



Province of the
EASTERN CAPE
EDUCATION

NATIONAL SENIOR CERTIFICATE

GRADE 11

NOVEMBER 2017

MUSIC P1 MARKING GUIDELINE

MARKS: 120

This marking guideline consists of 56 pages.

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 MUSIC KNOWLEDGE (COMPULSORY)	5	10		
	6	10		
SUBTOTAL		20		
AND				
C: WAM	7	15		
	8	5		
	9	10		
SUBTOTAL		30		
OR				
D: JAZZ	10	15		
	11	5		
	12	10		
SUBTOTAL		30		
OR				
E: IAM	13	15		
	14	5		
	15	10		
SUBTOTAL		30		
AND				
F: (COMPULSORY)	16	5		
AND/OR				
	17	5		
AND/OR				
	18	5		
SUBTOTAL		10		
GRAND TOTAL		120		

SECTION A: THEORY OF MUSIC**(90 minutes)**Answer **QUESTION 1**.Answer **QUESTION 2.1 OR QUESTION 2.2**.Answer **QUESTION 3**.Answer **QUESTION 4.1 OR QUESTION 4.2**.

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

QUESTION 1Study *Dornröschen* by J. Brahms below and answer the questions that follow.

Dornröschen
for flute and piano

J. Brahms

Andante

Flute

Piano

una corda

7

12

(v)

(i)

(iii)

(iv)

(ii)

1.1 Name the key of the piece.

<i>g minor/g</i>	= 1 mark	
<i>G minor</i>	= 1 mark	
<i>G</i>	= no mark	(1)

1.2 Name the relative key of the piece.

<i>B^b major/B^b</i>	= 1 mark	
<i>b^b major</i>	= 1 mark	
<i>b^b</i>	= no mark	(1)

1.3 Describe the time signature complete.

Simple duple time; 2 crotchet beats in a bar (1)

1.4 Give the English meaning of *una corda*.

To be played with the soft pedal/literally one string/left pedal (1)

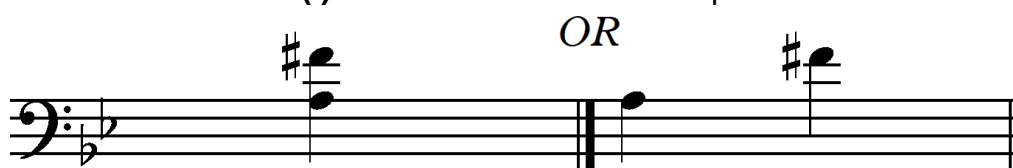
1.5 Give the Italian term which has the opposite meaning of *p*.

forte (1)

1.6 Identify the intervals marked (i) and (ii) according to type and distance.

(i) Minor 3rd/third	(ii) Major 2nd/second	(2)
<i>Minor 3rd (min. 3rd)</i>	= 1 mark	
<i>Major 2nd (maj. 2nd)</i>	= 1 mark	
<i>Distance only correct or type only correct</i>	NO HALF MARK	
<i>DISTANCE ONLY, i.e. just 2nd/5th</i>	NO HALF MARK	

1.7 Invert the interval at (i) and write its correct description underneath it.



(i) Major 6th	(2)
<i>Description: Major 6th/maj. 6th</i>	= 1 mark
<i>Notes: correct distance & accidental</i>	= 1 mark

1.8 Name the type of triad marked (iii) and write it in root position.



(iii) Major triad	(3)
<i>Type of triad: Major/maj. triad</i>	= 1 mark
<i>Correct notes ½ x 3</i>	= 1½ mark
<i>Correct inversion</i>	= ½ mark

- 1.9 1.9.1 Write the relative scale of the piece, descending, in the alto clef with key signature.

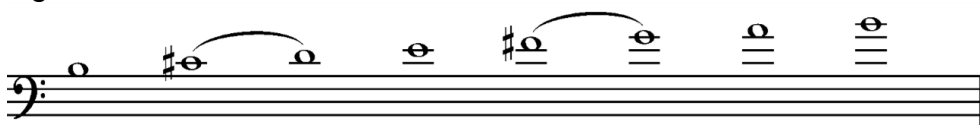
B flat major



Key signature (No ½ mark if wrong order/position) = 1 mark
Notation = 1 mark
Minus ½ mark for every mistake up to 1 mark
Minus ½ mark no or incorrect semitones

(2)

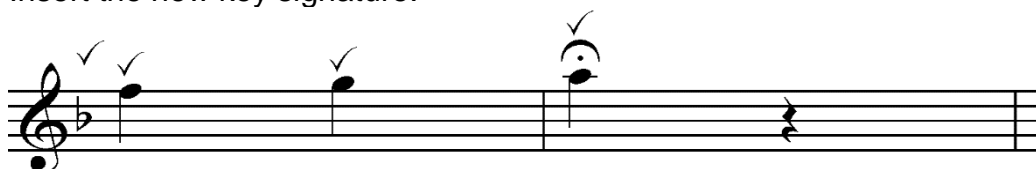
- 1.9.2 Write the Aeolian mode on B, ascending, in the bass clef, without key signature.



Minus ½ mark for each pitch error
Minus ½ mark for wrong direction

(2)

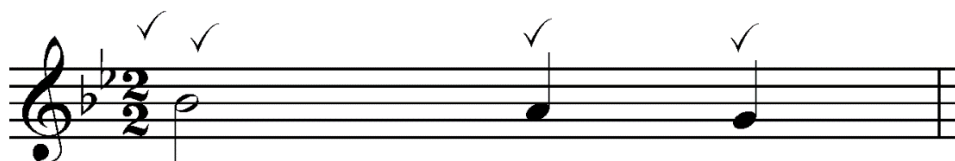
- 1.10 Transpose the melody from bars 12–13 - marked (iv) - for the French horn. Insert the new key signature.



Key signature = 1 mark
Notation (Correct sounding with incorrect key signature) = 3 marks
Total 4 ÷ 2 = 2 marks

(2)

- 1.11 Rewrite bar 4 - marked (v) - of the solo part, but double the note values. Add a new time signature.



Time signature = 1 mark
Note values = 3 marks
If NO key signature, NO penalisation Total: 4 ÷ 2 = 2 marks

(2)

[20]

QUESTION 2

(25 minutes)

ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.

- 2.1 Using the opening motif, complete an eight-bar melody in binary form for any single-line melodic instrument of your choice. Indicate the instrument for which you are writing, adding dynamics, tempo indication and articulation marks.

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

A *Lento*

Imperfect or interrupted cadence in b

B

Perfect or plagal cadence in b

OR

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

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

A *Allegretto con forza*

Imperfect or interrupted cadence in Ab

B

Perfect or plagal cadence in Ab

DESCRIPTION	MARK ALLOCATION	
Form and cadential points	<i>2 marks per phrase x 2</i>	4
Correctness Note stems, beats per bar, accidentals, spacing, layout	<i>Minus ½ mark per error up to 3 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	7 – 8 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>	8
	5 – 6 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>	
	3 – 4 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>	
	1 – 2 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

QUESTION 3

ANSWER EITHER QUESTION 3.1 OR QUESTION 3.2.

3.1 Study the *Trio* from *Minuet and Trio no. 8* by W.A. Mozart below and answer the questions that follow.

Trio Moderato

(f)

(d)

13 (b)

sempre mp

18 (e)

sempre p

22 (c)

(a)

Minuetto da capo

3.1.1 Name the relative key of the piece.

A minor/a min

(1)

a minor/a

= 1 mark

A minor

= 1 mark

A

No mark

3.1.2 Identify the cadence marked **(a)** and write the chords of the cadence.

Cadence: **Perfect cadence**

Chords: **C: V - I**

(3)

Perfect cadence/perf. cadence

= 1 mark

Key: C:

= 1 mark

Chords: V - I

= 1 mark

3.1.3 Figure the chords at **(b)**, **(c)** and **(d)** complete using Roman numbers OR chord symbols.

(b) **C: V or G**

(1)

(c) **C: IV or F**

(1)

(d) **C: I 6/4 or C/G**

(1)

Correct key:

= ½ mark

Correct chord in correct inversion

= ½ mark

3.1.4 Name the type of non-harmonic notes used at **(e)** and **(f)**.

(e) **Passing note**

(1)

(f) **Suspension**

(1)

Passing note

= 1 mark

Suspension

= 1 mark

3.1.5 What is the meaning of *Moderato*?

At a moderate pace

(1)

[10]

OR

3.2 Study *Farewell Rag* by D. Bruce below and answer the questions that follow.

Farewell Rag

Giocoso

D. Bruce

The musical score for "Farewell Rag" is written for piano in 4/4 time. It begins with a forte (*f*) dynamic and a tempo marking of *Giocoso*. The score is divided into four systems. The first system contains measures 1-3, with measure 1 starting at a forte dynamic. The second system contains measures 4-6. The third system contains measures 7-9, with measure 8 boxed and labeled (b). The fourth system contains measures 10-14, with measures 10, 11, 12, 13, and 14 boxed and labeled (c), (d), (g), (e), and (f) respectively. Measure 10 is labeled (c), measure 11 is labeled (d), measure 12 is labeled (g), measure 13 is labeled (e), and measure 14 is labeled (f). A 3/4 time signature change is indicated at the bottom of the score.

3.2.1 Name the relative key of the piece.

A minor/a min.

(1)

a minor/a

= 1 mark

A minor

= 1 mark

A

= No mark

3.2.2 Identify the chords at **(a)** to **(e)** and figure them correctly.

(a) **G**

(b) **F**

(c) **C/E**

(d) **D⁷**

(e) **C**

(5)

1 mark per chord

= 5 marks

No ½ marks will be given

3.2.3 Name the cadence in bars 11 and 12.

Cadence: **Perfect cadence**

(1)

Perfect cadence/perf. cadence

= 1 mark

3.2.4 Name the type of non-chordal notes at **(f)** and **(g)**.

(f) **Lower auxiliary note**

(1)

(g) **Upper auxiliary note**

(1)

Lower auxiliary note

= 1 mark

Upper auxiliary note

= 1 mark

NO ½ marks

3.2.5 What is the technique used in the majority of the melody?

Syncopation

(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.

Concept answer:

Correctness: ✓ ✓ ✓ ✓ ✓ ✓ ✓

Passing note

Passing note

Passing note

Bb: Progression: I ✓ IV ✓ I ✓ V ✓ I ✓ V ✓ I ✓

Cadence

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	<ul style="list-style-type: none"> Excellent Good Average Weak Unacceptable 	= 2 marks = 1 ½ marks = 1 mark = ½ mark = 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.

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.

Concept answer:

DESCRIPTION	MARK ALLOCATION	
Chord progression Choice of chords, correct use of cadence	1 mark between each pair of chords	3
Correctness Notation, doubling, spacing, voice leading	Minus ½ mark per error, but not more than 1 mark per chord.	4
Quality Musicality, non-chordal notes, awareness of style, creativity	<ul style="list-style-type: none"> • Excellent = 7 – 8 marks • Good = 5 – 6 marks • Average = 3 – 4 marks • Weak = 1 – 2 marks • Unacceptable = 0 marks 	8
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 MUSICAL KNOWLEDGE**(90 minutes)**

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

QUESTION 5 – COMPULSORY (WAM, JAZZ, IAM)

Various 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.

5.1 The value of a breve is ...

- A 8 crotchets.
- B 4 minims.
- C 32 semiquavers.
- D 2 semibreves.
- E all of the above.**

(1)

5.2 Debussy used more than one key at a time in his music. What is this technique called?

- A Polyphony
- B Raga
- C Overlapping
- D Polytonality**
- E Bitonality

(1)

5.3 Which of the following does NOT fit in the original group of instrument groups according to sound production?

- A Chordophone
- B Membranophone
- C Electrophone**
- D Idiophone
- E Aerophone

(1)

5.4 To which instrument group does the saxophone belong?

- A Percussion
- B Brass
- C Woodwind**
- D Strings
- E None of the above

(1)

5.5 To ululate, is to ...

- A sing in a falsetto range.
- B sing like a coloratura soprano.
- C sing in scat style.
- D utter howling or wailing sounds.**
- E use recitative style.

(1)

5.6 Choose the South African musical:

- A Ipi Tombi
- B Sarafina
- C African Footprint
- D All of the above** (1)
- E None of the above

5.7 Binary Form ...

- A is a musical form in three related sections.
- B is usually performed as A-A-B-A.
- C was used for short, two-movement works.
- D was popular during the Baroque period.** (1)
- E was the principal design for entire movements during the Classical period.

5.8 Choose the Italian term that does NOT describe tempo:

- A Largo
- B Andante
- C Dolce** (1)
- D Moderato
- E Allegro

5.9 Certain notes are flattened in Blues Music:

- A 2nd
- B 8th
- C 3rd
- D 5th
- E C and D above** (1)

5.10 A typical instrument of Moppies and Ghoema, is the ...

- A flute.
- B ghoema drum.** (1)
- C uhadi.
- D harpsichord.
- E sitar.

[10]

ANSWER EITHER QUESTION 6.1 OR QUESTION 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

- 6.1.1 Write a short paragraph on the different music styles, rhythms and tempo's used in *The Rain in Spain* from *My Fair Lady* that makes it such a unique song.

Answer:

- This song expresses joy and excitement felt by Eliza, Higgins and Pickering (thus a trio).
- It is set to a lilting rhythm of a habanera, which was a Cuban dance, and popular in Spain.
- It is in duple meter.
- The song continues with more melodic renditions of exercises, e.g. "*In Hertford, Hereford and Hampshire hurricanes hardly happen*".
- After singing, the characters dance the Spanish fandango, a rousing dance in triple meter.
- The song ends with the shout, "*Olé!*"

(3)

3 correct facts = 3 marks

- 6.1.2 Explain the significance of the keys, a specific interval and the name *Maria* in the song *Maria* from *West Side Story*.

Answer:

- Tony (the male lead character) sings the song after he met Maria and discovered her name.
- The song begins where he repeats her name – introduction, with song following.
- Her name is sung or spoken 27 times in the song;
- It begins in B major, then modulates to E-flat major.
- The song is known for the tritone in the main theme.

(3)

3 correct facts = 3 marks

OR

INDIGENOUS AFRICAN MUSIC**6.2 MUSICAL THEATRE (IAM)**

Write a short summary on ONE of the following musicals that you have studied, focusing, amongst other information, on the composer(s), lyricist and origin characteristics of the chosen construct:

- *uMabatha*
- *Ipi Tombi*
- *Sarafina!*
- *Africa Umoja*
- *African Footprint*

uMabatha:

Music: Welcome Msomi

Lyrics: Welcome Msomi

Year: 1970

- *uMabatha* is based on the play *Macbeth* by Shakespeare.
- The story of *Macbeth* has not been duplicated.
- *uMabatha* takes place in the culture of the Zulu Nation during the late 1700s to early 1800s and the reign of Dingaan and Shaka.
- It tells the story of Shaka's greediness and treason.
- The tribal dancing includes the wearing of Zulu clothes and secret language used in traditional rituals.
- Masks, plead dances, contempt, defiance and psychomancy are used build the story of tradition, witchcraft and rituals.
- Welcome Msomi is usually credited with the writing of *uMabatha*.
- He first learned about Shaka when he was a child, when he lived with the Zulu royal family.
- Msomi's aunt was the King's wife, and through this connection he spent time with the warriors and the praise singers who told him the history of the Zulu people.
- The writing of *uMabatha* started with the mentorship of Prof. Elizabeth Sneddon of the University of KwaZulu-Natal.
- Welcome Msomi worked with Pieter Scholtz on the writing of the script of *uMabatha*.

OR

Ipi Tombi:

Music: Bertha Egnos

Lyrics: Gail Lakier

Year: 1974

- The composer of *Ipi Tombi* was Bertha Egnos (1912-2003) and her daughter Gail Lakier (d.2010) was the lyricist.
- In 1972 Africa, the mother-and-daughter team of Bertha Egnos and Gail Lakier co-wrote two 'African' songs - *Ipi Ntombi* and *Mama Thembu's Wedding* - for Eartha Kitt's tour of South Africa.
- Kitt rejected these songs as she felt that they were too rhythmic.
- From this beginning, Bertha and Gail added more numbers and finally produced the musical *Ipi Tombi*.
- It was performed in 1974 for the first time and this production, with its

phenomenal, talented and energetic cast of 50, played to audiences all over the world.

- The dancers had the stamina required of athletes to run a marathon.
- The singers showcased vocal and emotional power found in the major operas.
- *Ipi Tombi* means “Where are the girls?”
- It is the story of a young Zulu tribesman who decides to go to the city in search of a better life.
- It is a festival of the black South African culture through happy dances and indigenous music.
- In the travels from the rural area to the city, we experience the change in tribal ceremonies in the *break dancing*, jubilant South African rock and roll, as well as Gospel singing.
- Also portrayed, is the youth and the temptations they face, and also the conflict between the old and new worlds of Africa.
- The spectacular wedding between the boy and his girl symbolises a marriage between the cultures of the rural and city cultures.
- Some of the most unforgettable items are the cobra dance with its hypnotic glow-in-the-dark costumes, as well as the gospel hallelujah choir that echoes through the audience.
- *Ipi Tombi* can be seen as a national opera in South Africa.
- The primitive story is truly South African and the work is advertised as an African dance festival.

OR

Sarafina!

Music: Mbongeni Ngema

Lyrics: Mbongeni Ngema

Year: 1987

- Mbongeni Ngema is a distinguished playwright, screenwriter who has become best-known for *Sarafina!* for which he wrote the book, music and the lyrics.
- The musical was first produced on Broadway in New York in January 1988.
- It was also nominated for a Tony Award for Best Musical, Best Choreography, Best Director for a musical.
- In 1992, it was made into a successful film by the same name which starred Whoopi Goldberg as well as the original ‘Sarafina’, Leleti Khumalo.
- He wrote the musical soundtrack for the film adaptation of *Sarafina!* which was released in 2006 to commemorate the 30th anniversary of the Soweto Uprising.
- The production of the musical is written up in the documentary movie, *Voices of Sarafina*.
- *Sarafina!* is based on the school uprisings that took place on 16 June 1976 in Soweto.
- A narrator weaves the scenes together by introducing the various characters and *Sarafina*.
- Chaos erupts when several pupils are shot by policemen. The second act ends on a positive note, with the song ‘Freedom is coming’ featuring strongly.
- The action centres on *Sarafina*, a pupil at a school in Soweto, and her

response to the situation that arises when pupils are shot by policemen during protests against the education system.

OR

Africa Umoja

Music: Popular and traditional songs

Year: 2009

- Africa Umoja is a dance spectacle that is not a musical, but rather a revue that showcases dancers.
- It is an historical record that traces and celebrates African culture from traditional to modern, from the earliest rhythms to kwaito.
- It is written by Todd Twala and Thembi Nyadeni and the show was conceived as a means of employing young people in the performing arts while celebrating African dance.
- The revue tells the story of indigenous South African music – from the earliest rhythms to kwaito.
- It is also a historical record that traces and glorifies the African culture, from traditional to modern.
- 'Umoja' means unity, and this unity is reflected through dance and the music that accompanies it. In township slang it means 'everything is okay', and this dual meaning is projected throughout the storyline.
- Africa Umoja is a loud, colourful and jubilant celebration of life and carried Black South Africans in the country through some of the most difficult historical times.
- There is no single 'character' in this show. Instead, it is a group spectacle in which soloists at times come to the fore.
- The show is held together by the narrator who explains the connections between the various dance forms and the music.
- The storyline is based on the development of music and dance in South Africa, and there is a broad connecting thread of South African history too, including the migration of people to the cities, the mine dances, and the development of Gospel music and its associated dances.
- One dance sequence follows another, with the dance styles progressing to show how each has influenced the next one. The dancers are accompanied by drummers, a five-piece band and two marimbas.

OR

African Footprint:

Music: Dave Polecutt

Lyrics: Dave Polecutt

Poetry: Don Mattera

Year: 2000

- African Footprint has a great deal in common with Africa Umoja.
- It, too, celebrates African dance and is therefore also a dance revue rather than a musical.
- Different dance styles are linked in an historical context, with the linking narrative involving the poetry of the acclaimed poet from Sophiatown in Johannesburg, Don Mattera.
- The music and the lyrics of the songs, however, were especially written by Dave Pollecut.

- Executive producer, Richard Loring, estimated that more than 200 South African dancers were in the international spotlight during its overseas tours.
- It is a performance consisting of short dance scenes linked together and showcasing each representative African culture.
- There is drumming and ballades that helps vary the tempo.
- It blends the hypnotic heartbeat of the African drum, the exciting penny whistle, the inspiring words of Don Mattera, together with the Kwela-jive.
- There is also traditional gumboot dancing, tap dancing, contemporary ballet, hip-hop pantsula in a sudden explosion of song and dance.
- It has the nickname of “The People’s Musical” and the roles have increased from 12 to 34 dancers.
- In this show, the cast as a whole is the character.

Any 6 correct facts = 6 marks

(6)

AND

6.3 ROCK AND POP (COMPULSORY)

You have to interview one of the following artists or groups shortly after their arrival at the airport. Mention at least ONE important album and song, as well as TWO important contributions they made to music.

- | | |
|-------------------|-------------------|
| • U2 | • Caiphus Semenya |
| • Westlife | • Angélique Kidjo |
| • Metallica | • Khaja Nin |
| • David Bowie | • Mano Debango |
| • Salt and Pepper | • Miriam Makeba |
| • Spice Girls | • Letta Mbulu |
| • Boys II Men | • Philip Tabane |
| • Seal | • Fela Kuti |
| • Prince | • Jonas Gwanga |
| • Michael Jackson | • Oliver Mtukudzi |
| • Hugh Masekela | • Baaba Maal |

U2

Contributions:

- Since the early 1980's, U2 has collaborated with other musicians, celebrities and politicians to address issues concerning poverty, disease and social injustice;
- In 2003, Bono and The Edge participated in the South African HIV/AIDS awareness 46664 series of concerts that were hosted by the late Nelson Mandela.
- 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

Boy

October

War

The Unforgettable Fire

The Joshua Tree

Rattle and Hum

Achtung Baby

Zooropa

Pop

All that you can't leave behind

How to dismantle an atomic bomb

No line on the horizon

Song

With or Without You

I still haven't found what I'm

looking for

Where the streets have no name

Elevation

OR

Westlife**Contributions:**

- 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.
- Later they added Irish sounds to their music.
- 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*****Westlife******Swear it again******Coast to Coast******If I let you go******World of Our Own******Flying without wings******Turnaround******My Love******Face to Face******Something Right******Back Home******Bop Bop Baby******Gravity******I'll see you again***

OR

Metallica**Contributions:**

- Early releases contained fast tempos, harmonised leads, and nine-minute instrumental tracks
- Lyrics dealt with personal and socially conscious issues
- Their new style was more simple 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 focussing 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 thrash roots.

Album**Song*****Kill 'Em All******For whom the bell tolls******Ride the Lightning******One******Master of Puppets******Creeping Death******...And Justice for All******Nothing else matters******Metallica******The unforgiven******Load******To love is to die******Reload******The memory remains******St. Anger******Hero of the day******Death Magnetic******Don't tread on me***

OR

David Bowie**Contributions:**

- 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*David Bowie**The man who sold the World**The rise and fall of Ziggy Stardust and the spiders from Mars**Diamond Dogs**Berlin Trilogy (Low, Heroes and Lodger)***Reality****Song***Let's dance**Under pressure**Dancing in the street**Time**Where are we now?**Always crashing in the same car**Magic dance*

OR

Salt-n-Pepa**Contributions:**

- 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*Hot, Cool & Vicious* (1986)*A Salt with a Deadly Pepa* (1988)*Blacks' Magic* (1990)*Very Necessary* (1993)*Brand New* (1997)**Song***Whatta Man**Tramp**Do You Want Me**Shoop**Twist and shout*

OR

Spice Girls**Contributions:**

- 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*Spice* (1996)*Spiceworld* (1997)*Forever* (2000)**Song***Wannabe**Spice up your life**If you can't dance*

OR

Boys II Men**Contributions:**

- 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 features as leads, avoiding the usual R&B group arrangement of one or two lead singers and a team of background singers.
- Genre is known as R & B, soul and the new jack swing.

Album***Cooleyhighharmony******II******Evolution******Full Circle******The Remedy******Love******Twenty******Collide*****Song*****End of the road******One sweet day******Please don't go******The colour of love******I will get there******One more dance******Can't let her go******Sympin***

OR

Seal**Contributions:**

- 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***Seal******Seal II******Human Being******Seal IV******System******Soul******Commitment******Soul 2*****Song*****Kiss from a rose******Get it together******Waiting for you******The right life******Free******Rolling******If you don't know me by now******A change is gonna come***

OR

Prince**Contributions:**

- 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

For You

Prince

Purple Rain

Around the World in a Day

Batman

Love Symbol Album

Crystal Ball

N.E.W.S.

Musicology

Planet Earth

20Ten

Art Official Age

Song

Little red corvette

The beautiful ones

U got the look

Purple Rain

When you were mine

Baby, I'm a star

I could never take the place of you

Partyman

Delirious

Adore

Pink Cashmere

Hot thing

OR

Michael Jackson

Contributions:

- 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, revolutionised 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.

Album

Got To Be There

Ben

Music & Me

Forever, Michael

Off the Wall

Thriller

Bad

Dangerous

HIStory

Blood on the dancefloor

Invincible

Song

Don't stop 'til you get enough

Beat it

Say Say Say

Bad

The way you make me feel

Man in the mirror

Dirty Diana

Black or White

You are not alone

Earth Song

Ben

OR

Hugh Masekela**Contributions:**

- 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

Album***Trumpet Africaine******Home is where the music is******Home******Tomorrow******Stimela******Notes of Life******Sixty******Hope******Revival******Phola******We are One******Playing @ Work*****Song*****Stimela******Bring him back home******Afro beat blues******Skokiaan******Makoti******Uptownship******Part of a whole******What is wrong with groovin'?******Mama Ndoro******Been such a long time gone******Tamati so so******Old people, old folks*****OR****Caiphus Semenya****Contributions:**

- 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 1960's 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*

Album***Woman Got a Right to Be* (1996)*****One Night: Live in Concert******Listen to the Wind*****Song*****Woman got a right to be******Ndi Phendule******Mamase******Umoya******Gumba boogie*****OR**

Angélique Kidjo**Contributions:**

- Singer-songwriter and activist from Benin
- Musical influences include Afro pop, Caribbean zouk, Congolese rumba, jazz, gospel, Latin style.
- She sings in Fon, French, Yorùbá, English and Swahili
- Kidjo also utilised Benin's traditional Zilin vocal technique and jazz vocalese

Album*Pretty**Ewa Ka Djo**Parakou**Fifa**Black Ivory Soul**Djin Djin**Eve***Song***Agolo**Wombo Lombo**We are one**Kelele**Ominira**Gimme shelter**Redemption song*

OR

Khadja Nin**Contributions:**

- 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

Album*Khadja Nin**Ya Pili**Sambolera**Ya...***Song***Wale Wetu**Mzee Mandela**Afrika obota**Umenipa Njiya*

OR

Mano Debango**Contributions:**

- 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"

Album*Manu Dibango**Saxy-Party**Soul Makossa**African Voodoo**Blue Elephant**Bao Bao**Kamer Feelin'**Africa Boogie***Song***Africadelic**Wakafrika**Abele dance**Dikalo**O Boso**Mouvement ewondo**Sun explosion**Manga bolo*

OR

Miriam Makeba**Contributions:**

- 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

Miriam Makeba
The Voice of Africa
Eyes on Tomorrow
Homeland
Reflections

Song

Pata Pata
The Click Song (Qongqothwane)
Malaika
Mbube (Wimoweh)

OR

Letta Mbulu**Contributions:**

- 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

Letta Mbulu Sings
Fe Soul
Letta
There's Music in the Air
Letta Mbulu – Sweet juju
The Best of Letta & Caiphus
Letta Mbulu Sings/Free Soul
Culani Nami

Song

I won't weep no more
What could be more right
Melodi
Khuluma
Aredze
Culani nama
Kube
Hamba Nam we

OR

Philip Tabane**Contributions:**

- 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 Malombo Jazzmen
- Uses unconventional instrumentation: African drums and hand percussion, interplaying with Tabane's unique guitar, vocal, and flute

sounds**Album**

The Indigenous Afro-Jazz sounds
Malombo
Ke A Bereka

Song

Muvhango
Hi Congo
Vha Vhenda

OR

Fela Kuti**Contributions:**

- 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

Fela’s London Scene
Live!
Confusion
Zombie
Shuffling and Shmiling
Unknown Soldier
Beasts of No Nation
The Best Best of fela Kuti

Song

Water no get enemy
Shakara
Sorrow tears and blood
Opposite People
Original suffer head
Olofule mi
Fear not for man
Fefe naa efe

OR

Jonas Gwangwa**Contributions**

- 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

Cry Freedom
Flowers of the Nation
A Temporary Inconvenience

Song

Kgomo
Morwa
Malenda

OR

Oliver Mtukudzi

Contributions:

- Zimbabwean musician, businessman, philanthropist, human rights activist and UNICEF Goodwill Ambassador for Southern Africa Region
- Mtukudzi 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
<i>Shanje</i>	<i>Hear me, Lord</i>
<i>Nzara</i>	<i>Tozeza</i>
<i>Mhaka</i>	<i>Chiri Nani</i>
<i>Suger Pie</i>	<i>Mai Varamba</i>
<i>Chikonzi</i>	<i>Mutavara</i>
<i>Son of Africa</i>	<i>Ivai Novo</i>
<i>Was My Child</i>	<i>Sarawoga</i>
<i>Tuku Music</i>	<i>Hazvireve</i>
<i>Shanda soundtrack</i>	<i>Muteuro</i>
<i>Sarawoga</i>	<i>Matitsika</i>
<i>Mukombe Wemvura</i>	<i>Raki</i>

OR

Baaba Maal

Contributions:

- 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
<i>Djam Leelii</i>	<i>There will be time</i>
<i>Baayo</i>	<i>Kalaajo</i>
<i>Wango</i>	<i>Baayo</i>
<i>Taara</i>	<i>African Woman</i>
<i>Nomad Soul</i>	<i>Taara</i>
<i>Jombaajo</i>	<i>Miriama</i>
<i>On the Road</i>	<i>Yero mama</i>
<i>Television</i>	<i>Mbassou</i>

Any TWO correct contributions; any ONE album; any ONE song

= 4 marks

(4)
[10]

TOTAL SECTION B: 20

**Answer SECTION C (WAM)
OR SECTION D (JAZZ)
OR SECTION E (IAM)**

SECTION C: WESTERN ART MUSIC (WAM)

QUESTION 7

Write an essay on Twentieth century music. Choose TWO of the following Twentieth century compositions. Base your essay on the following, amongst others: compositional elements, specific features of the music and any other relevant information. Name ONE other work by the chosen composer.

C. Debussy	<i>Voiles</i>
I. Stravinsky	<i>Rite of Spring</i>
G. Gershwin	<i>Rhapsody in Blue</i>

C. Debussy: *Voiles (Sails)* from *Preludes for Piano Book 1 (1910)*

- It's a short piano piece.
- 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 moderate in 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 wholetone scale and is based on 3 main ideas.
 - A short, melodic figure in parallel 3rds that is 1st 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 and 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. But 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 - no harmonic resolution.

More Works:

Most famous work for orchestra is *La Mer (the Sea)*, *Prelude à l'Après-midi d'un faune*, 3 *Noctures*; 3 *Images*; *Ballets- Jeux (Games)*, *Khamma*; *Cantatas* – *L'Enfant prodigue*, *La Damoiselle élue*; For unaccompanied choir – 3 *Chansons de France*; Three nocturnes for Nuages (*Clouds*), *Siren*, *Festivals* – also for orchestra; *Clair de Lune (Moonlight)* for piano from *Suite Bergamasque*; Piano pieces – *The Isle of Joy*, *Gardens in the Rain*, *La Cathédrale engloutie (the drowned/sunken cathedral)*, (*Golliwog's Cakewalk*), *Suite Bergamasque*, *Suite Pour le Piano*, 2 sets of 3 *Images*, *Children's Corner*, 3 *Estampes*, *Masques*, *L'Ile Joyeuse*, etc; Four short movements – *Petite Suite (little Suite)*

AND/OR**Igor Stravinsky: The Rite of Spring – Le Sacre du printemps**

- Stravinsky had a vision of the ballet. He saw a pagan rite – wide elders, seated in a circle, watching a young girl dance herself to death. They were sacrificing her to pacify/soothe the god of spring.
- Primitivism – the deliberate recall of primitive power through insistent rhythms and percussive sounds – did not have a lasting impact on early 20th century music.
- In 1913, the famous riot erupted at the premiere of The Rite of Spring (Le Sacre du Printemps). It had the effect of scattering the elements of music so that they could never be put together as before. This was the culminating point of primitivism and could be heard in the rhythms, as well as the unheard of orchestral effects and chordal combinations and in the ruthless logic and elemental power in how all were combined.
- The Rite has 2 large parts which is subdivided into sections that move at different speeds. These sections follow each other without any stopping.
- Part I is called The Adoration of the Earth and Part II is called The Sacrifice.
 - Both parts start with a slow introduction and ends with a frenzied, climatic dance.
 - Part 1 has an introduction and 6 parts: Introduction, Omens of Spring, Dances of the youths and maidens, Ritual of Abduction, Spring Rounds, Games of the Rival Tribes, Procession of the Wise Elder, Adoration of the Earth, Dance of the Earth.
 - Part 2 has an introduction and 5 parts: Intro, Mysterious Circles of Young Girls, Glorification of the Chosen Maiden, Evocation of the Ancestors, Ritual of the Ancestors, Sacrificial Dance.
- It is written for an enormous orchestra that includes 8 horns, 4 tubas and a very important percussion section with 5 timpani, bass drum, tam-tam, triangle, antique cymbals and a guiro.
- The melodies are folk-like, with narrow ranges and made up of fragments that are repeated with small changes in rhythm and pitch.
- Many individual chords are repeated and each change of harmony produces a great impact. This melodic and harmonic repetition gives the music a ritualistic, hypnotic quality.
- The rhythm has a life of its own and is a vital element.

Rhythm and metre:

- He used flexible meters and rhythms – 5/4 and 7/4, syncopation;
- A number of different meters and/or accented rhythms playing together (polyrhythm);
- Rhythmic ostinatos and melodic ostinatos;
- Rhythm independent of melody and harmony.

Pitch and melody:

- Folk-like melodies
- Narrow ranges
- Use of fragments repeated with slight changes in rhythm and pitch;

Dynamics:

- Dynamic accents placed on off-beats to give overall rhythm extra drive.
- Use silence very effective.

Texture:

- Frequent use of contrapuntal textures (polyphony);
- Effective dense homophonic texture in last section of the work

Instruments/tone colour:

- Subtle combination of instrumental timbres for colour, e.g. high bassoon solo, English Horn (Cor Anglais), piercing clarinet in D used in the 1st 5 bars of the work.
- Unconventional groups of instruments used;
- Full orchestra in the last part of the work to show brute force;

Tonality:

- Using 2 keys at the same time (bitonality).

Harmony:

- Extreme dissonant harmonies

Other compositions:

Fireworks for orchestra for the wedding of Nadia Rimsky-Korsakov; A Funeral Chant for the death of Rimsky-Korsakov; the Octet for Wind Instruments, L'Histoire du Soldat (The Soldier's Tale), Le Noces (The Wedding), Puccinella, The Octet, Concerto for Piano and Wind Instruments, Piano Sonata, the Serenade in A for piano, Rake's Progress, Fairy's Kiss, Oedipus Rex, Symphony of Psalms, Apollon musagète, Perséphone, Duo Concertant, Concerto for 2 Pianos, Capriccio for Piano and Orchestra, Violin Concerto, Symphony in C, Symphony in 3 movements, Mass, Canticum Sacrum, Movements, Orchestra Variations

AND/OR**George Gershwin: Rhapsody in Blue (1924):**

Definition of Rhapsodie/Rhapsody: It is taken from the Greek word rhapsodia meaning epic poem or songs strung or stitched together. Later the term was applied to large scale works in which different elements derived from folksong, were strung together. Rhapsodies for piano were self-contained works.

- It was his most famous work, commissioned by Paul Whiteman (band leader) for a special concert on Lincoln's birthday in 1924.
- It was intended to prove jazz or the music Whiteman considered jazz, needed serious attention.
- He agreed and it would be a composition for piano and jazz band and he would appear as soloist.
- After 3 weeks of work, Gershwin finished a 2-piano version that was orchestrated by Ferde Grofe, for the Whiteman band.
- Rhapsody in Blue reflects the music's free rhapsodic form and blues flavour.
- Blues notes mean bent notes and slides of pitch.
- Blue notes are produced by slightly lowering or flattening the 3rd, the 5th and 7th notes of the major scales.
- It is not true jazz, but it uses jazz-like rhythms and melodies and 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.
- It is a 1-movement work consisting of 3 main sections and a coda.
- The piece opens with the now famous clarinet solo that starts from a low

trill, climbs the scale and then slides up to a high wailing tone.

- The blues-like theme that comes from the clarinet slide, is marked by typical Gershwin syncopations.
- It is followed by a repeated-note theme, played by the French horns.
- A new jazz-like theme begins the lively 2nd section - marked *con moto* and this theme is in the low register.
- The 3rd section is moderately slow and based on a lyrical, romantic melody 1st played by the violins.
- The rapid coda starts with the accelerated transformed version of the romantic melody.
- It was written for full orchestra, including 2 saxophones.
- Typical rhapsody form (free).
- Style is not really jazz, but he used jazz elements, such as rhythms, melodies, Sliding effects on clarinet and the brass using a wa wa damper.
- Each section started with the solo piano part and the main theme is played by the pianist in a type of improvisatory style that required a virtuoso technique

Other works:

Scandals; La La Lucilee; Swanee; Lady, be good; Funny face; Of Thee I sing;
Hit tunes from musicals: The Man I Love, I Got Rhythm, Embraceable you,
Someone to Watch over me, Porgy and Bess, An American in Paris, Cuban
Overture

Choice 1 = 7 marks

Choice 2 = 8 marks [15]

AND

QUESTION 8

Choose ONE of the following South African composers and write brief notes on the style characteristics of your chosen composer's works as discussed at school. Also name any other ONE work by the same composer.

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

Any 4 correct characteristics = 4 marks
1 relevant work = 1 mark

Mzilikazi Khumalo

Style characteristics

- He set many poems of BW Vilakazi to music
- His epic work, *UShaka KaSenzangakhona*, combines two large traditions, namely, Zulu poems and songs with the European instrumental and orchestral tradition
- He has worked with many choirs and composers from abroad with the specific purpose of sharing African themes and choir traditions with them
- He is known as one of country's foremost choir directors and composers.

Works:

UShaka KaSenzangakhona

Princess Magogo

His Five African Songs have been orchestrated by Peter Louis van Dijk.

OR

Peter Louis van Dijk

Style Characteristics

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

Works:

San Gloria

San Chronicle

The Selfish Giant

The Rains people

Follow that flute

Horizons

Magnificat

OR

SJ Khosa

Style Characteristics

Style Characteristics

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

Works:

- In 1990 a collection of children's songs in Tsonga and English was published in 2004 a song book with the title *Ndzhaka ya tinsimu* – heritage songs

OR

BB Myataza

Style Characteristics

- 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

Works:

Ingoma Phezu

Kodonga Lomlambo

Isigwebo Sethu Kukufa

Lala Sana Lwam

Uponi

OR

Arnold van Wyk

Style Characteristics

- His style is basically tonal with a sensitive feel for rich chromatics and use of loose-standing chords.
- His style is highly individual and distinctly free from outside influences.
- His compositions are led by melody that often changes due to addition of chromatic notes and dissonant leaps.
- Rhythms are relatively uncomplicated and distinct feel of improvisation is created.
- Distinctive feature is his sensitive treatment of the voice and the use of a rich variety of sound colours in the orchestra.

Works:

Violin Concerto, Five Elegies for string quartet, Three improvisations on Dutch Folksongs, Saudade for violin and orchestra, Kersfees kantata, Van liefde en Verlatenheid (cycle), Primavera, Aanspraak virrie latenstyd

OR

Peter Klatzow

Style Characteristics

- 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
- His major works include a full length ballet on Hamlet for which he was given a special Nederburg award
- Recent stylistic changes have seen a reversion to a more tonal idiom, which is particularly clear in his “Prayers and Dances of Praise from Africa”

Works:

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

OR

MM Moerane

Style Characteristics:

- Music is based on Basotho folk songs, but also includes traditional Western musical patterns
- Moerane was also a pianist and choir conductor

Works:

Chorale (flute, clarinet, piano and strings)

Sunrise

Why worry?

My Country

Fantasia

In Hout Bay

Joy Ride

Lonesome

Atamelang

Bokang Jesu

Ke rata Jehova

OR

Hubert du Plessis

Style Characteristics:

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

Works:

Slamse Beelde – 1959 for choir, clarinet, harp, strings;

Variations on a Folk Song – 1968;

Requiem Aeternam – 1974 for a cappella mixed choir

Sonata for solo cello – 1991

OR

JP Mohapelo

Style Characteristics:

- His music, whether spiritual or secular, has over the years been enjoyed by adult and youth choirs in concerts and competitions
- Mohapelo 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

Works:

Meloli le lithallere tsa Afrika – Books 1 - 4, Coronation March, Liphala,

Molelekeng, Hosanna, Pesalme 103

[5]

AND

QUESTION 9

Answer the following questions:

9.1 Franz Schubert: *Der Erlkönig*

The piano accompaniment plays an important in this piece. Explain this statement.

The piano part, with its rapid octaves and menacing bass motive, conveys the tension of the wild ride.

Two correct facts = 2 marks

(2)

9.2 Felix Mendelssohn: *Violin Concerto in E minor, 1st movement*

Name ONE change made to the main theme of the mentioned work when it appears in the Recapitulation.

At the beginning of the recapitulation, the 2 themes are combined:

- The French Horn and low strings play the legato line;
- The soloist plays the 1st theme;
- After the 2nd theme is played again, the music builds to a climax in the coda, fuller in sound.

Correct fact = 1 mark

(1)

9.3 Frederic Chopin: *Polonaise in A-flat major, Op. 53*

How is the piano, as a fully developed instrument of the Romantic period, utilised in the *Polonaise in A-flat*?

This impressive polonaise with its majestic character features many piano technical aspects:

- fast ascending chromatic perfect fourths
- rapid, difficult octave scaling
- trills with the weaker fingers
- fast arpeggios
- chords with wide fingering
- use of a wide range of the keyboard

Any two correct facts = 2 marks

(2)

9.4 Peter Tchaikovsky: *Romeo and Juliet*

Briefly describe the form of Tchaikovsky's *Overture-Fantasy*.

- The overall design is a **symphonic poem**;
- It is in **sonata form** with an introduction and an epilogue.
- The work is based on three main strands of the Shakespeare story.
- It is an orchestral composition that resembles an operatic overture in form or character and is intended for concert performance.
- It is a piece of orchestral music containing contrasting sections that is played at the beginning of an opera or oratorio, often containing the main musical themes of the work; a similar piece preceding the performance of a play.
- 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;
- The work is a concert overture (fantasy overture) consisting of a slow introduction, followed by a fast movement in sonata form;
- Friar Laurence's theme is the opening music and has a solemn, hymnlike melody;
- As the introduction moves forward, the brooding strings set the atmosphere of impending tragedy;
- The clash between the 2 families are suggested by the violent 1st theme of the allegro;
 - He uses syncopations, rushing strings and massive sounds
- The 2nd theme of the exposition is a tender love theme and scored specifically for French horns 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.

Four correct facts = 4 marks

(4)

9.5 Define a Character Piece.

- It is used for a broad range of 19th century piano music;
- It is based on a single idea or program and conveys a specific mood;
- It is ternary form.
- It is a short instrumental piece outlining some single, definite mood, human character or literary conception.
- A character piece is a kind of program music, often a short, lyric piano piece that creates a particular mood or scene.

Correct fact = 1 mark

(1)

[10]

TOTAL SECTION C: 30

OR

SECTION D: JAZZ**QUESTION 10**

Choose between **A** and **B** and describe the differences and similarities between the two genres. The differences can be done in table form. Name an artist of each genre and a representative work.

A. Cool Jazz vs Modal Jazz

B. Bebop vs Hardbop

Any 2 composers (1 each per style) = 2 marks

Any 2 works (1 each per style) = 2 marks

Any 3 differences = 3 marks

Any 4 differences (4 per style) = 8 marks

Cool Jazz vs Modal Jazz**Similarities**

- The melodies of both Cool Jazz and Modal Jazz were simple.
- The trumpet was used in both the styles.
- Both used slow, harmonic changes and rhythms.

Differences**Cool Jazz:**

- Used new instruments such as the flute, cello and the French Horn.
- Great emphasis on contrapuntal technique, which was a direct influence of the Baroque music.
- Relied heavily on elaborate arrangements.
- Slower, bluesy jazz with softer timbres, slower tempos and greater rhythmic subtleties.
- Timbre was more relied on rather than speed and accuracy.

Artist and work:

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

Modal Jazz:

- Used early jazz style instruments, e.g. piano, saxophone, double bass and drums.
- Used the seven modes found in medieval Western Art music. Also used pentatonic scales.
- There was melodic freedom when improvising.
- A single harmony could last up to 16 bars.
- Material characteristics of Indian music were used, e.g. ragas, sequence of notes over long drones.
- AABA song form is followed.
- Improvisation was the main key followed.
- Artist and work:
Miles Davis – So What?
John Coltrane – Impressions
Herbie Hancock – Maiden Voyage

OR

Bebop vs Hardbop**Similarities**

- Chords were used to provide background for solos.
- Used complicated chords, harmonies.
- Intense, driving rhythms.
- A theme introduces the chord progression for the solos to improvise on.

Differences**Bebop:**

- The term came from the short, irregular, strongly accented beats played unexpectedly by the bass drum.
- Played by small bands – 4 players.
- Typical instrumentation – saxophone, trumpet, supported by rhythm section consisting of a piano, bass and percussion.
- Based on fast, complicated improvisations with fast, unpredictable notes and unusual harmonies.
- Often uses polyrhythms.
- Beat is given by a pizzicato bass and large suspended cymbal.
- The drummer supplies irregular beats.
- Rhythms are more varied and unpredictable than those in earlier jazz.
- The performance starts and ends with main theme played by 1 or 2 soloists in unison.
- Every instrument of rhythm section is important.
- Drummers were allowed to be soloists.
- Melodies were fragmented
- Chords from popular tunes were used,
- Used large jumps or intervals.
- Irregular phrasing.
- Abrupt or unexpected melody changes.
- Artist and work: Charlie Parker – Yardbird suite,
Dizzy Gillespie – Salt Peanuts,
Thelonius Monk – Misterioso

Hard bop:

- An extension of bebop.
- Influenced by blues and gospel music.
- Characterised by blues-based melodies.
- More emotional expression than cool jazz.
- It is simpler than bebop.
- Has more variety in accompaniment patterns.
- Fewer popular tune chords progressions.
- Darker and weightier tone quality.
- More emphasis on swinging rhythms.
- Louder drumming.
- Artist and work: Julian “Cannonball” Adderley – Mercy, mercy, mercy
John Coltrane – Mr P.C.
Clifford Brown – Joy Spring

[15]**AND**

QUESTION 11

Write a short paragraph on ONE of the artists and works below. The paragraph must be specifically about album/song and the artist's style.

- Fusion
 - Miles Davis – *Bitches Brew*
 - Herbie Hancock – *Watermelon Man*
 - Joe Zawinul – *Birdland*
- Free Jazz
 - Ornette Coleman – *Free Jazz*
 - John Coltrane – *Song of Praise*
- Avant-Garde Jazz
 - Charles Mingus – *Passions*

Any 2 facts = 2 marks

Artist, contribution, work = 3 marks

Answer: Fusion

Miles Davis - *Bitches Brew*

- Trumpeter Miles Davis stands at the forefront of the development of fusion with his revolutionary albums such as *In a Silent Way* (1969) and *Bitches Brew*.
- *Bitches Brew* is considered an early example of fusion jazz.
- It showcases Davis's experimentation with electric instruments, prominently featuring the electric piano and electric guitar.
- The album achieved gold status, selling more than half a million copies.
- The album also won a Grammy award for Best Large Ensemble Album in 1971.
- Davis composed all the tracks on the album with the exception of *Pharaoh's Dance*, which was composed by Joe Zawinul, and *Sanctuary* composed by Wayne Shorter.
- Short sections were sliced together and various effects were applied to the recordings of the album in the editing phase of production.
- Apart from being a revolutionary album because of the big rhythm section and the fusion of styles, the album also exemplifies the rate at which the recording process had expanded by the late 1960s with the advent of analogue tape, disc mastering and recording time constraints.

OR

Herbie Hancock - *Watermelon Man*

- Herbie Hancock's *Watermelon Man* is a song that first appeared on the album *Takin' Off* in 1962.
- It has since become a jazz standard.
- The composition is a sixteen bar blues that draws on many different elements that include soul jazz, bebop and R&B, while the harmony draws from the gospel tradition.
- In 1973 Hancock re-recorded the song for his album *Head Hunters* adding an eight-bar section.
- This album marked Hancock's twelfth studio album as well as a defining

moment in the genre that is fusion.

- On the album, Hancock decided against the use of guitar and rather incorporated the clarinet.
- The rhythm section included Paul Jackson on bass and marimbula, Harvey Mason on drums and Hancock himself tending to the entire synthesiser sections which consisted of a Fender Rhodes, Hohner D6 clavinet, Arp Odyssey and soloist synthesisers.
- The Album also features Bennie Maupin on soprano and tenor saxophones, bass clarinet and alto flute and Bill Summers on congas, shekere, balafon, agogo, cabasa, hindewho, tambourine, log drum, surdo, gankoqui and glass bottle.
- Watermelon Man and the entire album incorporates the substantial use of African percussion.
- The album cover was designed by Victor Moscoso who drew inspiration from the African kple kple mask of the Baoulé tribe, crossed with the tape head demagnetisers used on reel-to-reel equipment that was used to record at the time.

OR

Joe Zawinul - Birdland

- Josef Erich Zawinul (1932—2007) was an Austrian jazz keyboardist and composer.
- At the age of seven Zawinul was selected for enrolment in the Vienna Conservatory where he studied classical piano, clarinet and violin.
- During World War II (1939-1945) Zawinul and his classmates were evacuated to the Sudetenland in Czechoslovakia where they continued their studies.
- After the war Zawinul returned to Vienna. During the 1950s Zawinul led his own bands including the high-profile Austrian All Stars as well as the Fatty George Band.
- In the late 1950s Zawinul went to New York after being accepted at the Berklee School of Music.
- One of his first stops in New York was the renowned jazz club Birdland.
- His first job was with Maynard Ferguson's band where he played with Wayne Shorter for the first time.
- In 1961 he was asked to play for the Cannonball Adderley Quintet and he remained with them for nearly a decade.
- His work with the Cannonball Adderley Quintet led to Miles Davis becoming increasingly fascinated by Zawinul's use of the electric piano.
- This is also partly the reason Davis asked his own pianist, Herbie Hancock, to convert to the electric piano.
- Davis invited Zawinul to the recording sessions that produced In a Silent Way for which Zawinul composed the title track.
- He also featured and composed on and for Davis's Bitches Brew, Big Fun and Live-Evil.
- In 1970 he and Wayne Shorter decided to start their own band, Weather Report.
- It was extremely successful and won the Down Beat readers' poll for best jazz band or electric jazz combination every year of its existence.
- Funk elements such as electric bass and wah-wah pedals were introduced to the band's sound.
- Its biggest success came from the song Birdland from the 1977 album

Heavy Weather. Birdland is one of the most renowned jazz compositions of the 1970s.

- Because people could also dance to it, it was a great commercial success.
- The song has become a jazz standard and has been covered and recorded many times by various musicians.
- With the addition of bassist Jaco Pastorius Weather Report was able to push their music to new heights, which is evident in Birdland.
- Pastorius's virtuosity and showmanship contributed to the band's success.
- He would often sing along to themes during performances.
- Pastorius left the band in 1980, and Zawinul and Shorter brought the band to an end in 1985, having produced fifteen records.

OR

Answer: Free Jazz

Ornette Coleman – Free Jazz

- Randolph Denard Ornette Coleman was an American alto saxophonist, violinist, trumpeter and composer.
- Initially he began playing the tenor saxophone but later he switched to alto saxophone and this became his primary instrument.
- Ever since the beginning of his career as musician his playing and style had been unorthodox.
- He did not understand that the alto saxophone was built in such a way to be a transposing instrument, and this created a feeling of mistrust towards notation.
- He played a trademark, white saxophone. Coleman's early work is firmly rooted in traditional jazz influenced by the blues.
- Coleman transferred the use of "blue" notes to all degrees of the scale and not only to thirds, fifths and sevenths.
- His first album Something Else!!!! The Music of Ornette Coleman was recorded in 1958 and it already announced a new style.
- In 1960 Coleman, together with seven other musicians, formed two quartets and recorded the album Free Jazz.
- It features individual as well as collective improvisation.
- Free Jazz is the longest recorded continuous jazz improvisation to date: it is forty minutes long.
- The melodic material often consists of fragments, and reminds one of Charlie Parker's melodies.
- During the early 1970s Coleman became more involved with avant-garde art music and his compositions became more unorthodox.
- He extended his compositional range by introducing accompanying string instrumentalists to his trio.
- He composed Skies of America, a concerto grosso recorded with the London Symphony Orchestra in 1972.
- In the late 1970s Coleman introduced two guitar players when he formed his first electric band, and this influenced what came to be called post-punk.
- During the 1980s, Coleman recorded various albums such as In All Languages, Virgin Beauty and in 1985 Coleman collaborated with guitarist Pat Metheny on the album Song X.

- Many consider Coleman to be the most important figure in free jazz. He freed jazz so that it became less bound to the rules of harmony.

OR

- John Coltrane - Song of Praise
- John Coltrane's name crops up constantly when one discusses jazz, and his contributions to free and avantgarde jazz were also considerable.
- Song of Praise is one of the featured tracks off the album The John Coltrane Quartet Plays released in 1965.
- It features Coltrane on tenor and soprano saxophone, McCoy Tyner on piano, Jimmy Garrison and Art Davis on double bass, and Elvin Jones on drums.
- It is an avant-garde jazz album and is one of the major albums that he released in the last two years of his life.
- Song of Praise is the fourth and final track on the album. It is a 9:49 minute long ballad, and it was recorded in 1964.
- The first four minutes of the track features a bass solo by Garrison, which depicts Coltrane's eagerness to experiment with the bass.
- The quartet comes in after the bass solo.
- Pianist McCoy Tyner accompanies with percussive power and melodicism, while big chords surround Coltrane's mystical voicings.
- It is a composition of seriousness and intensity and demonstrates Coltrane's vision and versatility.
- It also shows the influence of Indian music, which was at that time becoming fashionable to include in all genres and styles of music classed as "Western". Coltrane uses a structural principle found in a typical North Indian classical music performance, called alap.
- The alap is the opening section and it introduces and develops the raga that will be used through melodic improvisation.
- This structure is what has been adopted in the opening free-meter bass solo of Song of Praise.

OR

Answer: Avantgarde Jazz

Charles Mingus - Passions

- He was born in Arizona but spent most of his time growing up in Los Angeles.
- Mingus initially tried to learn to play the trombone and cello but took up the double bass in high school.
- He was also a skilled pianist, bandleader and composer.
- He studied double bass for five years with Herman Reinshagen, the principal bassist of the New York Philharmonic Orchestra.
- From 1942 he started playing in ensembles, including Louis Armstrong's big bands (1943) and Lionel Hampton's band from 1947-1948.
- In 1952 Mingus moved to New York.
- Here he cofounded Debut Records with Max Roach primarily to protect and document his growing number of recordings and compositions.
- It was during this time that he started recording with jazz greats such as Charlie Parker, Miles Davis and Duke Ellington.
- Mingus also founded The Jazz Workshop (1953-1955) that was mid-sized ensemble consisting of eight to ten rotating members.
- Its members, often young composers, had their works performed in

concert and on recordings.

- During the 1960s, Mingus composed complex works such as *The Black Saint and the Sinner Lady*, a multi-section work recognised for its outstanding orchestration.
- He also released *Mingus Plays Piano* in 1963, a solo album with some fully improvised pieces.
- He stopped performing for a few years because of financial and psychological problems but he resumed his career in 1969 after releasing his autobiography.
- During the remainder of his career he composed big-band music and two suites for films.
- He fell ill and died at the age of 56 in Mexico. His ashes were scattered in the Ganges River.
- Mingus was at the forefront of avant-garde jazz but he was familiar with all styles of jazz and his bebop compositions, for example, fuse New Orleans jazz, blues and black gospel music.
- He was known to modify traditional blues and popular music forms by adding shifting tempos, two beat Latin patterns, rhythmic differences and double, half or stop-time passages.
- During rehearsals he used the piano to outline structures, dictate lines to players and to set limitations to improvised sections.
- His performances often depicted a sense of jazz history in the making.

[5]

AND

QUESTION 12

You are a journalist who has to write a review on the newer South African modern constructs. Choose ONE of the options below. Focus on characteristics, origin and TWO important artists.

- Maskanda
- Malombo music
- Bubble Gum
- Disco

8 correct facts = 8 marks
2 correct artists = 1 mark
TOTAL = 10 marks

Maskanda

- The term Maskanda comes from the Afrikaans word 'musikant' which means musician, and is associated with Zulu folk music
- Traditional Maskandi music consists of a song evolving with the singers' (male) real life experiences, his daily joys, etc.
- There are different styles played by different people in the various places where they live.
- People dance, play drums and clap in different ways.
- The dances can be rooted in the district or region where maskanda comes from.
- Nowadays African women also make maskanda music.
- Associated with guitar
- Use rapidly spoken sections of Zulu praise poetry called 'izibongo'
- Known as 'Zulu Blues', because of the cyclical, repetitive and picking of strings on the guitar
- A maskanda song starts with a message (izihlabo) "This is what I am about to play and this is who I am".
- It is a virtuoso instrumentalist who plays traditional music on Western instruments.

Musicians:

Amashayina Amahle	Izingane ZoMa
Shiyani Ngcobo	Imithenthe
Inkunzi Emdaka	Ihhash'Elimhlophe
Shopi Ngidi	

OR

Malombo music

- Was created by three young Mamelodi street musicians in the late 1950's.
- Known as a music genre 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
- Distinguished by unconventional instruments, such as Tabane's unique guitar technique (acoustic/semi-acoustic), African percussion instruments, penny whistle, tins, whistles, etc.
- Tabane blends traditional compositions and cultural themes with his acoustic sounds
- Tabane's unique guitar technique, African percussion instruments, penny

whistle, tins, whistles, etc.

- The genre was traditional/indigenous, African jazz
- Some people described Malombo music as uncool – it was too African and too streetwise.
- It has a unique South African sound and atmosphere.

Musicians:

Philip Tabane	Malombo Jazzmen
Mabe Thobejane	Raymond Motau
Oupa Monareng	

OR

Bubble gum

- Use township dance music rhythms
- Has an upbeat sound
- Songs have typically sing-along choruses
- Songs have catchy melodies
- Simple chords and harmonies
- Repetitive riffs
- Rarely has guitar solos and often use handclapping to support the percussion
- Lyrics is often about love and happiness

Musicians:

Brenda Fassie	
Chicco Twala	Yvonne Chaka Chaka

OR

Disco

- It is a sophisticated, dance-oriented rock style that originated in the mid 1970s.
- The roots were in soul, jazz and funk and played in clubs.
- The bass drum plays on every beat
- Make use of electronic effects and orchestral sounds
- Simple quadruple time signatures
- Uses syncopation
- A tempo played at around 120 beats per minute
- Has catchy tunes
- Verse-chorus structure which almost always start with an intro
- Easy danceable rhythms

Musicians:

Yvonne Chaka Chaka	Kid JoJo
umpBoyoyo Boys	Osiyazi
Pikinini KhumbuzaMajozi	

[10]

TOTAL SECTION D: 30

OR

SECTION E: INDIGENUOUS AFRICAN MUSIC (IAM)

- 13.1 Compare *Ululation* and *Crepitation* as two vocal techniques to each other. Focus on sound production.

Ululation:

To ululate has been defined as “to utter howling sounds like a wolf or an owl, or to wail”. Its origin is the Latin word *ulalare*, from the name of the screech owl, *ulula*. When ululating, the “howl” is produced by making a loud vocal sound like *la* while rapidly moving the tongue backwards and forwards in the mouth. The uvula also vibrates rapidly.

Crepitation:

Crepitation is a sound technique that is often used with vocal lilt and mouth drumming. It often comes across as a “raw” vocal sound. Vocal lilt is a very characteristic way of singing in many cultures, and it implies an adjustment of the voice (also called voice modulation) to produce a euphonic sound. When crepitation is added, the sound changes and lies somewhere between euphony and cacophony.

6 correct facts

(3 per concept) = 6 marks

(6)

- 13.2 Describe how Philip Tabane uses *onomatopoeia* in his songs.

Singing that includes sounds that imitate noises (for example, the crying of a baby) is called onomatopoeic singing. Philip Tabane also includes onomatopoeia in his songs, which is one of the most recognisable characteristics. Some of the sounds he uses, are Dzzz! Mm! Tl! Tla tl tlzzzzzz! Tlebedio! Tlebedio! Ga-ge ga-ge ga-ge ga-ge gageee! Dlh! These sounds imitate the sound of his guitar.

4 correct facts = 4 marks

(4)

- 13.3 Give the definition of *phonaesthetics*.

The word phonaesthetics comes from two Greek words: *phōné* which means “voicessound” and *aisthétiké* which means “aesthetics”. It is a field that studies the in-built pleasantness (euphony) or unpleasantness (cacophony) of the sound of certain words, phrases, and sentences. Effects that are pleasant are usually also rhythmical and harmonious, and they are described as euphonic.

3 correct facts = 3 marks

(3)

- 13.4 Explain why one would never evaluate a performance that is part of a specific social event.

These are private, community-based activities, and the community sets its paradigms for what is acceptable and what is not. In a cultural context you need to fit in precisely with what the community expects. In a performance context you need to express your creativity, and individual choices become very important.

2 correct facts = 2 marks

(2)

[15]

OR

QUESTION 14

Choose ONE of the following dances and write about the characteristics of the dance.

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

Kiba:

- The word Kiba is Northern Sotho for “hit” and is also the name of the biggest drum amongst the genre’s musical instruments.
- Kiba music is only found in selected parts of Southern Africa, in particular, the northern parts of South Africa in Limpopo Province.
- Kiba music is known to have originated as a ‘male dominated art form’
- Comprises of between eight to ten “pipe blowers”, one of them a leader (known as malokwane) and three drum beaters.
- The dancers play reed pipes which are blown at different angles.
- Accompanied by meropa drums.
- Men wear Scottish kilts and woman wear traditional clothes worn for the first time after initiation.
- Drum beaters are seldom males, with at least three females playing a drum set consisting of a big drum (kiba), a medium sized drum (moropa wa diatla) and two slightly identical small drums (ditinti).
- Mmapadi is a dance genre for women in Limpopo.

OR

Famo:

- Famo is a type of music from Lesotho (popular song form).
- Consists of singing accompanied by the accordion, a drum and occasionally a bass.
- Originated in the drinking dens of migrant workers from Lesotho trying to relax after working in the mines in the 1920s.
- Consists of a male or female singing and ululations.
- Songs often refer to urban life, and female singers can use their singing to challenge their male counterparts.
- Famo songs emerged out of the blend of self-accompanied walking songs sung by the Sotho men on their way to work and the dance music provided by the accordion played in the shebeens of the mines.

OR

Indlamu:

- Indlamu is a traditional Zulu dance. Also referred to as a Zulu war Dance.
- Often performed at weddings.
- The dancer lifts one foot over his head and brings it down hard, landing squarely on the downbeat.
- Typically, two dancers in warrior's pelts perform indlamu routines together, shadowing each other's moves perfectly.
- Firstly, the men enter the dance floor and sing a preparatory song, isaga.
- They usually approach in double file in a crouching position and then sing the asaga.
- Then follows the clan anthem (ihubo), which is the main accompanying dance song.
- Indlamu is also the traditional short beaded skirt of young Swazi maidens during the Umhlanga (Reed dance).
- Characterised by the way men hold shields in their left hands and sticks or spears in their right hands.
- The synchronised stamping of the feet into the ground is its most distinctive feature.

OR

Tshikona:

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

OR

Tshikombela:

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

OR

Mxongolo:

- A female dance performed by the Venda society.
- A festival dance performed at social gatherings and ceremonies.
- Only performed by Venda women and girls.
- Sometimes played at the same time as tshikona (performed by mostly men).
- Tempo of the tshigombela dance is fast and sharp.
- Whilst singing the dancers kick and stamp their feet on the ground.
- Climax is reached when the women and girls do what is known as “ugaya”.
- In tshigombela songs there is a leader who sings the main points while others serve as the background.
- During the tshigombela dance a lot of mockery songs are sung).

Any 5 correct facts = 5 marks

[5]

AND

QUESTION 15

Choose any TWO of the following Indigenous African music experts and write an article on them with the focus on their style and work:

- Johannes Mokgoadi
- Joe Mogotsi
- Alex Mathunyane le Dinakangwedi

Johannes Mokgoadi (also Mokgwadi; active from late 60s to about 2000)

- Johannes Mokgoadi was known as a harp-player, lyricist, composer and arranger of traditional songs.
- Many of his lyrics have been recorded on CD.
- He was a traditional healer and a diviner of the Bapedi and is also renowned for his divinatory poetry.
- The diviner plays an essential role in the spiritual lives of the Bapedi. Divinatory poems are shrouded in secrecy, as they are intended for listening (by targeted addressees) and not for reading (by the general public), for communication with ancestors and not for performance before an audience in public gatherings.
- 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, also playing dipela while he played and sang as the main soloist.

AND/OR

Joe (Kolie) Mogotsi (1924 - 2011)

- Joe Mogotsi was born in Pimville, near Johannesburg.
- He was involved in music from an early age, and he told how he had been only 5 or 6 years old when he sang with his father David's band.
- He was soon to form the band that was to become one of the most outstanding groups that South Africa ever produced, the Manhattan Brothers.
- From the start they were in great demand, and soon Gallo Records started recording their music.
- They performed a mix of numbers from American musicals, gospel

music and spirituals, jazz and swing, and popular songs like Solomon Linda's The lion sleeps tonight.

- Mogotsi himself composed numerous songs for the group, and his arrangement of the traditional Xhosa song, Quongqothwane, which was marketed as the Click Song, became so strongly associated with Miriam Makeba that many people believed that she herself had written it.
- They were soon performing with rising musical stars like Hugh Masekela, Miriam Makeba and Abdullah Ibrahim (then still known as Dollar Brand).
- In 1956 the song You tell such lovely lies featuring Miriam Makeba, Joe Mogotsi and Nathan Mdledle became the first South African record to featuring Miriam Makeba, Joe Mogotsi and Nathan Mdledle became the first South African record to make the US Billboard Top 100.
- In the late 1950s Mogotsi was responsible for the musical King Kong which was extremely popular in South Africa and then ran for 8 months in London in 1961.
- Their music became less popular as Beatlemania swept Britain, and the group finally broke up in the early 1970s and reformed for a concert to celebrate Nelson Mandela's release from prison in the Wembley Stadium in London

AND/OR

Alex Mathunyane le Dinakangwedi; active since early 1990s

- Alex Mathunyane is a teacher by profession.
- He is a leading soloist who was backed by a group of women of whom two also play the drums.
- The group of traditional singers and dancers who perform with him is called Dinakangwedi.
- His music is based on a choral idiom.
- He always includes dances based on traditional Sepedi dances in his performances.
- Many of his works have been recorded.

(Any 2 x 5) **[10]**

TOTAL SECTION E: 30

AND

