



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2015

**MUSIC P1
MEMORANDUM**

MARKS: 120

This memorandum consists of 30 pages.

SECTION A: THEORY OF MUSIC (COMPULSORY)

Answer **QUESTION 1, QUESTION 2.1 OR QUESTION 2.2, QUESTION 3, AND QUESTION 4.1 OR QUESTION 4.2.**

QUESTION 1

Study the extract from *Violin Sonata, Op. 24* by L. van Beethoven below and answer the questions that follow.

SONATA OP. 24

L. van Beethoven

Violin *Allegro* *p*

Piano *Allegro* *p*

1.2

1.3.1

Vln. *Allegro*

Pno. *Allegro*

1.7

1.3.2

1.4

Vln. *Allegro*

Pno. *Allegro* *cresc.*

1.5

1.1 Name the dominant key of this extract.

C major

(1)

1.2 Rewrite bar 3 of the violin part with the correct grouping of notes.

Violin

(2)

1.3 Name the intervals marked 1.3.1 and 1.3.2, for example major 6th.

1.3.1 Major 3rd
 1.3.2 Augmented 11th OR Compound augmented 4th

(2)

1.4 Name the type of triad at 1.4, for example minor triad.

Diminished

(1)

1.5 Transpose bar 9 of the violin part a major second higher. Insert the new key signature.

1 mark for correct key signature (G major – F#)
1 mark for each correct note (8 notes x 1 mark = 8 marks) (9 marks ÷ 3)

(3)

1.6 Write the following scales or modes according to the given instructions:

1.6.1 D melodic minor scale, descending, with key signature. Use the tenor clef and semibreves.

1 mark for correct clef
1 mark for correct key signature
8 marks for correct notes (8 notes x 1 mark each)
2 marks for correct semitones (12 marks ÷ 3)

(4)

- 1.6.2 F Lydian mode, ascending, without key signature. Use the bass clef and semibreves.



1 mark for correct clef
8 marks for correct notes (8 notes x 1 mark each) **(9 marks ÷ 3)**

(3)

- 1.7 Rewrite the pianist's right hand part of bar 4 in halve the note values. Insert the new key signature.



1 mark for correct time signature
1 mark for correct note values

(2)

- 1.8 Identify and name the compositional technique used mostly in the violin part. Circle ONE example on the score.

Sequence (for examples, see the score)

(2)

[20]

QUESTION 2

ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Use the opening motif below and complete a twelve-bar melody in ABA-form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Possible answer:

Instrument: Flute or Clarinet or Trumpet or Violin or Oboe or Guitar or Marimba

Allegretto

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Instrument choice (Piano will not be accepted)	1	
Form and cadential points	3	
Musicality Melodic shape, climax, rhythm, musical unity, creativity	8	
Correct notation	1	
Dynamics and articulation	2	
TOTAL	15	

[15]

OR

- 2.2 Use the opening motif below and complete a twelve-bar melody in ABA-form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

Possible answer:

Instrument: Cello or Bassoon or Trombone

Moderato

The musical score is written in bass clef, 6/8 time, and B-flat major. It consists of three staves of music. The first staff (bars 1-4) starts with a dynamic of *mp* and features a melodic motif. The second staff (bars 5-8) starts with a dynamic of *f* and continues the motif. The third staff (bars 9-12) starts with a dynamic of *mp*, includes a *mf* section, and ends with a *p* section. The piece concludes with a double bar line.

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Instrument choice (Piano will not be accepted)	1	
Form and cadential points	3	
Musicality Melodic shape, climax, rhythm, musical unity, creativity	8	
Correct notation	1	
Dynamics and articulation	2	
TOTAL	15	

[15]

QUESTION 3

Study the extract from *Mein Herz will ich dir schenken* by J. Hatzfeld below and answer the questions.

Mein Herz will ich dir schenken

J. Hatzfeld

Example: (a) (b)

Am Cadence (e)

(g)

a: i _ _ _

5

(c) (d) Cadence (f)

10

(h) (i)

3

- 3.1 Figure the chords marked (a) – (d) on the score. Use EITHER figuring symbols below the score OR chord symbols above the score. Note the example answer in bar 1.

(a)	a: VI or F
(b)	a: i^6 or ib or Am/C
(c)	a: iv^6 or ivb or Dm/F
(d)	a: i^6_4 or ic or Am/E

(4)

- 3.2 Name the cadences at (e) and (f). Write only the name of the cadence below the score in the block provided.

(e)	Imperfect cadence
(f)	Perfect cadence

(2)

- 3.3 Name the type of non-chordal notes at (g) – (i).

(g)	Suspension
(h)	Upper auxiliary
(i)	Anticipation

(3)

- 3.4 Choose the correct answer below and make a cross (X) in the relevant block:

The mediant in the final chord was raised to change it to a major chord. This device is known as ...

Modulation	Picardy third	Interval inversion
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(1)

[10]

QUESTION 4

Answer EITHER QUESTION 4.1 OR QUESTION 4.2.

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Use at least TWO non-chordal notes.

Possible answer:

D: I Vc Ib I IV vi V V⁴₂ Ib vii^{o6} I IV Ic V⁷ vi

5
IVb Ic IV V I Ib IV V V⁴₂ Ib ii⁶ Ic V⁸⁻⁷ I

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords	14 (Minus ½ mark per mistake)	
Correctness Notation, doubling, spacing, voice leading	14 (Minus ½ mark per mistake)	
Use of non-chordal notes	2	
	30 (÷ 2)	
TOTAL	15	[15]

OR

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

Possible answer:

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords	16 (2 per bar) (Minus ½ mark per mistake)	
Correctness Notation, spacing, voice leading (8 chords)	8 (Minus ½ mark per mistake)	
General impression	6	
	30 (÷ 2)	
TOTAL	15	

[15]

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE

**Answer SECTION B (COMPULSORY)
AND SECTION C (Western Art Music)
OR SECTION D (Jazz)
OR SECTION E (Indigenous African Music)**

Answer these questions in an ANSWER BOOK.

SECTION B: GENERAL (COMPULSORY)**QUESTION 5**

- 5.1 Four options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–D) next to the question number in the ANSWER BOOK, for example 5.11 E.

5.1.1	C
5.1.2	A
5.1.3	B
5.1.4	D
5.1.5	A
5.1.6	C
5.1.7	B
5.1.8	D
5.1.9	A
5.1.10	C

(10 x 1) (10)

- 5.2 Say whether the following statements are TRUE or FALSE.

5.2.1	False
5.2.2	True
5.2.3	False
5.2.4	False
5.2.5	True

(5 x 1) (5)

- 5.3 Define the term *mechanical rights*.

<ul style="list-style-type: none">When a recording company would like to use a song, they should have permission from the relevant songwriter, publisher or agency and pay for the right to use the song. <p style="text-align: center;">OR</p> <ul style="list-style-type: none">Royalties are paid to composers, authors and publishers whenever their music is copied on any recording device such as CD's or when MP3s are sold online. <p>(Any ONE)</p>
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(2)

5.4 Your friend is an artist and would like to promote and distribute an album with a few original songs, but do not know what procedure the follow.

5.4.1 Tell your friend which company is responsible for the marketing and distribution of albums.

Recording company

(1)

5.4.2 Give your friend TWO options of procedures to follow to eventually get the album out on the market.

- Your friend can get a recording contract through a recording company who will help him/her to acquire a recording studio, to promote and distribute the album.
- Your friend can also get a recording contract through a recording studio who will record the songs (album) and get a recording company to market and distribute the album.

(2)

TOTAL SECTION B: 20

Answer SECTION C (Western Art Music)
OR SECTION D (Jazz)
OR SECTION E (Indigenous African Music)

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 6

6.1 Define the term *symphony*.

A **large-scale work** for a symphony orchestra with **three or four movements** in different tempi.

(2)

6.2 What was the first title Mendelssohn gave to *Fingal's Cave* before changing it to *The Hebrides*?

The Lonely Island

(1)

6.3 Explain the difference between *Parlando* and *Recitative* singing in opera music.

- *Parlando* style is rapid dialogue, half spoken or half sung to imitate speech, whereas *recitative* imitates speech rhythms in a more lyrical way.
- *Parlando* style is faster than *recitative* so that the syllables of the text can change with every note.

(2)

6.4 Give the names of the TWO characters that sings the duet *Bei Männern, welche Liebe fühlen* (The man who feels sweet love's emotion) in Mozart's *Die Zauberflöte*.

Pamina (soprano) and Papageno (baritone)

(2)

6.5 Give TWO reasons why Beethoven's *Symphony No. 6, Op. 68* is unique compared to the conventional Classical Symphony.

- *Symphony No. 6* has **five movements** instead of four movements.
- This symphony is considered as **programmatic** because of the descriptive titles given to each movement and the transformation of moods caused by instruments and melodic variation.

(2)

6.6 What is the tempo indication for the first movement of Beethoven's *Symphony No. 6, Op. 68*? Choose the correct answer below by making a cross (X) in the relevant block.

Allegro	Andante molto mosso	Allegro ma non troppo
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(1)

[10]

QUESTION 7

Discuss the impact that Free Masonry had on *Die Zauberflöte*. Your discussion should include the following:

- The name of the composer and librettist, who were both Free Masons (2)
- Characteristics of Free Masonry (2)
- Free masonic elements used in *Die Zauberflöte* (4)

Composer: W.A. Mozart

Librettist: Emanuel Schikaneder

2 marks

Characteristics of Free masonry:

- Free Masonry is an ancient secret order devoted to the moral development of individuals who enter it.
- Roots: Judeo-Christian tradition with symbolism deriving from the building, destruction, and rebuilding of the Temple of Jerusalem.
- Free Masonry mainly consisted of men.

2 marks

Free masonic elements in Die Zauberflöte:

- The number three (symbolism of three knocks on the door by entering Masonic meetings) keeps recurring throughout the opera:
Three ladies, three youths, three genii's, three temples, three trials, home key (E^b major), repeated (short-long-long) idea in the overture and the second Act, three heavy chords that open the overture and again repeated in the temple scene when Tamino begins his trial.
- The setting of the opera is in Egypt which is believed to be origin of the rites of Free Masonry.

4 marks

[8]

QUESTION 8

8.1 Define the term *Concert Overture*.

- An orchestral piece similar to the overture to an opera or play, but intended purely as an **independent orchestral work**.
- Concert overtures often have a title and are **programmatic** in character.

(2)

8.2 Describe the second theme of Mendelssohn's *Fingal's Cave Overture*.

- Depicts movement at sea and rolling waves.
- Key: D major (relative major of the home key, B minor)
- Second theme is first played by the cellos and bassoons in D major, with support from the clarinet, and later shifts to the violins.
- The change from minor to major creates a sunnier mood.
- The theme is accompanied by soft semiquaver strings.
- Tremolo effect is created by the repetition of semiquavers to create a sense of a calm sea.

(Any FIVE facts)

(5)

[7]

QUESTION 9

Write an essay on Beethoven's contribution towards the development of the Classical Symphonic genre. Refer to the following aspects in your answer:

- Style characteristics of Beethoven (6)
- How he used instruments to create programmatic features in the fourth movement of the *Pastoral Symphony, Op. 68* (8)

ONE mark will be awarded for presentation in essay format. (1)

Style characteristics of Beethoven:

- Known as first great individualistic composer
- Features includes emotion, humour, and impulsiveness
- Element of surprise is created by prolonged passages of suspense, then sudden change of rhythm, key, dynamics and tremendous climaxes followed by abrupt simple melodies
- Master of thematic material
- Use of old contrapuntal practices in his works
- Reformed form structures (theme and variation, sonata form, added slow introductions before greater works, used free fantasy as first movement)
- Expand the use of harmony by the use of broader textures and modulations to other keys than the subdominant and dominant keys

(Any SIX)

6 marks

Programmatic features in the fourth movement:

- Used instruments effectively to imitate a storm
- Raindrops are represented by *pp* staccato quavers played by the violins
- Drums represents the first big roll of thunder with low quintuplets in the cellos and quadruplets in the bass, to give a rumbling effect
- Piccolo adds strength to the storm
- Two additional trombones are added for additional strength when the storm reaches its climax
- Intense excitement is reached when the higher strings play *ff* tremolo arpeggios
- Storm reaches its climax with tremolos and drum rolls
- Music becomes gradually softer after the storm when the opening quavers in bar 1 re-appear as dolce minims in the oboe over a dominant pedal in the tonic key

(Any EIGHT facts)

8 marks

1 mark to be given for essay format

1 mark

[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ**QUESTION 10**

10.1 Name the instrument used mostly in Kwela music.

Penny whistle

(1)

10.2 What was Miriam Makeba's nickname?

Mama Africa

(1)

10.3 Who was the originator of the band Brotherhood of Breath and which instrument did he play?

Chris McGregor – piano

(2)

10.4 Name TWO differences between Cape jazz and Marabi music.

- Cape jazz is **more improvisational** in character
- Where marabi is a piano jazz style, Cape Jazz in the beginning **featured (though not exclusively) instruments** that can be carried in a street parade, such as brass instruments, banjos, guitars and percussion instruments.

(2)

10.5 Give the meaning of the word *mbaqanga*.

Steamed maize bread

(1)

10.6 When and where did marabi originate?

Johannesburg between 1920s and 1940s

(2)

10.7 Name the leader of The Merry Blackbirds.

Peter Rezant

(1)

[10]

QUESTION 11

Discuss the stylistic influences on the group, Voice. Your discussion should include the number of band members as well as the genre of the group.

Band members: Five members (quintet)	1 mark
Genre: African Jazz	1 mark
Influences: <ul style="list-style-type: none">• Voice is inspired by early South African jazz musicians such as Kippie Moeketsi and Abdullah Ibrahim,• by the Marabi and Kwela styles of the 50s and 60s,• as well as be-bop and post-bop jazz,• Latin music and music from the African continent and the Diaspora.• The quintet draws much of its compositional inspiration from this rich musical legacy. (Any SIX influences)	6
marks	

[8]

QUESTION 12

You have been asked to write an article for your school's magazine on The Manhattan Brothers. Your article should include the following information:

- The members of the group (2)
- Style characteristics and contribution to South African jazz (4)
- Achievements (1)

Members:

Joe Mogotsi, Ronnie Sehume, Rufus Khoza, Nathan Mdledle, and Miriam Makeba

2 marks

Style characteristics and contribution to South African jazz:

- Their sound drew on American ragtime, jive, swing, doo-wop, and several other jazz restrains,
- as well as African choral and Zulu harmonies.
- This group also gained notoriety as they continued the civil rights activism begun by their predecessors.
- They also played a role in the musical aspects of the local movie, *Drum*, starring Taye Diggs.

4 marks

Achievements:

One US Billboard pop chart hit, "*Lovely Lies*", which peaked at No. 45 in March 1956

1 mark

[7]

QUESTION 13

Mbaqanga is one of the main styles of township jazz with the following representative artists or groups:

- Makgona Tsohle Band

OR

- Soul Brothers

OR

- The Cool Crooners

Choose ONE of the above-mentioned artists or groups and write an essay in which you discuss the following aspects:

- Definition of mbaqanga music (6)
- Style characteristics of the chosen artist or group (6)
- Representative works (2)

ONE mark will be awarded for presentation in essay format. (1)

Definition of Mbaqanga:

- Zulu word for traditional steamed maize bread
- Mixture of marabi and kwela styles of township music, Sesotho and Zulu songs, and American jazz styles
- Has a strong bass line that propels the music forward
- Characterized by Africa-stomp dance: a mixture of indlamu (Zulu dance) with cycles of marabi and swing
- Vocalists are the core unit of performances
- Instruments include electric guitars, saxophones, violins, accordions, and drums
- Characterised by several different segments, beginning with a more traditional form of music, dance and costume and transitioning to a more contemporary and Westernised form
- Consists of brutish rhythms and syncretic melodic style that is combined with the traditional style of marabi

(Any SIX)

(6)

Makgona Tsohle Band:**Style characteristics:**

- South African instrumental band noted for creating the mbaqanga music style
- Instrumental influences: penny whistle (kwela style), saxophone, guitar, drums and electric bass
- Because of their instrumental influences, they formed a new style of music that combined marabi with kwela, and the modern (electric instruments) with the old (traditional Zulu, Sotho, and Xhosa sounds)
- Their new music was named mbaqanga
- The pairing of mbaqanga with vocals became known as “mgqashiyo”, meaning “to bounce”, after the “bouncy” rhythms of the style

6 marks**Representative works:***Sebai Bai* (2000)*Bazobuya* (2004)*Kazet* (2006)*Siyadumisa* (Songs of Praise) (2007)**(Any TWO)****2 marks****ONE mark for essay format****1 mark**(9)
[15]

OR

Soul Brothers:**Style characteristics:**

- Inspired by American Soul music (costume, choreography and some harmonies)
- Rhythmic section: bassist Zenzele “Sakes” Mchunu, drummer David Masondo, and guitarist Tuza Mthethwa
- Later keyboardist Moses Ngwenya joined the group to create the Soul Brothers with David Masondo moving from drums to lead vocals
- The combination of Masondo’s quavering soprano voice and Ngwenya’s percussive Hammond organ playing gave the Soul Brothers a unique and instantly recognisable sound
- The core rhythm section was enforced by adding a brass section, guitars, and multiple vocal harmonies

6 marks**Representative works:***Amanikiniki**Kuze Kuse**Isithothobala***(Any TWO)****2 marks****ONE mark for essay format****1 mark**(9)
[15]

OR

The Cool Crooners:**Style characteristics:**

- Mixture of township jazz with western music and African rhythms and languages – Ndebele, Zulu and Swahili
- Their music is light, polished and old-time
- Their music features seamless vocals with harmonisations, jaunty brass section that has the feel of music halls, synched waists and men in suits
- The language, rhythm, lilting electric guitar and laid back cool is pure African
- They sing of prison walls in South Africa, the abandoning of tradition by the youth, the reality of migrant workers, police raids, sorrow and political struggle
- There are also lighter moments with songs that talk of a weekend in the township and how telephones changed communication

6 marks**Representative works:***Blue Sky**Umkhulu lo Msebenzi**Bulugwe Lami (My Trousers)**Lyokhala Mama**Gubuzela (Mugger)**Kamaro**Zhi (Uprising)**Cell Phone**Itshomi Yami (My Friend)***(Any TWO)****2 marks****ONE mark for essay format****1 mark****(9)****[15]****TOTAL SECTION D: 40****OR**

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)**QUESTION 14**

14.1 With which musical style is Ladysmith Black Mambazo associated?

Isicathamiya (1)

14.2 Name the Zulu dance style that was integrated with cycles of marabi and swing to create Africa-stomp dance.

Indlamu (1)

14.3 Name TWO genres that are fused together to create Afro Soul music.

African Jazz and Soul (2)

14.4 Which instrument is characteristic of Maskandi music?

Guitar (1)

14.5 Name TWO South African styles featured in the development of mbaqanga.

Marabi and kwela styles (2)

14.6 What is the difference between umgxushulo and indlamu dance?

Umgxushulo-dance is slower than indlamu-dance (1)

14.7 Describe the hexatonic scale.

Six notes with an interval of an augmented fourth. (2)

[10]

QUESTION 15

15.1 Define malombo music.

- 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**, as reflected in the electric **Ghetto Guitar sound** of Mamelodi Township Jazz.

(3)

15.2 Name the artist who has played an important role in the development of malombo music.

Philip Tabane

(1)

15.3 Write a paragraph on the characteristics of maskanda music.

- Comes from the Afrikaans word 'musikant' which means musician
 - Associated with Zulu folk music
 - Associated with guitar
 - Make use of rapidly spoken sections of Zulu praise poetry, called 'izibongo'
 - Also known as 'Zulu Blues', because of the cyclical, repetitive and picking of strings on the guitar
 - Maskanda song would start with a message (izihlabo): "This is what I am about to play and this is who I am"
- (Any FOUR characteristics)**

(4)

[8]

QUESTION 16

Write brief notes on ONE of the following Afro Soul artists:

- Jabu Khanyile
- OR**
- Hugh Masekela
- OR**
- Miriam Makeba

Your notes should include the following:

- Biography of the artist (6)
- ONE album/hit (1)

Jabu Khanyile:**Biography:**

- Born on February 28, 1957 in Soweto
- His father was a miner and performed traditional a *capella* songs, and his brother John played in reggae and soul covers band
- Jabu abandoned his education at the age of fourteen in order to earn a living and joined his first band The Daffodils, a local band, and in 1974 John's band, The Editions, as a drummer, later becoming the group's vocalist
- In 1977 he joined The Movers and in 1984 he joined Bayete, a band that combined Afro-jazz and reggae, as drummer
- After 1992 Khanyile embarked on a solo career and became known internationally in 1996 after an appearance at the Royal Gala evening in honour of Nelson Mandela
- In 1996 and 2000 he won the Kora award for best South African artist
- He was known for his Pan-Africanist approach to music, attempting to unite different African styles
- He generally performed in a Maasai costume carrying a trademark fly-whisk, an African symbol of royalty
- In July 2005 Khanyile performed at the Live 8 concert in Johannesburg
- His final public performance was in July 2006 at the "Africa Calling" handover ceremony at the of the World Cup in Berlin
- He died in November 2006 after a battle with diabetes and prostate cancer

6 marks**Album/hit:**

Mmalo-We (1993)
Africa Unite (1996)
The Prince (1999)
Thobekile (2000)
Umbele (2001)
Wankolota (2005)
Hiyo Lento (2005)

(Any ONE)**1 mark****[7]****OR**

Hugh Masekela:**Biography:**

- Born on April 4, 1939, in Witbank
- Began singing and playing the piano as a child, but at the age of 13, he was 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 Souda, 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
- 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

6 marks

Album/hit:

Trumpet Africaine (1962)
Hugh Masekela & Union of South Africa (1971)
Home is Where the Music Is (The African Connection) (1972)
Home (1981)
Hope (2003)
Revival (2005)
We Are One (2011)
Friends (2012)
(Any ONE)

1 mark

[7]

OR

Miriam Makeba:

Biography:

- 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 Makeba 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 Hugh Masekela, she married the 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 38th 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
- Makeba 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

6 marks

Album/hit:

The Many Voice of Miriam Makeba (1960)

Miriam Makeba (1960)

The Voice of Africa (1964)

An Evening with Belafonte/Makeba (1965)

Pata Pata (1967)

Country Girl (1978)

Homeland (2000)

Reflecting (2004)

Makeba Forever (2006)

The Click Song (1963)

Give Me a Reason (1989)

(Any ONE)

1 mark

[7]

QUESTION 17

Write an essay on the development of free kiba music in South Africa. Refer to the following aspects:

- Name ONE composer of free kiba music (1)
- Style characteristics of kiba music (4)
- Contribution made by this composer to the development of kiba music in South Africa (8)
- ONE album/hit of this style (1)

ONE mark will be awarded for presentation in essay format. (1)

Composer: Sello Galane

1 mark

Style characteristics:

- The word Kiba is Northern Sotho for 'hit' and is also the name of the biggest drum amongst the genre's musical instruments
- Free Kiba used lyrics in Sepedi, Setswana, Xitsonga, Tshivenda, Kiswahili, Twi, Runyankole, Tumbuka, Shona, isiNdebele, Northern Ndebele, isiZulu, Yoruba and Herero
- Kiba music is known to have originated as a 'male dominated art form'
- As a musical band, it comprises of between eight to ten "pipe blowers", one of them a leader (known as malokwane) and three drum beaters (seldom males)
- At least three females play a drum set consisting of a big drum called kiba, a medium size drum referred to "moropa wa diatla" and two slightly identical small drums known as "ditinti"

4 marks

Contribution by the composer:

- Galane composed and arranged up to 100 Free Kiba songs over a period of ten years
- Galane detribalised the concept of Free Kiba music by adapting it to a format of music that could be expressed using any good music instruments, different African languages, and performed by good musicians regardless of language orientation
- Galane retained the classical Kiba polyrhythm,
- pluro-vocality of speech performance directions and praise-singing,
- the adaptability of themes to immediate context,
- call and response melody structure,
- dovetailed drum melo-rhythm with pluro-vocal-responses,
- crepitations and vocal lilting of the indigenous Kiba musical arts
- He wanted to mainstream Free Kiba Music to develop a discourse and theory around it
- He also fused traditional Pedi music with modern beats to create a new feel to this style of music

8 marks

Album/Hit: <i>Dikokwane</i> <i>Ba dyondzekile</i> <i>Sebodu sa Mmashela</i> <i>Dikgalala</i> <i>Pula</i> <i>Tsheka\Tsheketa</i> <i>Pulika</i> <i>Motse\Mekgolokwane</i> <i>Baeng</i> (Any ONE)	1 mark
ONE mark for essay format	1 mark

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120