



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL SENIOR
CERTIFICATE**

GRADE 12

MUSIC P1

NOVEMBER 2009

MEMORANDUM

MARKS: 120

This memorandum consists of 32 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. SECTION A must be answered on this question paper in the spaces provided. SECTION B must be answered in the ANSWER BOOK.
3. It is recommended that SECTION A be answered in pencil only.
4. The last page of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

MARKING GRID

SECTION A			
QUESTION	TOTAL MARKS	MARKER	MODERATOR
1	20		
2	10		
3	10		
4	8		
5	12		
SUBTOTAL	60		
SECTION B			
QUESTION	TOTAL MARKS	MARKER	MODERATOR
6	8		
7	14		
8	4		
9	4		
10	4		
11	6		
12	5		
13	5		
14	5		
15	5		
SUBTOTAL	60		
GRAND TOTAL: 120			

SECTION A: THEORY OF MUSIC**Answer QUESTIONS 1, 2, 3, 4 and either QUESTION 5.1 OR QUESTION 5.2****QUESTION 1**

Study the fragment below from the *Violin Concerto* by Felix Mendelssohn-Bartholdy and answer the questions that follow.

Violin Concerto

Felix Mendelssohn-Bartholdy, Op. 64

Flute *mp*

Clarinet in A *mp*

Bassoon *mp*

Horn in E *p*

Timpani *p*

Principal Violin *mf*

Violin I *p* (a)

Violin II *p*

Viola *p*

Violoncello *p*

Double bass *p*

5

Fl. 1

Cl.

Bsn. 2

E Hn.

Timp.

Pr. Vln

(b)

Vln. I

Vln. II

Vla.

Vc.

Cb.

(c)

- 1.1 Rewrite the first FOUR bars of the **principal violin** in half the note values. Prefix the new time signature.

Answer:



Time signature = 1 mark

Notes = 3 marks

(4)

- 1.2 Transpose the first FOUR bars of the clarinets at concert (sounding) pitch.

Answer:



Correct key = 1 mark

Notation = 1 mark for bars 1 and 2

1 mark each for bars 3 and 4

(4)

- 1.3 Rewrite the flute part in bar 7 in compound duple time.

Answer:



Time signature = 1 mark

Notation and duplets = 1 mark (½ mark per beat)

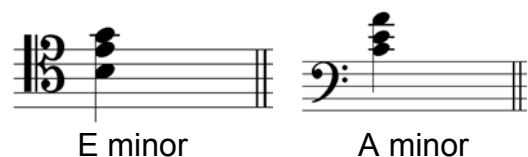
(2)

- 1.4 Notate and describe the triads (e.g. C major or E diminished) formed in bar 1(a) and bar 6(b) of the Violin 1 part. Use the given clefs.

Answer:



OR



Notation = 1 mark each

Naming triads = 1 mark each

(4)

- 1.5 Identify the key and the cadence at (c): **E minor/Perfect cadence**
Key = 1 mark
Cadence = 1 mark (2)
- 1.6 Various options are given as possible answers to the following questions.
Indicate the correct answer by encircling either **A** or **B**.
- 1.6.1 The G[#] in bar 5 of the Violin I part is ...
A the leading note of B minor.
B the leading note of A minor. (1)
- 1.6.2 The notes in the double bass sound an octave ...
A higher.
B lower. (1)
- 1.6.3 The dominant major key of the main key of the work is ...
A B major.
B B^b major. (1)
- 1.6.4 The chord symbol for the chord in bar 1⁴ (bar 1, 4th beat) is ...
Any one of the following symbols will be accepted:
A Em/B or i₄⁶ or ic
B Em or i₃⁵ or i (1)
- [20]

QUESTION 2

Study the fragment below from *Sangena*, arranged by M Khumalo, and answer the in the questions that follow.

Sangena (We are entering)

Traditional/*Tradisioneel*: Zulu

Ritmico ♩ = 110

Arranged by/*Verwerk deur*: Prof M Khumalo

Doh is F

Soprano

Alto

S.

A.

7

9

(a)

(b)

(c)

etc./ens.

2.1 Name the intervals marked (a), (b) and (c).

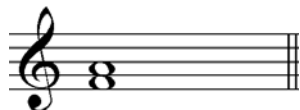
Answer:

(a) Perfect 5th (b) Minor 6th (c) Augmented 4th
1 mark each

(3)

2.2 Write and name the inversion of the interval at (b) in the score.

Answer:



Major 3rd

Inversion = 1 mark

Name of inversion = 1 mark

(2)

2.3 Write the solfa notation above the alto part of bars 1 and 2 on the following extract: **(See example in the soprano voice part of bars 9 and 10.)**

Doh is F

Soprano

Alto

Sa - ngen' thi- na, sas -

All of the following count half a mark:

Minim rest, crotchet rest, crotchet note, minim note, ta-te pattern, crotchet note.

Bar 1:

√ √ √

| : | : d

Bar 2:

√ √ √ √ √

| ti :- | ti . d : r

(4)

- 2.4 Name the rhythmical device used in the soprano voice part in bars 1 to 5.

Answer: Syncopation/Rhythmic repetition

(1)
[10]

QUESTION 3

Write the following scales according to the instructions given:

- 3.1 E^b pentatonic scale, descending, with key signature in the given bars below.
Start with an upbeat.

Answer: (example)



Key signature = 1 mark

Upbeat and notation = 3 marks

Rhythm = 1 mark

(5)

- 3.2 F[#] major, ascending, starting and ending on the mediant note. Write the scale in simple triple time. Use the bass clef. Do NOT use a key signature.

Answer: (example)



Starting on mediant = 1 mark

Notation and rhythm = 3 marks

Any suitable and correct rhythmic pattern will be accepted.

(4)

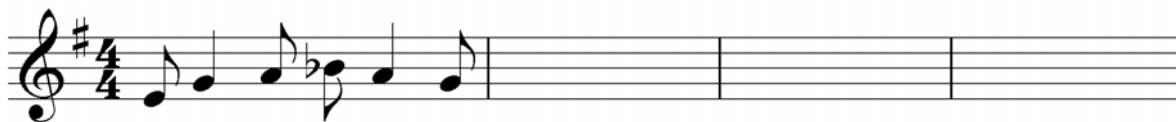
- 3.3 The French composer Debussy often used a whole-tone scale in his music. Circle the number of notes found in this scale.

3	4	5	6✓	7
---	---	---	----	---

(1)
[10]

QUESTION 4

Complete ONE of the opening motifs below to complete a twelve-bar melody in ternary form. Add dynamics and articulation marks.

Melody for Violin

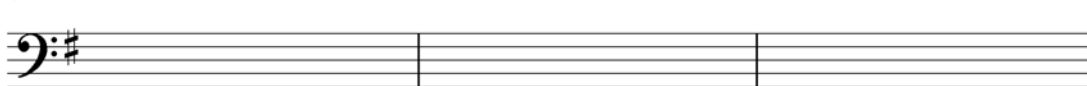
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9

**OR****Melody for Cello**

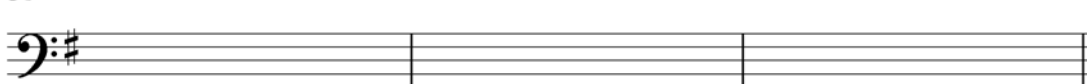
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7



10

**[8]**

Answer: Marking grid

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Correct use of time signature	1	
Dynamics and articulation	2	
Musicality	13	
Total	$16 \div 2 = 8$	

QUESTION 5**Answer either QUESTION 5.1 OR QUESTION 5.2.**

5.1 Study the four-part extract below and answer the questions that follow.

Chorale

Chord symbols below the first system: I, I⁶, —, I, I⁶, IV, ii, V, —, I, I⁶, IV, ii⁶, —, V

Chord symbol below the second system: V₂⁴

5.1.1 Figure the chords at (a), (b) and (c) in the spaces below, e.g. D:V, D:I⁶.

Any correct symbols will be accepted.

(a) vii⁰⁶(b) V⁷(c) I⁶₄ or I_c

(3)

5.1.2 Complete the four-part harmonisation by adding suitable chords.

Answer: For QUESTION 5.1.2 ANY correct chords will be accepted.

The answer below is a suggested possibility.

6 marks = Correct chords

2 marks = Musicality

2 marks = Cadences

Chorale

Chord symbols for the first system (measures 1-6):

I I₃⁶ vii₃⁶ I I₃⁶ IV ii V V⁷

Chord symbols for the second system (measures 7-12):

I I₃⁶ IV ii₃⁶ I₄⁶ V

Chord symbols for the third system (measures 7-12):

V₂⁴ I₃⁶ V₄⁶ I I₃⁶ V⁷ I V I I₃⁶ ii V⁷ I

(9)
[12]

OR

5.2 Study the piece below and answer the question that follow.

Blue, Blue, Blue

The musical score for "Blue, Blue, Blue" is written in 4/4 time. It consists of a piano accompaniment and a treble staff with a melodic line. The score is divided into measures (a) through (k).

Measures (a) through (k) are labeled with chords and measure numbers:

- (a) C⁷
- (b) C/E^b
- (c) Fmin⁷
- 5 C⁷/E
- F⁷/E^b
- Fmin⁷/E^b
- C⁷/E^b
- C⁷/G
- 8 F⁷
- Cdim/E^b
- F⁷/E^b
- Fmin⁷
- (d)
- 11 Cmin/E^b
- Cdim/E^b
- F⁷
- C⁷/G
- Cmin/G
- (e)
- (f)
- (g)
- 14 Gm
- G⁷
- (h)
- (i)
- (j)
- (k)

- 5.2.1 Name the chord symbols at (a), (c) and (k), e.g. D min, A/C[#] etc.

Answer:

(a) F⁷/E^b

(c) F⁷

(k) C/E

(3)

- 5.2.2 Complete the bass clef part by adding chords of your choice at (b), (d), (e), (f), (g), (h) (i) and (j).
Use applicable rhythmic patterns according to the given style of the work.

Answer: Any suitable chords will be accepted. See score for ideas.

(8)

- 5.2.3 Circle an auxiliary note on the score. Indicate it clearly with **Aux.**
(answer on next page)

(1)

Answer: See score below.

For QUESTION 5.2.2 any correct chord will be accepted.

Blue, Blue, Blue

The musical score for "Blue, Blue, Blue" is written in 4/4 time and consists of 14 measures. The piano part (left hand) provides harmonic support with chords, while the auxiliary part (right hand) features a melodic line. The score is divided into five systems, each labeled with a letter from (a) to (k).

System 1 (Measures 1-4):

- Measure 1: Chord C⁷
- Measure 2: Chord F⁷/E^b
- Measure 3: Chord C/E^b with an auxiliary part (Aux) marked above the staff.
- Measure 4: Chord F⁷ and Fmin⁷

System 2 (Measures 5-8):

- Measure 5: Chord C⁷/E
- Measure 6: Chord F⁷/E^b
- Measure 7: Chord Fmin⁷/E^b and C⁷/E^b
- Measure 8: Chord C⁷/G

System 3 (Measures 9-12):

- Measure 9: Chord F⁷
- Measure 10: Chord Cdim/E^b
- Measure 11: Chord F⁷/E^b
- Measure 12: Chord Fmin⁷

System 4 (Measures 13-16):

- Measure 13: Chord C⁷/E^b with an auxiliary part (Aux) marked above the staff.
- Measure 14: Chord Cmin/E^b
- Measure 15: Chord Fmin/A^b and Cmin/G
- Measure 16: Chord Cdim/E^b, F⁷, and C⁷/G

System 5 (Measures 17-20):

- Measure 17: Chord Cdim⁷
- Measure 18: Chord D⁷/F[#]
- Measure 19: Chord Gm
- Measure 20: Chord G⁷ and C/E

[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Relevant answers not found in the memorandum can be accepted at the discretion of the chief marker.

QUESTION 6: JAZZ MUSIC

Answer either QUESTION 6.1 or QUESTION 6.2.

6.1 Compare bebop and swing with regard to any TWO of the following aspects:

- (a) Harmony
- (b) Melody
- (c) Instrumentation
- (d) Tempo
- (e) Rhythm

Answer:

Harmony:

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

Melody:

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

Instrumentation:

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

- Tempo:
- Bebop songs were often played at far faster tempi than swing.
 - Swing was often performed in dance halls and the music had to be played at tempi that were suited to dancing.
 - Bebop melodies and improvisations often had a flurry of extremely fast notes.
- Rhythm:
- Rhythms in bebop melodies were more varied and unpredictable than those in swing.
 - In bebop accented notes might come on weak or strong beats, or at varying points within the beat.
 - In swing the beat was often kept by the drummer on the bass drum and hi-hat pedal.
 - In bebop the beat was marked, not by the snare drum or bass drum, but by the double bass and the ride cymbal.
 - In bebop the pianist's left hand no longer helped emphasise the basic pulse, but joined the right hand to play complex chords at irregular rhythms.

[8]

OR

- 6.2 International jazz festivals bring together musicians from around the world. These musicians represent different aspects of jazz history, development and styles.

You have recently attended a jazz festival where you watched concerts by South African jazz musicians, as well as international performances of swing and bebop music.

Write a short essay, discussing the concerts in terms of jazz history, development and styles.

Marking guideline for QUESTION 6.2

MARK	DESCRIPTION
7 – 8	The essay demonstrates the learner's ability to evaluate jazz styles and history, by way of critiquing and judging the knowledge/information.
5 – 6	The essay demonstrates the learner's ability to analyse jazz styles and history by way of breaking information into parts to explore understanding and relationships through applying , comparing and/or organising the knowledge.
3 – 4	The essay demonstrates an understanding of jazz. The learner is able to explain ideas or concepts with reference to jazz styles and history.
1 – 2	The learner's essay reproduces learnt knowledge – demonstrated by remembering and recalling information about jazz styles and history.

[8]

QUESTION 7: ROMANTIC MUSIC

- 7.1 Describe the fourth movement of Brahms' *Symphony no. 4 in E minor Op. 98* with regard to structure, form and orchestration. (8)

- Answer:**
- The theme and variation form is similar to the passacaglia (variations on a ground bass) in the Baroque period.
 - The fourth movement of the Brahms' Symphony consists of no fewer than 30 variations with an extended coda at the end.
 - The melody is that of the Bach cantata: *Unto Thee, O Lord, I Lift Up My Soul*.
 - Brahms enhanced the original melody with a single chromatic note.
 - The theme consists of eight notes, each a full bar long.
 - The variations convey a number of different moods
 - The variations are played without a break. An eight-bar phrase structure is maintained throughout and the time signature is always $\frac{3}{4}$.
 - In variations 1 to 3 the theme is heard in the middle and high registers.
 - In variations 4 to 11 the melody is in the bass with other melodies in the upper registers.
 - From variation 12 to the end the theme appears in any register.
 - Although the fourth movement is in theme and variation form, it is still in ABA (ternary) form and has an extended coda.
 - The A section is from variation 1 to 11 with an intensive atmosphere and in the minor key.
 - Variation 12 to 15 is section B and consists of a more lyrical and relaxed feeling. It is in the major key and is rather slow.
 - Section A returns from variation 16 up to the end.
 - When the main theme returns, but this time in the woodwinds and brasses, the coda starts.
 - The movement ends with a powerfully repeated chord played by the full orchestra. (8)

7.2 In addition to Brahms' symphony, you also had to study one of the following works from the Romantic period:

Chopin: *Polonaise in A^b major, Op. 53*

Schubert: *Der Erlkönig*

Puccini: *La Bohème* (as in Kamien edition 8)

Mendelssohn: *Violin Concerto in E minor, first movement*

Smetana: *The Moldau*

Write a short essay on how the composition that you have studied demonstrates the characteristics of Romantic music.

(6)
[14]

Answer: Genre: Character piece
Title: *Polonaise in A-flat major, Op. 53*
Composer: Chopin

- The polonaise originated as a stately dance for Polish nobility. The piece therefore demonstrates musical nationalism depicting a specific national identity.
- Composition for solo instrument that communicates a specific atmosphere; stately processional dance.
- Makes use of ternary form: introduction, ternary form with a short coda.
- It is a powerful and majestic work, using a wide range of dynamics and powerful crescendos.
- It requires a high level of technical proficiency from the pianist.

[6]

OR

Answer: Genre: Art song
Title: *Der Erlkönig*
Composer: Franz Schubert

- Composition for solo voice and piano.
- Piano accompaniment is an integral part of composer's conception, it serves as an interpretive partner to the voice – suggesting the wild horseback ride, tension and the horse's gallop.
- One singer sounds like several characters, through interesting uses of different voice registers.
- Poetry and music are intimately fused in the art song (German text, based on a poem of the supernatural by Goethe).
- Filled with supernatural happenings from folktales.
- Schubert creates a through-composed setting to capture the mounting excitement of the poem.
- All aspects of nature fascinated Romantic musicians – in this case depicting a wild horseback ride on a stormy night.

[6]

OR

Answer: Genre: Opera
Title: *La Bohème*
Composer: Giacomo Puccini

- Puccini used melodies that have short, easily remembered phrases.
- Characters and plot revealed through song – main characters are Rodolfo, a young poet and Mimi, a poor seamstress.
- It glorifies romantic love – with lovers facing overwhelming obstacles.
- He used the orchestra to reinforce the vocal melody and to suggest atmosphere, landscape and mood. The Romantic orchestra was larger and more varied in tone colour than the Classical orchestra.
- Like a play, opera has acts – *La Bohème* has four acts. Puccini achieves unity and continuity by using the same material in different acts.

[6]**OR**

Answer: Genre: Concerto
Title: *Violin Concerto in E minor, first movement*
Composer: Felix Mendelssohn

- Consists of three movements, played without pause.
- Both first and third movements are in sonata form.
- Good interplay between soloist and orchestra, with themes passing from one to the other, producing a beautiful contrast of tone colour and expression.
- The first movement begins with the soloist who presents the first theme above the murmuring strings. Traditionally the orchestra would have an extended opening section.
- The piece uses a wide range of dynamics from orchestral murmurs to fortissimo passages.

[6]**OR**

Answer: Genre: Symphonic poem
Title: *The Moldau*
Composer: Bedrich Smetana

- An orchestral composition that relates a particular story, picture or idea through the use of sound.
- The work is part of the cycle *Má Vlast* (My Country).
- The piece is both a Romantic representation of nature and a display of Czech nationalism.
- Contrasting musical sections represent different scenes and episodes described in the programme.
- A recurring folklike theme symbolises the river.
- Running notes portray the running river.
- Smetana uses musical effects that call to mind a flowing stream, a hunting scene, a peasant wedding and the crash of waves.
- Hunting along the riverbank is suggested by horn fanfares.
- The peasant wedding is suggested by a rustic polka.

[6]

QUESTION 8: TWENTIETH-CENTURY MUSIC

Briefly describe Impressionism OR Neoclassicism OR Musical Theatre and name ONE composer and work that is representative of the style.

Answer: **Impressionism**

- Claude Debussy – *Voiles* from *Preludes Book 1*; *Clair de Lune*; *La Fille aux cheveux de Lin* **OR**
- Maurice Ravel – *Gaspard de la Nuit*; *Jeux d'eau*
- Music that evokes fleeting moods and misty atmospheres.
- The music sounds free and spontaneous, almost improvised.
- The music emphasises tone colour, atmosphere and fluidity.
- The use of church modes, pentatonic scales and whole-tone scales helped weaken the sense of tonality.
- The music shows rhythmic flexibility.

Neoclassicism

- Igor Stravinsky – *The Rite of Spring*; *Oedipus Rex*; *The Rake's Progress* **OR**
- Paul Hindemith – *Kammermusik (no. 6)*; *Concert music for strings and brass*; *Ludus Tonalis*.
- Neoclassicism is marked by emotional restraint, balance and clarity.
- Musical forms and stylistic features from earlier periods, especially of the eighteenth century were used.
- Composers turned away from programme music and large orchestras. They preferred non-programmatic (absolute) music for chamber groups.
- Most Neoclassical music was tonal and used major and minor scales.

Musical Theatre

- Andrew Lloyd Webber – *Phantom of the Opera* **OR**
- Leonard Bernstein – *West Side Story* **OR**
- Frederick Loewe – *My Fair Lady* **OR**
- George Gershwin – *Porgy and Bess*.
- The musical is one of the important American contributions to twentieth-century popular culture.
- It is a type of theatre that aims to entertain through fusion of a dramatic script, acting, and spoken dialogue with music, singing and dancing and with scenery, costumes and spectacle.
- A musical is in two acts, of which the second is shorter and brings back some of the melodies heard earlier.
- It uses simpler melodies, harmonies and forms than opera, and it contains more spoken dialogue.

(2 x 2)

[4]**QUESTION 9: INTERNATIONAL POPULAR MUSIC**

List FOUR style characteristics of ONE of the following international artists/groups that you have studied:

Metallica
Michael Jackson
David Bowie
Oasis
Spice Girls/Westlife

Answer: Metallica

- Highly amplified distorted sound.
- Elements of punk and British metal style.
- The guitar and the sonic power that it projects through amplification is the key element in heavy metal music.
- Fast tempi and complex arrangement.
- A key aspect of much heavy metal is the guitar solo.
- Socially and politically charged lyrics.

Answer: Michael Jackson

- His achievements in the music industry have included, among other things, a revolutionary transformation of music videos, epitomised by 1983's *Thriller*, often cited as the greatest music video of all time.
- Michael Jackson's *Thriller* repopularised black music with pop audiences after a post-disco backlash among United States mainstream audiences during the mid-eighties.
- He became the first black entertainer to amass a strong following on MTV while leading the relatively young channel out of obscurity.
- First album contained funky disco-pop, soul ballads and sentimental pop ballads.

- Popularised the moonwalk dance step.
- His distinctive style, moves and vocals have inspired, influenced, and spawned a whole generation of hip hop, pop, and R&B artists, including Mariah Carey, Usher, Britney Spears, Justin Timberlake, and Chris Brown, among others.

Answer: David Bowie

- Active in the five decades of rock and roll, and frequently re-inventing his music and image, Bowie is widely regarded as an influential innovator, particularly for his work through the 1970s.
- In 1970 Bowie released *The Man Who Sold the World*, rejecting the acoustic guitar sound of the previous album and replacing it with heavy rock accompaniment
- In 1975 Bowie achieved his first major American crossover success with the number-one single *Fame* and the hit album *Young Americans*, which the singer identified as “plastic soul”.
- His album *Diamond Dogs* is soul/disco.
- Imagery used in one of his song’s music video gave international exposure to the New Romantic movement.
- His albums *Low* and *Heroes* are inspired by the Zeitgeist of the Cold War.

Answer: Oasis

- Oasis are an English rock band, formed in Manchester in 1991.
- Led by lead guitarist and primary songwriter Noel Gallagher and his younger brother, lead vocalist and songwriter Liam Gallagher, they are one of the most successful groups to emerge during the Brit Pop movement of the mid-1990s.
- Musically and lyrically, Oasis cite British Invasion bands such as The Beatles, The Who, The Rolling Stones and The Kinks as their major influences.
- Brit Pop bands were strongly influenced by the British guitar music of the 1960s and 1970s.
- They also cite The Stone Roses, The Sex Pistols, The Smiths, The Jam and T.Rex as other key influences.
- Their music style reflects a sense of reverence for the sounds of the past.
- Stylistically, Brit Pop bands relied on catchy hooks and wrote lyrics that were meant to be relevant to British young people of their own generation.

Answer: Spice Girls

- The Spice Girls were a BRIT Award-winning English all-female pop group.
- Their music is upbeat and cheerful.
- The music features ensemble singing with tight, polished instrumental arrangements.

- They released three studio albums and ten singles and starred in the film *Spiceworld*.
- In November 2000 the Spice Girls released their final album, *Forever*, which showed a new, edgier R&B sound.

Answer: Westlife

- Westlife are an Irish vocal group who formed in 1998.
- Their musical influences stem from boy bands that have gone before them such as Boyzone and Take That.
- Their early sound was much the same as any other boy band.
- In recent albums the group's sound has evolved from youth-oriented pop to mainstream music.
- Their style of music now is a mature blend of ballads and mid-tempo tunes.

[4]

QUESTION 10: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC

You have attended a concert by ONE of the following South African contemporary artists:

Mandoza
Lucky Dube
Steve Hofmeyr

Write a review of this concert, by referring to FOUR style characteristics of this artist.

Marking guideline for QUESTION 10

MARK	DESCRIPTION
4	The review demonstrates the learner's ability to evaluate the artist's work and the concert, by way of critiquing the concert and judging the artist's performance.
3	The review demonstrates the learner's ability to analyse the concert and the artist's work, by way of breaking information into parts to explore understanding and relationships through applying , comparing and/or organising the knowledge.
2	The review demonstrates an understanding of the artist's work. The learner is able to explain ideas or concepts with reference to the artist and the concert.
1	The review reproduces learnt knowledge – demonstrated by remembering and recalling information about the artist.

[4]

QUESTION 11: SOUTH AFRICAN TRADITIONAL MUSIC**Answer either QUESTION 11.1 OR QUESTION 11.2 OR QUESTION 11.3.****11.1 Kwaito****11.1.1** Where and when did kwaito originate?

- Answer:**
- The word “kwaito” comes from the Afrikaans slang word “kwaai” which means “cool”.
 - Kwaito is a music style that developed in the 1990s in Johannesburg.
 - The music itself was based on “house music”. (2)

11.1.2 Name TWO style characteristics of kwaito.

- Answer:**
- Like house and rave music, kwaito is not often performed with live instruments, but rather with melodic and rhythmic samples that have been pre-recorded.
 - Kwaito features deep bass-lines.
 - Kwaito is often played at a slower tempo than house and rave music.
 - Lyrics are often shouted or chanted, rather than rapped or sung.
 - Some kwaito artists have sped up their beats and toned down the male chants to create a softer form of kwaito or African House. (2)

11.1.3 Name TWO popular kwaito artists.

- Answer:**
- Mandoza
 - TKZee
 - Kabelo
 - Zola
 - Bongo Maffin
 - Boom Shaka
 - Or any other relevant, recognised kwaito artists. (2)

OR

11.2 Music for social occasions

Write a short essay on South African Traditional Music and how it links with social activities in South African communal life.

- Answer:**
- Songs are used for every phase of people's lives: at birth, when adolescence starts, marriages, death and burials.
 - Music is also present during hunting expeditions, looking after cattle and normal farm work.
 - Songs are also used to cure illness, to bring rain, for political purposes and in religious dances.
 - Music is essential to many South African ceremonies.
 - All members of the community participate daily in music activities.
 - Children are taught music while acquiring their language.
 - There are people who believe that through song, one can communicate with the spirits of the ancestors.
 - In Africa, music-making is a social activity in which almost everyone participates.

Marks will be awarded for relevant facts at the discretion of the chief marker.

[6]**OR****11.3 Moppies and ghomma songs**

11.3.1 Where did moppies and ghomma songs originate?

- Answer:**
- The moppies and ghomma songs are a 200-year-old tradition unique to the Cape.
 - Many cultures contributed to the development of moppies and ghomma songs, among them the Khoi-Khoi and the slaves from Africa, India, Indonesia and Madagascar.

(1)

11.3.2 Give the name of a musical that is based on moppies and ghomma songs.

- Answer:**
- District Six
 - Goema

(1)

11.3.3 Describe a *ghomma drum*.

- Answer:**
- The ghomma drum is made of a wine cask with an open end on the one side over which a velum (skin) is fastened.
 - The drum plays a typical ghomma beat to accompany the moppies and ghomma songs.

11.3.4 Name the TWO artists mainly responsible for the revival of moppies and ghomma songs.

- Answer:**
- Taliep Petersen
 - David Kramer

(2)
[6]

QUESTION 12: SOUTH AFRICAN COMPOSERS

Answer either QUESTION 12.1 OR QUESTION 12.2 OR QUESTION 12.3.

12.1 Mzilikazi Khumalo

The composer Mzilikazi Khumalo has been invited to your school as a motivational speaker. You have been asked to introduce him to the audience.

How would you describe this famous South African composer in terms of biographical details, his compositions and the style characteristics of his music?

- Answer:**
- James Stephen Mzilikazi Khumalo was born on 20 June 1932 on the farm of the Salvation Army, KwaNgwelu, in the Vryheid district, KwaZulu-Natal.
 - During his teaching career at Wallmansthal Secondary School in the Pretoria district, he composed his first work in 1959 called *Ma Ngificwa Ukufa*.
 - He continued his music studies in music theory, harmony, counterpoint, form and composition.
 - Under the guidance of Charles Norburn, he set many poems of BW Vilakazi to music and also studied singing under Prof. Khabi Mngoma and Zandi Casan.
 - **Some of his achievements are:**
 - Adjudicator for choir competitions such as ATASA National Eisteddfod, Ford Choir Competition and the Roodepoort Internasional Eisteddfod of South Africa.
 - Conductor and director of the Salvation Army's *Soweto Songsters* and *Central Division Songsters*.
 - Music Director of the annual *Caltex Sowetan Nation-Building Massed Choir Festival*.
 - Many lectures at music conferences, among them *The Role of Traditional Music in the Development of the Youth*

(Any 5) [5]

OR

12.2 Niel van der Watt

Your school orchestra and choir will be performing works by Niel van der Watt. Write programme notes on the style of this composer by referring to:

- Rhythm
- Melody
- Harmony
- Structure

- Answer:**
- Van der Watt's style is strongly established in the Western European and South African vocal traditions.
 - The music is basically tonal, though enriching keys are often employed.
 - Van der Watt also uses fourth intervals both melodically and harmonically and cumulative fifths vertically as harmonic accent points.
 - Dissonances occur, but never dominate.
 - Typical African rhythmic patterns and other elements from African music are clearly recognisable.
 - Van der Watt adapts his use of musical form according to his taste and structure is normally clearly defined.
 - He is viewed as a polystylist and composes music mainly for a specific purpose (*Gebrauchsmusik*).
 - His compositions fall into different styles, from Neobaroque to African jazz.
- (Any 5) [5]**

OR

12.3 SJ Khosa

You have been asked to assist a choir preparing for the South African Schools' Choral Eisteddfod. They will be presenting a choral work of SJ Khoza.

Prepare notes on the life and music of the composer that you will share with the choir in terms of biographical details, his compositions and the style characteristics of his music.

- Answer:**
- Shalati Joseph Khosa is a Tsonga composer and choir leader.
 - He was born on 5 May 1936 in Mapaplia (close to Shingwedzi).
 - At the age of six he sang in his family's choir and could read tonic solfa fluently in primary school.
 - While he was still at school, his first compositions saw the light.
 - He worked firstly as a clerk at the Elim Hospital before he studied for a BA degree at the University of the North.
 - He also added a UNISA HED to his qualifications and studied woodwind, brass, piano and theory in Switzerland.
 - He completed an MMus degree at the University of Pretoria.
- [5]**

- Khosa completed more than 400 songs, among which are approximately 80 arrangements of traditional and folk music.
- In 1990 a collection of children's songs in Tsonga and English was published and in 2004 a song book with the title *Ndzhaka ya tinsimu* (heritage songs) appeared.
- In 2003 he was named Song Composer of the Year by SARRAL for his contribution to South African choral music.
- He is a well-known adjudicator of choir competitions and a conductor of mass choirs. He conducts the Lulekani Youth Choir and also the Xitsonga Traditional Group.

(Any 5)**[5]****QUESTION 13: SOUTH AFRICAN NATIONAL ANTHEM**

The National Anthem of the Republic of South Africa consists of a combination of songs from our past. Five individuals have contributed towards the establishment and development of the anthem as we know it today.

Choose a contribution from COLUMN B that matches the name in COLUMN A. Write only the letter (A – E) next to the question number (13.1 – 13.5) in the ANSWER BOOK.

COLUMN A		COLUMN B
13.1	Enoch Sontonga	A wrote the words of <i>Die Stem (The Voice)</i>
13.2	CJ Langenhoven	B set the words of <i>Die Stem</i> to music
13.3	ML de Villiers	C joined these two anthems together into one National ANthem by a connecting phrase and modulation in 1997
13.4	J Zaidel-Rudolph	
13.5	Mzilikazi Khumalo	D composed Nkosi Sikelel' iAfrika
		E adapted the English words of the anthem

Answer:

COLUMN A		COLUMN B	
13.1	Enoch Sontonga	D	composed Nkosi Sikelel' iAfrika
13.2	CJ Langenhoven	A	wrote the words of <i>Die Stem (The Voice)</i>
13.3	ML de Villiers	B	set the words of <i>Die Stem</i> to music
13.4	J Zaidel-Rudolph	E	adapted the English words of the anthem
13.5	Mzilikazi Khumalo	C	joined these two anthems together into one National Anthem by a connecting phrase and modulation in 1997

(5 x 1)

[5]**QUESTION 14: SOUTH AFRICAN CHORAL MUSIC**

The following are excerpts from three choral pieces. Choose ONE of the excerpts and answer the questions that follow.

1	
2	
3	

14.1 Name the selected piece and the composer of the choral work.

Answer:

1. *Monna a motenya* by Bonisile Gcisa
2. *Plea for Africa* by John Knox Bokwe
3. *Gabi, Gabi* – Traditional praise song arranged by William C Powell

(2)

14.2 Describe the choral work with reference to mood, text and music.

Answer:

1. *Monna e metenya* – light-hearted, humorous, happy
2. *Plea for Africa* – serious, sad, heavy, strong
3. *Gabi, Gabi* – light-hearted, joyous, energetic

(3)
[5]

QUESTION 15: MUSIC RIGHTS

Your friend, Mickey, is a composer. Someone else has registered one of Mickey's songs. This person is performing Mickey's composition under his own name. His recording has even been broadcast on the radio.

Advise Mickey in an e-mail what he should do now, and what he should have done to prevent this situation.

- Answer:**
- He should urgently contact SAMRO and ask advice.
 - He should have registered with SAMRO (South African Music Rights Organisation).
 - Fill out the registration form providing all personal details.
 - SAMRO administers the payment of royalties to members.
 - SAMRO will protect his songs from being illegally downloaded from the Internet.
 - If his song is performed, SAMRO will ensure that royalties are paid to him as the composer.
 - SAMRO calculates the amounts paid in royalties.
 - The calculation of royalties is done on a percentage basis.
 - SAMRO will also ensure that when he dies, his next of kin will receive the royalties.
 - SAMRO will also collect royalties on his behalf should his song be broadcasted.
- (Any 5) [5]**

TOTAL SECTION B: 60

GRAND TOTAL: 120