

**QUESTION 17: OVERVIEW OF JAZZ**

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) in the space provided on this question paper, for example 17.6 F.

<b>COLUMN A (MUSICAL TERM/GENRE/STYLE)</b>	<b>COLUMN B (DESCRIPTION)</b>
17.1 Improvisation	A Flattened 3 <sup>rd</sup> , 5 <sup>th</sup> and 7 <sup>th</sup> note of a scale
17.2 Blue notes	B Performed by a small group of musicians
17.3 Swing rhythm	C Creating music spontaneously
17.4 Bebop	D The accentuation of the weak beats in a bar
17.5 Syncopation	E When two quavers are played with a triplet feel

**ANSWERS:**

- 17.1 **C** (1)
- 17.2 **A** (1)
- 17.3 **E** (1)
- 17.4 **B** (1)
- 17.5 **D** (1)
- [5]**

**QUESTION 18: OVERVIEW OF INDIGENOUS AFRICAN MUSIC**

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) in the space provided on this question paper, for example 18.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
18.1	Call and response	A	Used on instruments to amplify the sound produced by a plucked string
18.2	Resonator	B	Dance music with a mixture of Dixieland and Ragtime with repetitive harmonies
18.3	Marabi	C	A singing style in which a soloist sings a phrase to which the chorus responds with an answering phrase
18.4	Ululation	D	A traditional instrument of the Shona people of Zimbabwe and consists of a wooden board with metal keys
18.5	Mbira	E	A long wavering high-pitched vocal sound with a trilling quality made with the rapid movement of the tongue

**ANSWERS:**

18.1	<b>C</b>	(1)
18.2	<b>A</b>	(1)
18.3	<b>B</b>	(1)
18.4	<b>E</b>	(1)
18.5	<b>D</b>	(1)
		<b>[5]</b>

**TOTAL SECTION D: 10**  
**GRAND TOTAL: 120**