

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2018

**MUSIC P1
MARKING GUIDELINE**

MARKS: 120

This marking guideline consists of 56 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of SIX sections, namely SECTIONS A, B, C, D, E and F.
2. SECTIONS A and B are COMPULSORY.
3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTIONS C or D or E).
4. SECTION F consists of multiple choice questions. Choose the two most suitable ones according to the description at the top of the section.
5. Answer all music notation in SECTION A in pencil only and all the written text in blue or black ink.
6. Answer SECTIONS B, C, D, E and F in blue or black ink in the spaces provided on this question paper.
7. Number the answers correctly according to the numbering system used in this question paper.
8. The last page of this question paper is manuscript paper intended for rough work. Candidates may remove this page.
9. Write neatly and legibly.

MARKING GRID

SECTION	QUESTION	MARKS	MARKER	MODERATOR
A: THEORY OF MUSIC (COMPULSORY)	1	20		
	2	15		
	3	10		
	4	15		
SUBTOTAL		60		

AND

B: GENERAL KNOWLEDGE OF MUSIC (COMPULSORY)	5	10		
	6	10		
SUBTOTAL		20		

AND

C: WAM	7	10		
	8	10		
	9	10		
SUBTOTAL		30		

OR

D: JAZZ	10	10		
	11	10		
	12	10		
SUBTOTAL		30		

OR

E: IAM	13	10		
	14	10		
	15	10		
SUBTOTAL		30		

AND

F: COMPULSORY (CHOICE OF 2)	16	5		
AND/OR				
	17	5		
AND/OR				
	18	5		
SUBTOTAL		10		

GRAND TOTAL		120		
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SECTION A: THEORY OF MUSIC (COMPULSORY)

(90 minutes)

ANSWER QUESTION 1
AND QUESTION 2.1 OR QUESTION 2.2
AND QUESTION 3.1 OR QUESTION 3.2
AND QUESTION 4.1 OR QUESTION 4.2.

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

1. Study the refrain from *Turn Your Eyes Upon Jesus* by H. Lemmel below and answer the questions that follow.

Maestoso **Turn Your Eyes Upon Jesus** H. Lemmel

1.2 1.3.1 1.9 1.3.2 1.4.1

S A T B

Turn Your eyes u-pon Je - sus; Look full in His won - der - ful face,

And the things of the earth will grow strange - ly

dim in the light of His glo - ry and grace.

1.3.4 1.4.2 1.6

1.1 Name the relative key of the piece.

Answer:

d minor/d

<i>d minor/d</i>	= 1 mark
<i>D minor</i>	= 1 mark
<i>D</i>	= no mark

(1)

1.2 Fill in the time signature at **1.2** in the block provided on the score.

Answer:

3/4 on score for both clefs on both staves

<i>Correct time signature on both staves</i>	= 1 mark
<i>Correct time signature on only one stave</i>	= ½ mark

(1)

1.3 Identify the intervals at **1.3.1 – 1.3.4** according to type and distance.

Answer:

1.3.1 Perfect 5th

1.3.2 Minor 6th

1.3.3 Perfect 4th

1.3.4 Major 6th

<i>Perfect 5th (perf. 5th)</i>	= 1 mark
<i>Minor 6th (min. 6th)</i>	= 1 mark
<i>Perfect 4th (perf. 4th)</i>	= 1 mark
<i>Major 6th (maj. 6th)</i>	= 1 mark
<i>No ½ mark for type only or distance only</i>	

(4)

1.4 Name the triads at **1.4.1** and **1.4.2** according to type and position.

Answer:

1.4.1 Minor, root position

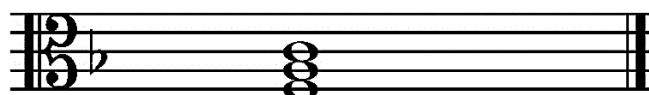
1.4.2 Major, second position

<i>Type of triad</i>	= 1 mark (½ mark each)
<i>Position</i>	= 1 mark (½ mark each)

(2)

1.5 Write the triad at **1.4.2** in root position, using the alto clef and semibreves.

Answer:



<i>Correct clef: alto</i>	= ½ mark
<i>Correct triad in root position</i>	= ½ mark

(1)

- 1.6 Rewrite section 1.6 in open score for a string quartet. Add the correct instruments in front of the grand stave.

Answer:

Correct instruments	$4 \times \frac{1}{2} = 2$ marks
Correct clefs	$4 \times \frac{1}{2} = 2$ marks
Notation: correct notes and stems in correct direction	$12 \times \frac{1}{2} = 6$ marks
Key signature	$4 \times \frac{1}{2} = 2$ marks
TOTAL	= 12 marks
TOTAL CONVERTED ($12 \div 3$)	= 4 marks

(4)

- 1.7 Write the melodic version of the relative scale in the alto clef, with key signature, descending, using semibreves.

Correct key	= $\frac{1}{2}$ mark
Key signature	= $\frac{1}{2}$ mark
Notation	= 2 marks
TOTAL	= 3 marks
TOTAL CONVERTED ($3 \times 2 = 6 \div 3$)	= 2 marks

(2)

- 1.8 Write the Aeolian mode on F#, ascending, in the bass clef, without key signature.

Answer:



Correct clef
Notation

= ½ mark

= 1½ marks

TOTAL = 2 marks

(2)

- 1.9 Give the meaning of the Italian term *maestoso*.

Answer:

Majestic/majestically

Correct answer = 1 mark

(1)

- 1.10 Transpose the melody at 1.9 for a clarinet in A. Add the new key signature.

Answer:



Key signature

= 1 mark

Time signature

= 1 mark

Correct notes

= 6 x ½ = 3 marks

Correct rhythms

= 6 x ½ = 3 marks

TOTAL = 8 marks

TOTAL CONVERTED (8 ÷ 4) = 2 marks

(2)
[20]

QUESTION 2

(25 minutes)

ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.

- 2.1 Complete the opening motif below to complete an eight-bar melody for any single-line melodic instrument of your choice. Indicate the tempo and add dynamic and articulation marks.

Instrument: Recorder/Flute/Oboe/Violin/Clarinet/Trumpet (any suitable instrument, NOT piano)

Concept answers:

A

Allegro

G: *mf* *f*

Imperfect or perfect cadence in G

A1

mp *mf* *ff*

Perfect or plagal cadence in G

OR

A

Allegro

G: *mf* *f*

Imperfect or interrupted cadence in G

B

mp *mf* *ff*

Perfect or plagal cadence in G

OR

- 2.2 Complete the opening motif below to complete an eight-bar melody for any single-line melodic instrument of your choice. Indicate the tempo and add dynamic and articulation marks.

Instrument: Cello/Tuba/Bassoon/Double Bass (any suitable instrument, NOT piano)

Concept answers:

Andante

A

A1

E^b:

mp

mf

Imperfect cadence
in E^b

5

f

mf

Perfect or plagal
cadence in E^b

OR

A **B**

Moderato

E \flat :

mf *f*

Imperfect cadence in E \flat

5

mf *rit.* *p*

Perfect or plagal cadence in E \flat

The melody will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Form and cadential points	<i>4 x ½ marks per phrase x 2</i>	2
Correctness Stems of notes, beats per bar, accidentals, spacing, layout, key signatures, double barline	<i>Minus ½ mark per error up to 2 marks</i>	3
Quality - Quality of melody and suitability for chosen instrument - Appropriate tempo, articulation and dynamic indications enhance the quality of the answer - Musicality	9 – 10	Excellent <i>Coherent and musical; phrases imaginatively define the form; opening motif innovatively continued; successful use of tonality; melodic shape masterfully handled; creative approach to choice of pitches and rhythms.</i>
	7 – 8	Good <i>Correct and musical; phrases clearly indicate the form; opening motif sensibly continued; stable tonality; melodic shape satisfying; choice of pitches and rhythm accurate.</i>
	4 – 6	Average <i>Musically not convincing; not all phrases clear; opening motif not well utilised; tonality unstable; melodic shape is suspect; choice of pitches and rhythm unimaginative.</i>
	0 – 3	Not acceptable <i>No musical sense; no sense of phrasing; opening motif ignored; no sense of tonality; no melodic shape; pitches and rhythm random.</i>
TOTAL	<i>Markers may use ½ marks</i>	15

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QUESTION 3

ANSWER QUESTION 3.1 OR QUESTION 3.2

3.1 Study the adapted extract of *The Cradle Song* by J. Brahms below and answer the questions that follow.

Cradle Song

J. Brahms

Lento

Recorder *p dolce* (a) *mp*

Piano *con Ped.*

6 *dolce* 3.1.5 *mf* 3.1.3 (b)

11 3.1.5 (c) (d) *mp* 3.1.4 *rit.*

3.1.1 Name the key of the piece:

Answer:

E^b major/E^b

<i>E^b major/E^b</i>	<i>= 1 mark</i>
<i>e^b major</i>	<i>= 1 mark</i>
<i>e^b</i>	<i>= no mark</i>

(1)

3.1.2 Figure the chords at **(a) – (d)** complete by using Roman numbers, e.g.: G:I⁶ (or Ic).

Answer:

(a) E^b: I

(b) E^b: IV

(c) E^b: V

(d) E^b: I

<i>Correct key:</i>	<i>= ½ mark (x4)</i>
<i>Correct chord in correct inversion</i>	<i>= ½ mark (x4)</i>

(4)

3.1.3 Identify the cadence at **3.1.3** and write the chords of the cadence, e.g. A: ii - V.

Answer:

Cadence: Perfect Cadence

Chords: E^b: V - I

<i>Perfect cadence/ perf. cadence</i>	<i>= 1 mark</i>
<i>Key: E^b:</i>	<i>= 1 mark</i>
<i>Chords: V - I</i>	<i>= 1 mark</i>

(3)

3.1.4 Choose the correct type of non-harmonic note at **3.1.4**.

Answer:

Upper auxiliary note	Passing notes X	Lower auxiliary note
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Correct answer = 1 mark

(1)

3.1.5 Identify the compositional technique in the recorder part at **3.1.5**.

Answer:

Repetition

Correct answer = 1 mark

(1)

[10]

OR

3.2 Study the adapted extract of the *Maple Leaf Rag* by Scott Joplin below and answer the questions that follow.

Maple Leaf Rag

Energico

S. Joplin, arr. J. Wolters



Key: C major



3.2.1 Fill in the key on the line at the start of the piece.

Answer:

<i>C major/C</i>	<i>= 1 mark</i>	(1)
<i>c major</i>	<i>= 1 mark</i>	
<i>c</i>	<i>= no mark</i>	

3.2.2 Identify the chords **(a) - (d)** by providing the correct chord symbols, e.g. C/E.

Answer:

- | | |
|----------------------|----------------------|
| (a) A^b/C | (b) G/D |
| (c) $C^{\min} (C^m)$ | (d) $A^{\min} (A^m)$ |

<i>Correct chord & inversion</i>	<i>= 1 mark x4</i>	(4)
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3.2.3 Identify the compositional techniques used at **(e)**.

Answer:

(e) Repetition

<i>Correct answers = 1 mark</i>	(1)
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3.2.4 Name the cadence at **(f)** and write down the correct chord progression.

Answer:

Cadence: Perfect cadence

Chords: G - C

<i>Perfect cadence/perf. cadence</i>	<i>= 1 mark</i>	(2)
<i>Both correct chords</i>	<i>= 1 mark</i>	

3.2.5 Identify the non-harmonic note at **(g)**.

Anticipation	Suspension	Passing note X	(1)
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3.2.6 What is the meaning of the Italian term *energico*?

Answer:

Energetic/with energy

<i>Correct answer = 1 mark</i>	(1)
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[10]

QUESTION 4

Answer EITHER QUESTION 4.1 OR QUESTION 4.2.

4.1 Complete the four-part vocal harmonization below by adding the alto, tenor and bass parts.

Concept answer:

Correctness: ✓ ✓ ✓ ✓ ✓ ✓ ✓

upper auxiliary note

lower auxiliary note

A: I V I6 IV ii V I

Progression: ✓ ✓ ✓ ✓ ✓ ✓

cadence

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct use of cadence	1 mark between each pair of chords.	6
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error, but not more than 1 mark per chord.	7
Quality Musicality, non-chordal notes, awareness of style, creativity	Minus ½ mark per error, but not more than 1 mark per chord.	2
TOTAL		15

Candidates must be credited for a different/ creative and correct harmonisation not given in the memorandum. The figuring serves as a guide for the marker, but no marks are allocated for the symbols as such.

OR

- 4.2 Complete the piece below by adding a suitable bass line and harmonic material in the open staves. Ensure that you continue writing in the style of the given material.

Chord progression: B E E/G# A A/E B E E/G# B/F# E

Flute

Correctness:

Piano

E:

Progression:

cadence

The harmonisation will be marked according to the following criteria:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct use of cadence	1 mark between each pair of chords	5
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error, but not more than 1 mark per chord.	8
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • Excellent = 2 marks • Good = 1 ½ marks • Average = 1 mark • Weak = ½ mark • Unacceptable = 0 marks 	2
TOTAL		15

Candidates must be credited for a different/ creative and correct harmonisation not given in the memorandum. The figuring serves as a guide for the marker, but no marks are allocated for the symbols as such.

TOTAL SECTION A: 60

SECTION B: GENERAL MUSIC KNOWLEDGE**(90 minutes)**

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

QUESTION 5 – COMPULSORY QUESTION (WAM, JAZZ, IAM)

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

Answer:

5.1.1 D

5.1.2 E

5.1.3 D

5.1.4 D

5.1.5 E

5.1.6 C

5.1.7 B

5.1.8 A

5.1.9 E

5.1.10 B

(10 x 1) [10]

ANSWER EITHER QUESTION 6.1 OR 6.2 AND THEN QUESTION 6.3

QUESTION 6

6.1 MUSICAL THEATRE (WAM & JAZZ)

6.2 MUSICAL THEATRE (IAM)

6.3 ROCK AND POP (COMPULSORY)

6.1 MUSICAL THEATRE AND JAZZ

6.1 6.1.1 What is the origin of *My Fair Lady*?

Answer:

- The origin is the play, *Pygmalion*, by George Bernard Shaw.

Correct description = 1 mark

(1)

6.1.2 Define the term *musical*.

Answer:

- A musical is a theatre work that combines songs, ensemble work, spoken dialogue and dance.
- All humour, pathos, anger, love, as well as the story, are communicated through the words, music, movement and technical aspects.
- It is normally in two acts, with the 2nd act shorter and it brings back some of the melodies heard earlier.
- Light music – stage entertainment

2 correct facts = 2 marks

(2)

6.1.3 Name the librettist of the music for *My Fair Lady*.

Answer:

Alan Jay Lerner

Correct fact = 1 mark

(1)

6.1.4 *West Side Story* contains music that is both complex and unusual. Name ONE of the styles used and give a suitable song title for the named style.

Answer:

- Vaudeville - *Gee Officer Krupke*,
- Latin American rhythms - *America*,
- A Bebop fugue - *Cool*,
- Operatic style – *Tonight*

1 correct style = 1 mark
1 correct song matching the named style = 1 mark

(2)

[6]

OR

INDIGENOUS AFRICAN MUSIC

6.2 MUSICAL THEATRE (IAM)

Choose ONE of the following modern constructs below and provide information about the origin, composer, lyricist, story line, main character and the place of the première.

- *Umabatha*
- *Ipi Tombi*
- *Sarafina*
- *African Umoja*
- *African Footprint*

Choice of modern construct: *Umabatha*

Origin:	Shakespeare's <i>Macbeth</i>
Composer:	Welcome Msomi
Lyricist:	Welcome Msomi
Story line:	It is about how Shaka achieved his power and his eventual demise
Main character:	Welcome Msomi, Shaka
Première:	London

OR

Choice of modern construct: *Ipi Tombi*

Origin:	Mother and daughter composed music for Eartha Kitt's tour and she did not like it.
Composer:	Bertha Egnos
Lyricist:	Gail Lakier
Story line:	Story of a young Zulu man who went to the city to seek a better life.
Main character:	Margaret Singana/young Zulu/future bride
Première:	Johannesburg

OR

Choice of modern construct: Sarafina

Origin:	1976 uprising in Soweto
Composer:	Mbongeni Ngema
Lyricist:	Mbongeni Ngema
Story line:	The protests, shootings, killings, sadness and the light at the end of the tunnel
Main character:	Leleti Khumalo
Première:	Johannesburg

OR**Choice of modern construct: African Umoja**

Origin:	Development of dance in South Africa
Composer:	Popular and traditional songs
Lyricist:	Popular and traditional songs
Story line:	Dance development in South Africa/ migration of people to the cities/mine dances/development of Gospel music and the accompanying dances
Main character:	Penuel "Hope" Ndala, the narrator
Première:	Johannesburg

OR**Choice of modern construct: African Footprint**

Origin:	The appearance of South Africa on the world front after years of political isolation
Composer:	Dave Polecutt
Lyricist:	Dave Polecutt
Story line:	The appearance of South Africa on the world front after years of political isolation through the poems of van Don Mattera
Main character:	The whole cast is seen as the main character
Première:	Gold Reef City

*6 correct facts = 6 marks***(6)
[6]****AND**

6.3 ROCK AND POP (COMPULSORY)

Choose **ONE** of the following groups or artists. Name **ONE** characteristic of their music, as well as **ONE** album and **TWO** songs.

<ul style="list-style-type: none"> • U2 • Westlife • Metallica • David Bowie • Salt and Pepper • Spice Girls • Boys II Men • Seal • Prince • Michael Jackson • Hugh Masekela 	<ul style="list-style-type: none"> • Caiphus Semenya • Kidjo • Khaja Nin • Mano Debango • Miriam Makeba • Letta Mbulu • Philip Tabane • Fela Kuti • Joas Gwanga • Oliver Mtukidzi • Baaba Maal
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Answer:

U2

Characteristics:

- Since the early 1980s, U2 has collaborated with other musicians, celebrities and politicians to address issues concerning poverty, disease and social injustice;
- They have developed a distinct rock sound;
- The emphasis or accent is on melodic instrumentals and expressive, larger than life vocals;
- The Edge consistently used a rhythmic echo and signature delay in his guitar work, combining it with an Irish influenced drone played against his syncopated melodies;
- The lyrics are based on social, political and personal subject matter;

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Boy</i> • <i>October</i> • <i>War</i> • <i>The Unforgettable Fire</i> • <i>The Joshua Tree</i> • <i>Rattle and Hum</i> • <i>Achtung Baby</i> • <i>Zooropa</i> • <i>Pop</i> • <i>All that you can't leave behind</i> • <i>How to dismantle an atomic bomb</i> • <i>No line on the horizon</i> 	<ul style="list-style-type: none"> • <i>With or Without You</i> • <i>I still haven't found what I'm looking for</i> • <i>Where the streets have no name</i> • <i>Elevation</i>

OR

Westlife

Characteristics:

- Easy listening, energetic and fresh
- Later their music developed a more individual style and catered not only for pop music fans but also for the more contemporary listeners
- The style is now a blend of ballads and mid-tempo tunes
- They sometimes have up-tempo songs
- Vocals are always passionate and memorable

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Westlife</i> (1999) • <i>Coast to Coast</i> (2000) • <i>World of Our Own</i> (2001) • <i>Turnaround</i> (2003) • <i>Face to Face</i> (2005) • <i>Back Home</i> (2007) • <i>Gravity</i> (2010) 	<i>My love</i> <i>Nothing's gonna change my love for you</i> <i>I wanna grow old with you</i> <i>Flying without wings</i> <i>If I let you go</i> <i>Swear it again</i>

OR

Metallica

Characteristics:

- Early releases contained fast tempos, harmonized leads, and nine-minute instrumental tracks
- Lyrics dealt with personal and socially conscious issues
- Their new style was simpler and streamlined for a more commercial approach to appeal to mainstream audiences
- The band abandoned its aggressive, fast tempos to expand its music and expressive range and their music became almost alternative rock with new lyrical approach focusing on anger, loss, and retribution
- With their music of 1997, they displayed blues and early hard rock influences, incorporating more rhythm and harmony in song structures
- The band also used drop C tuning and later returned to E tuning for guitar solos as part of their trash roots.

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Kill 'Em All</i> (1983) • <i>Ride the Lightning</i> (1984) • <i>Master of Puppets</i> (1986) • <i>...And Justice for All</i> (1988) • <i>Metallica</i> (1991) • <i>Load</i> (1996) • <i>Reload</i> (1997) • <i>St. Anger</i> (2003) • <i>Death Magnetic</i> (2008) 	<i>Nothing else matters</i> <i>The unforgiven</i> <i>Ride the lightning</i> <i>For whom the bell tolls</i> <i>Fade to black</i> <i>Trapped under the ice</i> <i>Escape</i> <i>Creeping death</i> <i>The call of Ktulu</i>

OR

David Bowie**Characteristics:**

- Replaced his acoustic guitar sound with an amalgam of psychedelic and easy listening, with the heavy rock sound.
- With *The rise and fall of Ziggy Stardust and the spiders from Mars* album (1972) he returned to a more glam rock sound
- With *Diamond Dogs* (1974) Bowie demonstrated the genre of soul/disco music
- *Scary Monsters* had a hard rock edge with many innovations
- *Blue Jean* included a 22-minute short film directed by Julien Temple and reflected Bowie's interest in combining music with drama
- *Never Let Me Down* (1987) had a harder rock with a dance edge and was his final dance album

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>David Bowie</i> (1967) • <i>The man who sold the World</i> (1970) • <i>The rise and fall of Ziggy Stardust and the spiders from Mars</i> (1972) • <i>Diamond Dogs</i> (1974) • <i>Berlin Trilogy</i> (<i>Low</i>, <i>Heroes</i> and <i>Lodger</i>) • <i>Reality</i> (2003) 	<i>Heroes</i> <i>Changes</i> <i>Let's dance</i> <i>Ashes to ashes</i> <i>Starman</i> <i>Space oddity</i>

OR

Salt-n-Peppe**Characteristics:**

- They changed the look of hip-hop by wearing scanty, sexy clothing;
- They were not afraid to talk about sex and their thoughts about men.

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Hot, Cool & Vicious</i> (1986) • <i>A Salt with a Deadly Pepa</i> (1988) • <i>Blacks' Magic</i> (1990) • <i>Very Necessary</i> (1993) • <i>Brand New</i> (1997) 	<i>Push it</i> <i>Shoop</i> <i>Tramp</i> <i>Get up everybody</i>

OR

Spice Girls**Characteristics:**

- Cheerful and encouraging
- Conveys a feeling of independence and self-confidence to women of all ages (their target market)
- Their music is lively and energetic and has undertones of feminism
- Their songs are easy to sing along with
- The lyrics concerned love, sex and an expression of the strong bond between female friends

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Spice</i> (1996) • <i>Spiceworld</i> (1997) • <i>Forever</i> (2000) 	<i>Stop</i> <i>Move over</i> <i>Too much</i>

OR

Boyz II Men**Characteristics:**

- American R&B vocal group best known for emotional ballads and a *capella* harmonies
- Use hip-hop beats in combination with R&B
- Made use of 'hip-hop doo-wop' effects (classic-soul vocal style)
- Found inspiration in New Edition's harmonies and routines
- All members feature as leads, avoiding the usual R&B group arrangement of one or two lead singers and a team of background singers

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Cooleyhighharmony</i> (1991) • <i>II</i> (1994) • <i>Evolution</i> (1997) • <i>Full Circle</i> (2002) • <i>The Remedy</i> (2006) • <i>Love</i> (2009) • <i>Twenty</i> (2011) • <i>Collide</i> (2014) 	<i>End of the road</i> <i>In the still of the night</i> <i>One sweet day</i> <i>A song for Mama</i> <i>Its so hard to say goodbye to yesterday</i>

OR

Seal**Characteristics:**

- Seal's breakthrough came when he collaborated with acid house (form of dance music) producer Adamski on the song "Killer" in 1990
- *Killer* was a mixture of rock and dance together with Seal's soulful singing
- He worked with English blues guitarist Jeff Beck on the Jimi Hendrix tribute album, *Stone Free*
- Seal is known for his husky, soulful and chillingly intimate vocals

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Seal</i> (1991) • <i>Seal II</i> (1994) • <i>Human Being</i> (1998) • <i>Seal IV</i> (2003) • <i>System</i> (2007) • <i>Soul</i> (2008) • <i>Commitment</i> (2010) • <i>Soul 2</i> (2011) 	<i>Kiss from a rose</i> <i>Love's divine</i> <i>Fly like an eagle</i> <i>Prayer for the dying</i>

OR

Prince**Characteristics:**

- American singer-songwriter, multi-instrumentalist, and actor
- Renowned as an innovator and is widely-known for his eclectic work, flamboyant stage presence and wide vocal range
- Widely regarded as the pioneer of Minneapolis sound, combining rock, R&B, soul, funk, hip-hop, disco, psychedelia, jazz, and pop
- He plays guitar, bass guitar, keyboards, drums, saxophone, harmonica, Linn Drums, and is a phenomenal vocalist
- His singing range encompasses a wide range from falsetto to baritone and rapid, flamboyant shifts of register, as well as diverse characterisation

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>For You</i> (1978) • <i>Prince</i> (1979) • <i>Purple Rain</i> (1984) • <i>Around the World in a Day</i> (1985) • <i>Batman</i> (1989) • <i>Love Symbol Album</i> (1992) • <i>Crystal Ball</i> (1998) • <i>N.E.W.S</i> (2003) • <i>Musicology</i> (2004) • <i>Planet Earth</i> (2007) • <i>20Ten</i> (2010) • <i>Art Official Age</i> (2014) 	<ul style="list-style-type: none"> <i>Purple rain</i> <i>Its alright</i> <i>I believe in you</i> <i>Diamonds and pearls</i>

OR

Michael Jackson**Characteristics:**

- He was the 1st black artist to become a star on MTV, breaking barriers for both his race and music video as art form.
- The elaborately conceived video clips of this album revolutionized the way music videos were made.
- The videos of the hits were treated as song-length movies with structured narratives.
- He introduced the Moonwalk – his signature dance step (he did not invent it, though).
- Linked to him were his vocal hiccups, white socks and single white-sequined glove.

OR

Album	Song (any relevant title)
1982: <i>Thriller</i>	1979: <i>Don't stop 'til you get enough</i>
1987: <i>Bad</i>	1983: <i>Beat it</i>
1991: <i>Dangerous</i>	1983: <i>Say Say Say</i>
1995: <i>HIStory</i>	1987: <i>Bad</i>
1997: <i>Blood on the dancefloor</i>	1987: <i>The way you make me feel</i>
2001: <i>Invincible</i>	1988: <i>Man in the mirror</i>
	1988: <i>Dirty Diana</i>
	1991: <i>Black or White</i>
	1995: <i>You are not alone</i>
	1995: <i>Earth Song</i>

OR

Hugh Masekela**Characteristics:**

- Grew up among street songs, church songs, migrant labour work songs, political protest songs and the sounds of the wide cross-section of ethnic culture in the country.
- Was later introduced to the urban sounds of the townships and influences of the Manhattan Brothers, Dorothy Masuka, Ladysmith Black Mambazo and Miriam Makeba.
- The anti-apartheid movement became an important influence in his life.
- He composed in jazz, funk, R&B, pop, and traditional African styles.

OR

Album	Song (any relevant title)
• <i>Trumpet Africaine</i> (1962)	<i>Stimela</i>
• <i>Home is where the music is</i> (1972)	<i>Thuma Mina</i>
• <i>Home</i> (1981)	<i>Soweto Blues</i>
• <i>Tomorrow</i> (1987)	<i>Don't go losin' it, Baby</i>
• <i>Stimela</i> (1994)	<i>Sarafina</i>
• <i>Notes of Life</i> (1995)	<i>Mbombela</i>
• <i>Sixty</i> (2000)	
• <i>Hope</i> (2003)	
• <i>Revival</i> (2005)	
• <i>Phola</i> (2009)	
• <i>We are One</i> (2011)	
• <i>Playing @ Work</i> (2012)	

OR

Caiphus Semenya**Characteristics:**

- One of South Africa's foremost musical directors and composers, with recent credits including the music scores for the SABC series *Molo Fish*, *Vicious Circle*, and *Gaba Mootho*.
- He left South Africa in the 1960s and while in exile, he worked with compatriots Hugh Masekela, Jonas Gwangwa, Hotep Galeta, and Miriam Makeba.
- He later moved to Los Angeles where he worked with the top range of jazz and pop American artists and producers.
- He collaborated with Quincy Jones and provided African compositions for the scores to *Roots* (both parts) and Steven Spielberg's adaption of *The Color Purple*.
- He later worked on the score to Disney's *The Lion King*.

OR

Album	Song (any relevant title)
• <i>Woman Got a Right to Be</i> (1996)	<i>Matswale</i>
• <i>One Night: Live in Concert</i>	<i>Nomalanga</i>
• <i>Listen to the Wind</i>	<i>Not yet Uhuru</i>

OR

Angélique Kidjo**Characteristics:**

- Singer-songwriter and activist from Benin.
- She sings in Fon, French, Yorùbá, English and Swahili.
- Kidjo also utilized Benin's traditional Zilin vocal technique and jazz vocalese.

Album	Song (any relevant title)
• <i>Pretty</i> (1981)	<i>Voodoo child</i>
• <i>Ewa Ka Djo</i> (1985)	<i>Batonga</i>
• <i>Parakou</i> (1990)	<i>Agolo</i>
• <i>Fifa</i> (1996)	<i>Gimme shelter</i>
• <i>Black Ivory Soul</i> (2002)	
• <i>Djin Djin</i> (2007)	
• <i>Eve</i> (2014)	

OR

Khadja Nin**Characteristics:**

- Her breakthrough came in 1996 with her widely popular album *Sambolera*, which was sung in Swahili, Kirundi, and French.
- She successfully used a blend between African rhythms and modern pop to create her own unique brand of music.

OR

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Khadja Nin</i> (1992) • <i>Ya Pili</i> (1994) • <i>Sambolera</i> (1996) • <i>Ya...</i>(1998) 	<i>Sambolera Mayi Son</i> <i>Mama</i> <i>Leo Leya</i>

OR

Mano Dibango**Characteristics:**

- He developed a musical style fusing jazz, funk and traditional Cameroonian music.
- As a child Dibango attended Protestant church every night for religious education and where he studied music.
- His song *Soul Makossa* influenced several popular music hits, including Michael Jackson's "*Wanna Be Startin' Somethin'*", his re-recording of the same song with Akon, the Fugees' "*Cowboys*", and Rihanna's "*Don't Stop the Music*".

OR

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Manu Dibango</i> (1968) • <i>Saxy-Party</i> (1969) • <i>Soul Makossa</i> (1972) • <i>African Voodoo</i> (1972) • <i>Blue Elephant</i> (1973) • <i>Bao Bao</i> (1992) • <i>Kamer Feelin'</i> (2001) • <i>Africa Boogie</i> (2013) 	<i>Soul Makossa</i> <i>Hot Chicken</i> <i>New Bell</i> <i>Dikalo</i>

OR

Miriam Makeba**Characteristics:**

- She listened to traditional Xhosa and Zulu songs and picked up on the languages;
- Her music was joyous, uplifting, soft-spoken and had a serious political message;
- She is a pioneer who blended styles such as blues, gospel, contemporary jazz, folk and traditional Xhosa;
- She showed a great versatility in many languages and settings, such as jazz and blues, yet she became known for singing in her native tongue and became known for the distinguishable explosive clicks;
- She used many different styles in her music:
 - English ballades, Portuguese fados, Brazilian bossa novas, Hebrew and Yiddish melodies, Italian chants and other folk and popular styles from around the world.
- She also received credit for bringing rhythm and spiritual sounds of Africa to the West;
- Her music is a mix of soulful jazz, blues and traditional African folk songs that had political overtones;

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Miriam Makeba</i> • <i>The Voice of Africa</i> • <i>Eyes on Tomorrow</i> • <i>Homeland (000)</i> • <i>Reflections (2004)</i> 	<ul style="list-style-type: none"> • <i>Pata Pata</i> • <i>The Click Song (Qongqothwane)</i> • <i>Malaika</i> • <i>Mbube (Wimoweh)</i>

OR

Letta Mbulu**Characteristics:**

- Her voice emanates a beautiful sound that radiates and resonates from deep within, brimming with a joy of life and more often than not inspiring the spirit of hope and happiness.
- Her voice also attains grace through pure passion and is musical like too few voices ever are.

Album	Songs (any relevant title)
<ul style="list-style-type: none"> • <i>Letta Mbulu Sings (1967)</i> • <i>Free Soul (1968)</i> • <i>Letta (1970)</i> • <i>There's Music in the Air (1976)</i> • <i>Letta Mbulu – Sweet juju (1985)</i> • <i>The Best of Letta & Caiphus (1996)</i> • <i>Letta Mbulu Sings/Free Soul (2005)</i> • <i>Culani Nami (2007)</i> 	<i>Matswale</i> <i>Nomalanga</i> <i>Ndi-phendule</i> <i>Jikijela</i> <i>Help me somebody</i>

OR

Philip Tabane**Characteristics:**

- One of South Africa's longest-running and most respected and innovative jazz guitarists and band leaders.
- He is also a mentor to those who have been part of his percussion-based backing band *Malombe*.
- Uses unconventional instrumentation: African drums and hand percussion, interplaying with Tabane's unique guitar, vocal, and flute sounds.

Album	Songs (any relevant title)
<ul style="list-style-type: none"> • <i>The Indigenous Afro-Jazz sounds (1969)</i> • <i>Malombo (1988)</i> • <i>Ke A Bereka (1996)</i> 	<i>Nkupi</i> <i>Ngwana o ya lela</i> <i>Ngwana wa Kgaetsedi</i>

OR

Fela Kuti**Characteristics:**

- Nigerian multi-instrumentalist, musician, composer, pioneer of the Afrobeat music genre, human rights activist, and political maverick.
- His Afrobeat style is a complex fusion of Jazz, Funk, Ghanaian/Nigerian High-Life, psychedelic rock, and traditional West African chants and rhythms.
- Afrobeat is characterised by a fairly large band with many instruments, vocals, and a musical structure featuring jazzy, funky horn sections.
- A riff-based “endless groove” is used, in which a base rhythm of drums, shekere, muted West African-style guitar, and melodic bass guitar riffs are repeated throughout the song.
- Interlocking melodic riffs and rhythms are introduced one by one, building the groove bit-by-bit and layer-by-layer.
- The horn section then becomes prominent, introducing other riffs and main melodic themes.
- Fela’s band featured two baritone saxophones, two bassists, and two or more guitarists.
- Elements included in Fela’s music are the call-and-response within the chorus and figurative but simple lyrics.

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Fela’s London Scene</i> (1971) • <i>Live!</i> (1971) • <i>Confusion</i> (1975) • <i>Zombie</i> (1977) • <i>Shuffering and Shmiling</i> (1978) • <i>Unknown Soldier</i> (1981) • <i>Beasts of No Nation</i> (1989) • <i>The Best Best of fela Kuti</i> (1999) 	<i>Shakara</i> <i>Water no get enemy</i> <i>Lady</i>

OR

Jonas Gwangwa**Characteristics:**

- First gained significance playing trombone with *The Jazz Epistles* but after the group broke up, he continued his solo career.
- Later in his life he became an important composer doing scores for films like *Cry Freedom*.
- In 1991 he returned to South Africa and in 1997 he composed the theme for their Olympic bid.

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Cry Freedom</i> (1987) • <i>Flowers of the Nation</i> (1993) • <i>A Temporary Inconvenience</i> (1999) 	<i>Cry Freedom</i> <i>Kgomo</i> <i>Morwa</i>

OR

Oliver Mtukidzi**Characteristics:**

- Zimbabwean musician, businessman, philanthropist, human rights activist and UNICEF Goodwill Ambassador for Southern Africa Region.
- Mtukidzi is also a contributor to *Mahube*, Southern Africa's "supergroup".
- He sings primarily in Shona language along with Ndebele and English.
- He also incorporates elements of different music traditions, giving his music a distinctive style, known as Tuku Music.

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Shanje</i> (1981) • <i>Nzara</i> (1983) • <i>Mhaka</i> (1985) • <i>Suger Pie</i> (1988) • <i>Chikonzi</i> (1990) • <i>Son of Africa</i> (1993) • <i>Was My Child</i> (1995) • <i>Tuku Music</i> (1999) • <i>Shanda soundtrack</i> (2002) • <i>Sarawoga</i> (2012) • <i>Mukombe Wemvura</i> (2014) 	<i>Neria</i> <i>Hear me, Lord</i> <i>Wasakara</i>

OR

Baaba Maal**Characteristics:**

- He 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 in the ancient Senegalese kingdom of Futa Tooro.
- He fused raga, salsa, and Breton harp music to create a popular sound that launched the careers of Positive Black Soul and also led to the formation of the Afro-Celt Sound System.

Album	Song (any relevant title)
<ul style="list-style-type: none"> • <i>Djam Leelii</i> (1989) • <i>Baayo</i> (1991) • <i>Wango</i> (1994) • <i>Taara</i> (1997) • <i>Nomad Soul</i> (1998) • <i>Jombaajo</i> (2000) • <i>On the Road</i> (2008) • <i>Television</i> (2009) 	<i>There will be time</i> <i>Kalaajo</i> <i>Daande lenol</i>

1 correct characteristic = 1 mark
 1 album = 1 mark
 2 songs = 2 marks

(4)
[4]

TOTAL SECTION B: 20

SECTION C: ANSWER ONE OF THE FOLLOWING:

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

WESTERN ART MUSIC (WAM)**QUESTION 7**

- 7.1 What is Nationalism and how is it used in the music of the Romantic period? Give an example of such a work, and name the composer of the mentioned work.

Answer:***Nationalism***

- Romantic composers deliberately created music that had a specific national identity;
- They did it by using folk songs, dances, legends, history of their homelands (nationalism);
- Nationalism is the use of musical ideas or motifs that are identified with a specific country, region, or ethnicity, such as folk tunes and melodies, rhythms, and harmonies inspired by them.
- It is a music movement which began during the 19th century and was marked by emphasis on national elements in music such as folk-songs, folk dances, folk rhythms or on subjects for operas and symphonic poems which reflected national life or history;
- The fascination with the national identity caused composers to use colourful material from foreign countries.

Composer and work: Chopin's *Polonaise in A^b*

2 correct characteristics	= 2 marks
1 relevant work	= 1 mark
Composer	= 1 mark

(4)

- 7.2 Choose ONE of the following composers that you have studied. Identify the work, define the genre and describe its style characteristics.

- F. Schubert
- F. Chopin
- F. Mendelssohn
- P. Tchaikovsky

Answer:***F Schubert – The Erlking (Die Erlkönig)***

Definition of an Art Song: – A special composition of a poem, usually of literary value, for solo voice and piano, which developed during the Romantic period and later an art form.

- It is a musical setting in 1815 of a ballad of the supernatural by Goethe; 1st sung in 1821.
- It is in through-composed form;

- The piano part, with its rapid octaves and menacing bass motive, conveys the tension of the wild ride;
- The piano's relentless triplet rhythm unites the episodes of song and suggests the horse's gallop;
- Schubert made 1 singer sound like various characters in a miniature drama;
 - The terrified boy sings in a minor key in a high register;
 - The boy sings, *Mein Vater* (My father) 3 times during the poem;
 - It is intensified by using dissonant harmonies;
 - Schubert creates the mounting fear with pitching the boy's outcry higher and higher each time;
- The reassuring father sings in a low register which is in contrast with the high-pitched cries of his boy;
- The Erlking tries to entice the boy with coy melodies in major keys;
- The climax comes when the father and son arrive home and the galloping accompaniment stops;
- There is a bleak, heart-breaking recitative that allows every word to make an impact as the narrator tells us that in his arms the child was dead.

OR

F. Chopin - Polonaise in A flat Major Opus 53

Definition of the Character Piece

A **character piece** is a short, 19th century composition for piano and one solo instrument, that displays a mood or a programmatic idea or a scene. Sometimes it is given a short descriptive title.

- Chopin's heroic polonaises evoke the ancient splendour of the Polish people.
- Written for a solo instrument;
- It is in simple triple meter;
- It is majestic and powerful with moments of lyrical contrast;
- Tempo is moderate;
- Form and structure: introduction – ABA1 – coda
- The main theme makes a grand entrance;
- This theme's majesty is enhanced by intervals of thirds in the right hand and by the resonant, wide-ranging accompaniment;
- The main theme is repeated twice with an even richer texture;
- It is then followed by a contrasting middle section (B), which is a march-like melody accompanied by repeated rapid octaves;
- This section tests a pianist's strength and endurance;
- There are powerful crescendos which create excitement;
- Then the mood is gradually relaxed to prepare for the final return of the heroic main theme A1;
- The theme is played louder and more dramatic;
- Ends with coda with material from the main theme.

OR

F. Mendelssohn - Concerto for Violin and Orchestra in E minor Op.64, first movement (1844)

Definition of Concerto: It is a composition for a solo instrument and orchestra in which the soloist is not subservient to the orchestra. It consists of three movements (slow-fast-slow).

- Orchestra is smaller than the usual standard orchestra of the Romantic period;
- It has a unique fusion of lyricism and virtuosity;
- Is played without a pause;
- Unusual combination of instruments creates a very intimate and delicate sound atmosphere;
- The balance that Mendelssohn loved so much, can be seen in the co-operation and interplay between soloist and orchestra;
- The themes pass from one to another (soloist and orchestra) and create a beautiful contrast of tone, colour and expression;
- At one time, the violinist would play the melody and the orchestra accompanies; then the woodwinds play thematic material (fragments), while the soloist has dazzling running passages;
- The influence of classical period can be seen in movement 1 and 3 – both are in sonata form.

OR

P. Tchaikovsky: Romeo and Juliet: Overture-Fantasy (1869)

Definition of a Concert overture:

It is an independent orchestral composition (concert piece) of the 19th – 20th century (resembles an operatic overture). It is a single movement and composed in sonata form.

- Tchaikovsky did not attempt to tell the story through music, but used themes to represent the main drama themes;
- He calls it an *Overture-Fantasy* to show how he freely uses the form;
- Has introduction in f# minor, followed by a fast movement in sonata form and a coda;
- The work is based on three main strands of the Shakespeare story;
- The introduction is chorale-like.
- Contrasting themes are used to show the conflict between family hatred and youthful love;
- Friar Laurence is depicted as gentle and philosophical; his music is the opening theme and has a solemn, hymnlike melody and slow;
- As the slow introduction moves forward, the brooding strings set the atmosphere of impending tragedy;
- The clash between the two families are suggested by the violent first theme of the *allegro*;
- He uses syncopations, rushing strings and massive sounds;
- The second theme of the exposition is a tender love theme and scored specifically for the *cor anglais* and muted violas;
- When we hear the love theme in the recapitulation, it has a joyous character;
- There are also long *crescendos* and the melody is led higher and higher to more passionate orchestral climaxes;

- In the coda, the love theme is turned into a song of mourning, with the timpani softly beating the rhythm of a funeral march;
- Then we have a new hymn and soft reminder of the love theme and this suggests that Romeo and Juliet are reunited in death.

Identify work	= 1 mark
Define genre	= 1 mark
Characteristics of work	= 4 marks

(6)

[10]**AND****QUESTION 8**

- 8.1 What was the main idea (story) behind Stravinsky's *Le Sacre du Printemps* (*The Rite of Spring*)?

Answer:

- He saw a pagan rite:
- wide circle of seated elders
- watching a young girl dance herself to death.
- They were sacrificing her to pacify/soothe the god of spring.

2 correct facts = 2 marks

(2)

- 8.2 If *Rhapsody in Blue* is not a true jazz work, which elements did Gershwin use to make it sound like a jazz work?

Answer:

- It uses jazz-like rhythms and melodies;
- the orchestration suggests distinctive sounds of jazz by using effects such as a clarinet glissando or slide, and brass instruments playing with a *wha-wha* mute.

2 correct facts = 2 marks

(2)

- 8.3 The melodies of the twentieth century were no longer tied to traditional chords or major and minor keys. Explain this statement.

Answer:

- Did not have a tonal center and used all 12 chromatic tones;
- It had wide leaps that were difficult to sing;
- Often used chromatic and dissonant intervals;
- The melodies were short and fragmentary;
- Rhythmic irregularity and changing meters made the melodies unpredictable;

2 correct facts = 2 marks

(2)

8.4 Choose ONE of the following South African composers. Write a paragraph on the composer's contribution to music.

- *JP Mohapeloa*
- *SJ Khosa*
- *Mzilikazi Khumalo*
- *BB Myataza*
- *Péter Louis van Dijk*
- *Arnold van Wyk*
- *Peter Klatzow*
- *MM Moerane*
- *Hubert du Plessis*

Answer:

JP Mohapeloa

- 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.

OR

SJ Khosa

- 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 bundle of children's songs was published in Tsonga and English and in 2004 a book of songs titled *Ndzhaka ya tinsimu* was published – heritage songs;
- In 2003 he was awarded song composer of the year by SARRAL for his contribution
"" to South African choral music.

OR

Mzilikazi Khumalo

- Composes mainly choral music;
- 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.
- He is known as one of country's foremost choir directors and composers.
- He underlines the truth that choral singing is one of the easiest avenues through which young people are built up and developed and moral values conveyed.

OR

BB Myataza

- Choir leader and
- composer who is largely self-educated.
- Got his inspirations from the regular devotional evenings in his parental home.
- Mainly writes choral compositions heard at choir competitions and festivals
- Arranges existing Xhosa songs and uses them in his own compositions

OR

Péter Louis van Dijk

- Simplicity, clarity of intention, manipulation of material;
- Numerous works for orchestra, choirs, operas;
- Music with South African and Khoisan influence;
- Like “atoms” put together to create colourful and continuous flow of music, rich harmonies, short motifs, dynamic changes;
- Muted African rhythms, finger snaps and claps, understated melodies which sounded distant.
- 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;
- He has a widely varied career in music as a composer, performer, teacher and conductor, active on radio and television;
- He wrote his first opera in 1973, and a second, in Afrikaans, that was performed two years later.

OR

Arnold van Wyk

- His work is conservative, with no sign of the use of the twelve-tone technique;
- 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.
- Distinctive feature is his sensitive treatment of the voice and the use of a rich variety of sound colours in the orchestra.
- In spite of regular change of pulse, his rhythms are fairly complicated.

OR

Peter Klatzow

- He writes for a wide range of musical genres;
- from vocal and solo instruments;
- to large-scale orchestral works;
- He was a lecturer in Piano, Harmony and Composition;
- Received a special Nederburg award for a complete ballet based on *Hamlet*;
- His recent style shows a return to a more tonal idiom and can be heard in *Prayers and Dances of Praise in Africa*.

OR

MM Moerane

- Music is based on Basotho folk songs;
- but also includes traditional Western musical patterns;
- *My Country* is based on the following songs: a song by a soldier, a harvest song, an adapted lullaby and a song of praise;
- Moerane was also a pianist and choir conductor.

OR**Hubert du Plessis**

- 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;
- Work is characterized by an emotional link; distinctly vocal approach; form exhibits self-control; free application of contrapuntal techniques; meticulous finish of details;

4 correct facts = 4 marks(4)
[10]**AND****QUESTION 9**

Debussy was a master at evoking a fleeting mood and misty atmosphere. Describe how this mastery was achieved in his composition, *Voiles*.

Answer:

- Debussy uses the blurred and tonally vague quality of the whole-tone scale to suggest the gentle rocking of the sails in the wind.
- It has subdued dynamics, is in a moderate tempo and should be played in a rhythm that is caressing and not strict.
- The damper pedal is used to create lingering vibrations that suggest a misty atmosphere.
- There is a low, repeated B-flat, which serves as a pedal point in 3 places in the pieces and helps adding to the motion.
- The opening section uses the whole-tone scale and is based on 3 main ideas.
 - A short, melodic figure in parallel 3rds that is used first on its own, then with accompaniment – the sails motive;
 - The 2nd is a step-wise melody that is 1st heard in octaves in a low register;
 - Then in a high register, doubled by parallel chords in the middle register;
 - The 3rd one is a figure that turns around a single note;
- The middle section is short and animated;

- Contrast is created by a move from the wholetone to the pentatonic scale.
- The last section brings a return of the wholetone scale, the stepwise melody and the sails motive.
- Now the upward melody is in single notes and accompanied by gliding upward wholetone scale figures.
- The piece ends leaving us adrift in a sonorous haze and no harmonic resolution.

10 correct facts	= 10 marks
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(10)

[10]**TOTAL SECTION C: 30****OR**

SECTION D: JAZZ**QUESTION 10**

- 10.1 South African modern constructs each have their own distinctive characteristics. Choose one style from the list below and describe its characteristics.

- Maskanda
- Malombo
- Bubble gum
- Disco
- Kwaito

Answer:

Maskanda:
Characteristics

- Traditional Maskanda music consists of a song that depicts the life experience of the singer, normally a man singing about his experiences, daily pleasure, sadness, etc.
- Associated with guitar.
- Use rapidly spoken section of Zulu praise poetry called *izibongo*.
- Known as Zulu Blues because of the cyclical, repetitive, and picking of the strings on the guitar.
- The people dance, play drums, clap hands in various ways and the dances depict the district or area where the maskanda originates from;
- Originally males dominated the style but in recent years female musicians have also been recorded, e.g. Busi Mhlongo.
- A typical *Maskanda* song starts with a message – *izihlabo*: This is who I am and this is what I am about to play.

OR

Malombo:
Characteristics

- Malombo music is reflected in the electrical Ghetto guitar sounds of Mamelodi Township Jazz;
- Unconventional instruments were used, like Tabane's unique guitar technique, African percussion instruments, penny whistle, tins, whistles, etc.
- Tabane mixed traditional compositions and cultural themes with his acoustic sounds;
- Genre: traditional/indigenous, African jazz

OR

Bubblegum:
Characteristics

- Pop music
- Township dance music rhythms
- Upbeat sound
- Typical sing-a-long choruses
- Catchy melodies
- Simple chords and harmonies
- Repetitive riffs
- Rarely there were guitar solos
- Often used handclapping to support the percussion
- Lyrics were often about love and happiness
- Overlapping call-and-response phrases
- Multiple synthesizers to reproduce most sounds
- Used electronic instruments

OR

Disco:
Characteristics

Music was characterized by:

- Bass drum playing on every beat;
- Use of electronic effects and orchestral sounds
- 4/4 time signatures
- Syncopation
- Tempo of 120 beats per minute
- Catchy tunes
- Verse-chorus structure with almost always an intro
- Easy danceable rhythms
- In disco, the sound is faded out gradually so the DJ can mix the end of the one song with the beginning of the next.
- In the 1970s, Disco was imported to South Africa and disco beats were added to soul music;
- Disco combined with Mbaqanga and synthesized sounds.
- English lyrics are found in Yvonne Chaka-Chaka's song "I'm in love with a DJ".

OR

Kwaito:
Characteristics

- Derived from the Afrikaans word *kwaai*;
- Based on house music beats but at a slower tempo;
- Language is *isicamtho* better known as South African township slang;
- Music is a mix of different rhythmic styles, e.g. 1920s marabi, 1950s kwela, mbaqanga, 1980s bubblegum and imibongo (African praise poetry);
- Deep bass lines often sung by male voices.
- Minimal instruments.
- Lyrics more chanted than sung or rapped.
- Echoes of hip-hop and rap are often used.
- Music conveys a cultural message.

- Instruments used: synthesizers, sampler, percussion, vocals, drum machine (electronic drums).
- Vocals are chanted or shouted over a slow tempo of African percussion.
- Lyrics are a mix of South African languages and English.

4 correct facts = 4 marks

(4)

10.2 Smooth jazz developed from *Fusion jazz*. Briefly describe the changes evident in smooth jazz.

Answer:

- Smooth jazz developed from fusion.
- Smooth jazz has a slower tempo than fusion and often includes programmed rhythms and samples.
- Contains less improvisation than found in other styles of jazz music and it focuses directly on popular music audiences and the listener.
- Smooth jazz is played in a slow tempo of more or less 90 to 106 beats per minute.
- Uses programmed rhythms or recognizable patterns with or without samplers.
- Melody instruments are saxophones, or guitar. Typical instruments in smooth jazz ensembles could include the guitar, bass, saxophone, piano, trumpet, flute, synthesizers and drums.
- Other instruments may also be used.
- The most important musicians associated with smooth jazz.

4 correct facts = 4 marks

(4)

10.3 Who is Kenneth Brice Gorelick and what is he known for?

Answer:

- Kenneth Brice "Kenny G" Gorelick is Kenny G;
- He is a saxophonist.
- His breakthrough came in 1982 when he released his debut album, *Kenny G*, which is blended jazz tradition and R&B.
- In 1997, the Guinness Book of World Records listed Kenny G for playing the longest note ever recorded on a saxophone.
- He held an E-flat for 45 minutes and 47 seconds by applying a technique that he called "circular breathing".
- This has now become a standard technique for woodwind players.

2 correct facts = 2 marks

(2)

[10]

AND

QUESTION 11

11.1 Explain the shape of Dizzy Gillespie's trumpet.

Answer:

- After 1953 Gillespie became known for the unique shape of his trumpet.
- This shape, with the bell at a 45° angle, was caused when a person fell on it, bending the bell back.
- Gillespie favoured the sound that came from it as well as its look, and from then on he had trumpets made with the 45 degree bell angle.
- This became his visual trademark.

2 correct facts = 2 marks

(2)

11.2 Choose any TWO of the following styles and describe the characteristics of these styles. Mention at least ONE artist and a representative work for each of the styles that you have chosen.

- Hard Bop
- Cool Jazz
- Bebop

Answer:***Hard Bop***

- It was an extension of Bebop;
- More emotional expression than cool jazz, but devoid of sentimentality and peaceful emotions;
- It is characterized by intense driving rhythms and blues-based melodies;
- Hard bop is simpler than bebop;
- Has more variety in accompaniment patterns.
- Less popular tune chord progressions.
- Darker and heavier tone quality.
- More emphasis on swinging rhythm and louder drumming.

Works to listen to:

Julian Adderley – Mercy, mercy, mercy,

John Coltrane – Mr P.C.

Clifford Brown – Joy Spring

OR

Cool Jazz

- Was reaction to bebop;
- The bands also often included instruments that were new to jazz music like the French horn, flute and cello.
- The word “cool” indicated a more calm and relaxed and controlled approach to this jazz style.
- Tone colour is soft.
- Slow tempo.
- Use of lyrical melodies.
- Very dependent on exact arrangements.
- Even though cool jazz was related to bebop, it had softer timbres, slower tempos and greater rhythmic subtleties.

Works to listen to:

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

OR

Bebop

- The term comes from the short, irregular accented beats played unexpectedly by the bass drum during performances.
- Was a complex style of music for small jazz groups – 4 to 6 players;
- This music was meant for listening and not dancing; its complex harmonies and unpredictable rhythms bewildered many listeners;
- A typical bebop ensemble might include an alto or tenor saxophone, trumpet or trombone and a rhythm section that typically consisted of a piano, bass and percussion instruments.
- The beat is fast and was marked by the pizzicato bass and ride cymbal.
- Based on fast, complicated improvisations with fast (on the off-beat) rhythms and unpredictable notes and unusual harmonies.
- Drummers would use a great variety of unpredictable rhythms that would allow them to be soloists rather than time keepers.
- They often used polyrhythms (more than 1 idea played at the same time).
- The melodic phrases were often varied and irregular in length – fragmented.
- Use of large jumps or intervals.
- Irregular phrasing.
- Abrupt/sudden melody changes.
- A bebop song starts and ends with a statement of the main theme by a soloist or 2 soloists in unison.

Works to listen to:

Charlie Parker (saxophonist) - *Yardbird Suite*
 Dizzy Gillespie (trumpet player) - *Salt Peanuts*
 Thelonious Monk (pianist) – *Misterioso*

2 correct characteristics per style = 4 marks

1 artist per style = 2 marks

1 work per style = 2 marks

(8)
[10]

AND

QUESTION 12

As a researcher, you are writing a dissertation on *Free* and *Avant Garde Jazz* and their characteristics. Identify at least ONE artist and a representative work of either of the two styles.

Answer:***Free Jazz***

- The style originated in the USA and is strongly associated with 1950s innovations of Ornette Coleman and Cecil Taylor and the later works of saxophonist John Coltrane. Other pioneers – Charles Mingus, Eric Dolphy, Albert Ayler, Archie Shepp, Joe Manen, Sun Ra.
- In 1960 Ornette Coleman and his quartet had introduced a new, more radical jazz language in their milestone album entitled *Free Jazz*.
- This revolutionary style was in direct contrast with the conventional way in which jazz standards and familiar songs were treated.
- Like the avant-garde composers of Western art music questioned what "music" is, free jazz questioned some of the fundamental assumptions of traditional jazz.
- This jazz style differs from traditional jazz as it is completely spontaneous and not based on traditional forms or chord patterns.
- Musicians were free to improvise in their group without a predetermined melody, form or harmonic structure.
- Free jazz style is highly regarded by music critics because of its esoteric nature.
- Does not have a steady beat and contains many *accelerandos* and *ritardandos*.
- Played by a smaller group of musicians.
- Kept the main pulse and *swing*.
- Harmonic structure on which the improvisers play a solo, consists of diatonic and alternating dominant and blues phrases.
- Used unconventional sounds on their instruments.
- Typical instruments are saxophone, trumpet, trombone, piano, guitar, double bass and drums.
- The style was not as commercially viable as other styles have been and had declined by the early 1970s.
- Later, ensembles such as The World Saxophone Quartet created a more successful blend of free and swing jazz style.

Avant-garde Jazz

- Avant-garde jazz is a combination of avant-garde art music and composition that includes jazz.
- Sounds similar to free jazz;
- Basic and very important difference between the two styles.
- Free jazz depends completely on improvisation, but avant-garde jazz has a predetermined structure over which improvisation takes place.
- This structure is often partially composed note for note in advance.
- Expression of the voice or sound of musician.

Common and different characteristics:

- Free jazz is also called free improvised music;
- Prominent style characteristic is combined improvisations;
- Performer can act as soloist too;
- Free jazz creates texture rather than melodies, which are called melodic gestures;
- Free jazz is atonal, using no pre-conceived chord progressions based on a key;
- Used jazz idioms;
- Expressed voice or sound of musician as opposed to classical tradition in which the performer interpreted the thought of the composer;
- Use unconventional sounds on instruments;
- It also has no standard time signature. Drummers of the free jazz style have created "multi-directional" rhythm that allows different meters to run simultaneously as opposed to synchronising at a uniform pulse.
- Coltrane introduced modal improvisation and he experimented with atonality and dissonance.

Works to listen to:

John Coltrane – Song of Praise

Ornette Coleman – Free Jazz

Charles Mingus – Passions of a Man

Free jazz characteristics = 3 marks

Avant-garde jazz characteristics = 3 marks

Common characteristics = 2 marks

Artist and relevant work of either style = 2 marks

(10)

[10]

TOTAL SECTION D: 30

OR

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)**QUESTION 13**

- 13.1 Choose ONE of the authorities of South African music. Write a short paragraph on the style characteristics and traditional influence in the music of your chosen authority.

- Mama Madosini
- Princess Magogo
- Johannes Mokgoadi
- Joe Mkgotsi
- Alex Mathunyane le Dinakangwedi

Answer:

Mama Madosini:

- Madosini's melodies closely follow the melodic contour of the spoken word.
- The inflections and the contour of the melody do not only have musical meaning, but also literary meaning.
- Because all the voices need to use the same inflections so that the words keep the same meaning, the harmonies need to move in parallel motion.
- The cross-over style of these collaborations incorporates jazz and traditional idioms and instruments.
- This resulted in *The Songs of Madosini*, a miniature oratorio that aimed at celebrating her art;
- It is structured around a selection of her songs, which she herself performs live in a very unconventional concert situation.

OR

Princess Magogo

- She was regarded as an authority on Zulu music and on Zulu traditions, history and folklore.
- She was a praise singer (*imbongi*), played the *ughubu* (a bowed stringed instrument with a calabash as resonator), as well as the *isithontolo* (a type of bow).
- She trained many young singers and ensured the preservation of traditional Zulu music.
- An opera, *Princess Magogo kaDinizulu*, based on the story of her life, was written by Mzilikazi Khumalo.
- Princess Magogo reworked and improvised on many existing Zulu songs and folktales, extending them with accompaniments on the *ughubu*.
- She used her role as a praise singer to lament on her unhappy marriage, and on the lives of the Zulu people.
- Her compositions were influenced by traditional and indigenous religious idioms.

OR

Johannes Mokgoadi

- Johannes Mokgoadi was known as a harp-player, lyricist, composer and arranger of traditional songs.
- He was a traditional healer and a diviner of the *Bapedi* and known for his divinatory poetry.
- The divinatory poetry is shrouded in secrecy, as it is meant to be listened to and not read, as communication with the ancestors and not as performance material for an audience;
- Mokgoadi's poetry was presented in a special style of chant, turning them into what may be called "*song-poems*".
- He was always accompanied by a group of young women, playing the *dipela*, while he played and sang as the main soloist.

OR

Joe (Kolie) Mogotsi

- He formed the band that was to become one of the most outstanding groups that South Africa ever produced, *the Manhattan Brothers*.
- They performed a mix of numbers from American musicals;
- He also used gospel music and spirituals, jazz and swing, and popular songs like Solomon Linda's *The Lion sleeps tonight*.
- Mogotsi's arrangement of the traditional Xhosa song, *Quongqothwane*, (*Click Song*) became so strongly associated with Miriam Makeba that many people believed that she herself had written it.
- In the late 1950s, Mogotsi was responsible for the musical, *King Kong*, which was extremely popular in South Africa and ran for 8 months in London in 1961.
- In 2002 he and his wife, the theatre impresario Pearl Connor, co-authored his autobiography called *Mantindane: "He Who Survives": My life with the Manhattan Brothers*.

OR

Alex Mathunyane le Dinangwedi

- He is a lead soloist;
- Backed by a group of women of which two also played the drums.
- The group of traditional singers and dancers performing with him, is known as *Dinakangwedi*.
- His music is based on a choral idiom.
- He always includes dances based on traditional Sepedi dances in his performances.

5 correct facts = 5 marks

(5)

13.2 Explain the use of ululations in various cultures.

Answer:

- In all cultures that practise ululation, it is normally associated with women.
- It is generally performed at celebrations.
- Jews use ululation during ceremonies such as circumcisions, bar mitzvahs and weddings.
- It is also used in many African Christian churches to enhance the worship experience.
- In the Middle East, it is associated with funerals.
- Ululation has been widely incorporated into the performance of African music.
- It is often used, together with clapping, as a form of audience participation.

5 correct facts = 5 marks

(5)
[10]

AND

QUESTION 14

14.1 Certain protocols must be adhered to when approaching indigenous dance practitioners. Name FOUR rules of protocol that are important in this process.

Answer:

- You must approach a member of the group that you would like to visit to find out what their protocol entails;
- Might have to work through the older people in the community;
- Might have to work through the traditional leader of the community;
- Must know which posture to maintain;
- Must follow correct code of conduct;
- If it is not followed to the letter, it is seen as disrespectful and there might not be another opportunity to talk to the people.

4 correct facts = 4 marks

(4)

14.2 What is the golden rule used in protocol?

Answer:

Only to speak when you are spoken to

Correct fact = 1 mark

(1)

14.3 Describe the taboos related to observing certain ceremonies and dances of some cultural groups.

Answer:

- Certain dances and ceremonies are reserved for a certain cultural group and can only be observed by certain members of the group;
- No photos or recordings may be made at closed gatherings;
- If it is allowed, then explicit permission must be given;
- Ensure that, even though the necessary permission is given for recordings or observation, all information that was gathered, must be shared with others.

2 correct facts = 2 marks

(2)

14.4 Explain the use of a musical instrument in certain dance practices.

Answer:

- Musical instruments are often reserved for the use by certain groups;
- The groups are for example adult men or ladies;
- Before an instrument can be played, the meaning of the instrument must be honoured;
- The social status of the instrument must also be honoured.

3 correct facts = 3 marks

(3)
[10]

AND

QUESTION 15

Choose **ONE** of the following indigenous constructs and explain the tribal origin of the construct. Define the construct and identify the performers. Describe which instrument(s) is/are used to accompany your choice of construct. Add a characteristic, as well as song type used in your choice.

- Kiba/Mmapadi
- Indlamu
- Famu
- Mxongolo
- Tshikona
- Thsigombela

Answer:

Kiba/Mmapadi: Pedi

- It is a Pedi performance dance.
- The word *kiba* means to "beat time or to stamp" and is used to describe one of the best-known Pedi dances.
- The dance is usually performed during celebrations, such as weddings, or at parties.
- Both men and women perform this dance, with each gender having their own version of it.

The women's dance:

- performed by both grown women and young girls;
- follows a counter-clockwise direction;
- using predominantly forwards and backwards movements while occasionally stepping sideways.
- The women's dance is accompanied by the *meropa* drums. These are made of wood, oil-drums or milk-urns.
- The dances are accompanied by the singing of songs known as *koSa ya dikhuru* (loosely translated as *knee-dance music*).
- During this dance, the women are traditionally clothed in their smocked dresses that are worn for the first time after their initiation process has been completed.

The men's dance;

- Regarding the spatial movements, the men's dance is similar to the women's dance;
- However, *dinaka* pipes, which are aluminium end-blown pipes of different pitches, accompany their dance.
- These pipes play a descending melody that imitates the vocal songs.
- The men often wear traditional kilts with accompanying regalia during the dance.

OR

Indlamu: Zulu

- Indlamu is a popular Zulu team dance performed with the accompaniment of drums and whistles.
- New developments were the introduction of other percussive instruments such as bells, shakers and *imbomu* (a wind instrument made out of a plastic pipe).
- The rhythmical structures associated with *indlamu* are complex and the movements are somewhat acrobatic.
- The dance is associated with the working class, not with royalty.
- Some forms of *indlamu* make use of sticks and shields.
- Because of this they are referred to as war dances and mostly associated with the Zulu culture.
- The focus and directions in *indlamu* dancing suggest advancing and retreating.
- It seems to be untouched by Western influences and is regarded as the essence of Zulu identity.
- The dance is accompanied by various drums and whistles.
- It is often performed at weddings where the men dance the *indlamu* and the women the equivalent, the *ingoma*.

The men:

- Perform the *indlamu*.
- It is accompanied by drums.
- They wear full traditional attire, symbolic of the war dances of warriors. The full regimental attire consists of skins (*amabeshu*), head rings, ceremonial belts, ankle rattles, shields, knobkieries, spears, etc. It is a requirement for taking part in the dance.
- Precise timing and an uncompromised posture is a condition.
- It is a calculated series of movements that focus on exhibitions of strength and weapon control.
- The movements include mock attack actions aimed at an invisible enemy.

The women:

- The *ingoma* is similar to the *indlamu*.
- It is performed in two ways.
 - Unmarried girls lift their legs high and often wear short skirts and no tops;
 - The married women act more decorously. They do not lift their legs high, and they are always fully dressed.

OR

Famo: Sesotho

- The word *famo* is associated with a song form by Sotho women in which the singer recounts her own life experiences.
- It is not traditional music, but is described as a 'proletarian women's song', meaning it is associated with working class people.
- The *famo* is historically associated with the prostitutes who accompanied migrant mineworkers from Lesotho to the mines in Johannesburg.
- The name *famo* came from the phrase *ho re famo* meaning to 'flare the nostrils or to throw up one's garments' and the dance is characterised by the women flicking up their skirts to create extremely provocative effects.

- It is a solo dance, not a group dance.
- It is designed to provoke the watching men.
- The dance was at first almost exclusively danced in shebeens in Johannesburg, and the women sang provocative songs during the dances as well.
- The dancer is accompanied by drums, the bass and the accordion or concertina.
- Originally traditional instruments were used, but the concertina and accordion were adopted as people became more acquainted with the city life.
- The music that accompanies the dance is also not traditional music.
- The style of the accompanying music is either *marabi* played on pedal organs, or *focho*.
- In 1963 the majority of the female *famo* dancers were deported to Lesotho. This led to the formation of *famo* ensembles that continued to make music and sing in shebeens.
- It continues to be associated with urban dance and dance occasions

OR

Mxongolo: Tsonga

- This dance is usually performed by male dancers.
- It is often accompanied by men playing drums, horns and other musical instruments such as the *mbila* (*timbila*).
- Women often stand behind the men clapping and singing as accompaniment to the instruments.
- The *muchongolo* dance requires the dancers to be physically fit and agile as they perform somersaults, kicks and stomping.
- It is believed to have originated from men preparing themselves for war.
- That is why their attire for the dance includes a shield and spear.
- Today the dance is mostly performed to celebrate a man's successful *ku lovola* negotiations and payment (payment for the bride) or during *mthimba* (traditional weddings).
- The instruments used in this dance, include drums (*xigubu*) traditionally made from springbuck hide and a tree trunk; more recently synthetic materials have been used due to conservation laws.
- Other instruments include *swingomana*, which are small drums played by one person, and the *mhalamhala*, which is a springbuck horn.

OR

Tshikona: Venda

- This dance is regarded by the Venda people as their national dance.
- Traditionally performed only at very important formal ceremonies by the royal army when the ruler requested it.
- Today it is performed at important celebrations and ceremonies, but it is also performed for entertainment.
- Every Venda boy or man must learn this dance at some stage of his life.
- The dancers move around the drums (*ngoma*) in a counterclockwise direction while playing on reed pipes (*nanga*), with each dancer having his own designated note.
- Another important instrument is the kudu horn, or *khwatha/phalaphala*.
- The movements including walking and shuffling. But, despite these seemingly easy movements, the rhythmic arrangements add to the complexities of this dance, as the dancers;

- have to stay in time using various steps while still playing their individual notes at the correct moment to form the melody.
- The dancers mainly face forward, in the direction of movement, but this can change and dancers could face the drums in the middle of the circle or they could face outwards, with their backs to the drums.
- While the dance was intended to be danced by men, due to a scarcity of men (they often went away to work), the *tshikona* is performed by women as well as by men.

OR

Tshigombela: Venda

- The *tshigombela* dance is similar to the *tshikona* except that only women or girls dance it.
- It was traditionally meant for unmarried girls only, but this changed after 1970 due to social changes in Venda society.
- The ruler has strict control over the performance of *tshigombela* and this dance symbolises the ruler's authority.
- The dance has a reasonably fast tempo and it consists of two parts.
- The first part is similar to the *tshikona* - the dancers move in a counter-clockwise direction around the drum while making kicking movements.
- In the second part, the dancers form groups of two or three.
- They do not play the pipes during the dance.
- For this dance, the women wear bead skirts, waistcoats, towels, leg rattles and costume jewellery to accentuate their movements.

Origin of tribe = 2 marks

Definition of work = 2 marks

Artist = 1 mark

Instruments = 2 marks

Characteristic = 2 marks

Type of song = 1 mark

(10)

[10]

TOTAL SECTION E: 30

AND

SECTION F

Candidates specializing in WESTERN ART MUSIC, must answer QUESTIONS 17 AND 18.

Candidates specializing in JAZZ, must answer QUESTIONS 16 AND 18.

Candidates specializing in INDIGENOUS AFRICAN MUSIC, must answer QUESTIONS 16 AND 17.

QUESTION 16: OVERVIEW OF WESTERN ART MUSIC

Choose a description/definition from COLUMN B, that matches with a 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.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
16.1	Classical	A	Composition for solo voice and piano
16.2	Baroque	B	Twentieth century music
16.3	Colourful, unstable chords	C	J.S. Bach
16.4	Neo-Classicism, Serialism	D	Compositional technique of choice was variation
16.5	Art song	E	Romantic period

- 16.1 D
16.2 C
16.3 E
16.4 B
16.5 A

(5)
[5]

QUESTION 17: OVERVIEW OF JAZZ

Choose a description/definition from COLUMN B, that matches with a 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.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
17.1	Jazz combination	A	Inventors of the jazz tradition in South Africa
17.2	Jazz Epistles	B	Trumpet player
17.3	Jazz origin	C	Jazz band
17.4	Purpose to entertain	D	USA
17.5	Hugh Masekela	E	Listening pleasure and dance purposes

- 17.1 C
17.2 A
17.3 D
17.4 E
17.5 B

(5)
[5]

QUESTION 18: OVERVIEW OF INDIGENOUS AFRICAN MUSIC

Choose a description/definition from COLUMN B, that matches with a 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	Mbaqanga	A	Isighubu
18.2	Traditional music	B	Qongqothwane
18.3	No notation	C	Cultural context
18.4	Membranophone	D	South African style
18.5	Miriam Makeba	E	Oral transmission

- 18.1 D
 18.2 C
 18.3 E
 18.4 A
 18.5 B

(5)
[5]

TOTAL SECTION F: 10
GRAND TOTAL: 120