



# education

Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P1**

**FEBRUARY/MARCH 2009**

**MEMORANDUM**

**EXAMINATION NUMBER:**

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**MARKS: 125**

**Time: 3 hours**

**This memorandum consists of 26 pages.**

PLEASE LEAVE THIS  
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**SECTION A: THEORY OF MUSIC**

Answer QUESTION 1 and EITHER QUESTION 2 OR QUESTION 3.

**QUESTION 1**

Study the Chinese folksong below and answer the questions that follow.

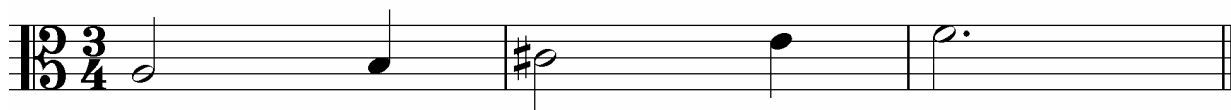


- 1.1 Identify the scale on which this song is based.

Answer: Pentatonic scale =1 (1)

- 1.2 Write the ascending scale/mode on which this Chinese folksong is based in the alto clef in simple triple time, without a key signature. (3)

Answer:



- 1.2 Memo: Rhythm = 1  
Clef = 1  
Scale = 1  
No half marks will be allocated.

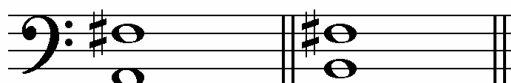
- 1.3 Name the intervals indicated with brackets.

1.3.1 Minor third

1.3.2 Perfect fourth (2)

- 1.4 Write and identify the inversions of the above-mentioned intervals. Use the F-clef for both inversions. (2)

Answer:



- 1.5 Identify the number of melismas in this song and encircle any ONE example on the score.

Answer: 6 Melismas; any example of a melisma (one syllable, more than one note) will suffice.

(2)  
[10]

Answer either QUESTION 2 or QUESTION 3.

## QUESTION 2

Study the Xhosa folksong (*Umzabalazo*) below and answer the questions that follow.

We are the wo - men

No wo - men no cry

We're in the strug - gle

No wo - men no cry

Um-za - ba - la - zo

Um-za - ba - laz' um - za - ba - la - zo

Um - za - ba - la - zo

Um - za - ba - laz' um-za-ba - la - zo

- 2.1 Identify the scale on which this song is based.

Answer: Major scale = 1

(1)

2.2 Write the descending scale on which the Xhosa folksong is based.

- Write your answer in the bass clef.
- Use any compound time signature, but do not use a key signature.
- Indicate the semitones.



*Memo: Rhythm = 1*

*Clef =  $\frac{1}{2}$*

*Semitones =  $\frac{1}{2}$*

*Scale = 1*

(3)

2.3 Name the cadence at the end of this song.

Answer: Plagal cadence

(1)

2.4 Name the intervals indicated with brackets.

2.4.1 *Perfect fourth*

2.4.2 *Perfect fifth*

2.4.3 *Minor third*

(3)

2.5 Which harmonic interval appears the most?

Answer: *third*

(1)

2.6 Write the given time signature (indicated with an arrow) in a different way.

Answer:  $\frac{4}{4}$

(1)  
**[10]**

**OR**

**QUESTION 3**

Study the Indian raga below and answer the questions that follow.

3.1 This raga is not based on a traditional scale, but a traditional key signature is being used.

- Write a melodic minor scale ascending and descending and use the same key signature.
- Write your answer in the G-clef.
- use note values of your choice.
- Indicate the semitones.

Answer: *ascending scale = 1*  
*descending scale = 1*  
*semitones = 1*  
*rhythm = 1*

(4)

3.2 Name the intervals indicated with brackets.

3.2.1 *Perfect unison*

3.2.2 *Minor third*

3.2.3 *Perfect fourth*

(3)

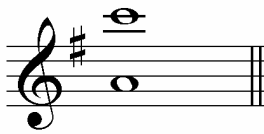
- 3.3 Name the rhythmical compositional technique indicated by the bracket marked 3.3.

Answer: *Syncopation* (1)

- 3.4 Write the letter name of the note on which this raga ends. (Final note)

Answer: *E* (1)

- 3.5 Notate the range/compass of this raga.



(1)  
**[10]**

**QUESTION 4**

- 4.1
- Extend the phrase below to form a ternary melody of 12 bars in total.
  - Use at least TWO of the three rhythmical patterns below.

(a)



(b)



(c)



- Use suitable dynamics, articulation and phrasing marks.
- Indicate your choice of voice/instrument (\*).

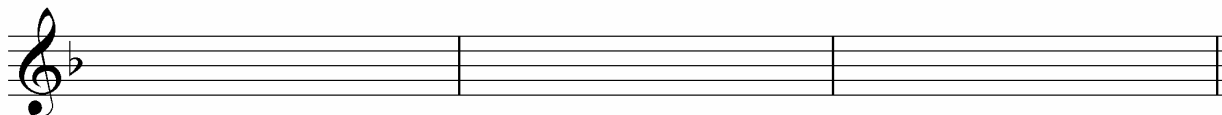
\* \_\_\_\_\_



5



9



(12)

- Memorandum:**
- Form** = 2 marks (1 mark each for B A<sup>1</sup>; first A section given) (2)
- Melody** = 6 marks
- Marks allocated as follows:**
- Melody shows
- good structural unity (use of rhythmical patterns and moves towards a climax (6 marks) (6)
  - most of the above-mentioned (4 – 5 marks)
  - some of the above-mentioned aspects, but not sufficient (2 – 3 marks)
  - as a whole too unstructured and incoherent (1 mark)
- Rhythmical motifs** = 2 marks (2)
- correct use of rhythmical patterns.
- Suitability for voice/ instrument** = 1mark (1)
- Phrasing and interpretation indications** = 1mark (1)



4.2 Study the choral passage below and answer the questions that follow.

Doh is Bb

Solfa notation for Soprano part:

Bar 1: S<sub>1</sub> :—, S<sub>1</sub> | S<sub>1</sub> : l<sub>1</sub> | S<sub>1</sub> : l<sub>1</sub> | S<sub>1</sub> :—

- 4.2.1 Write the alto part of which the solfa notation is given in bars 1 and 2, in staff notation.  
(Clue: The soprano part of bars 3 and 4 imitates the rhythm of the alto part.)

(2)

- 4.2.2 Write the soprano part of bars 3 and 4 in solfa notation. Note that the rhythm should also be notated.

Answer:

| d :—, d | d : f | m : r | d :—

(2)

- 4.2.3 Transcribe the four bars of the tenor part for a viola in the alto clef. Retain the same pitch.

(4)

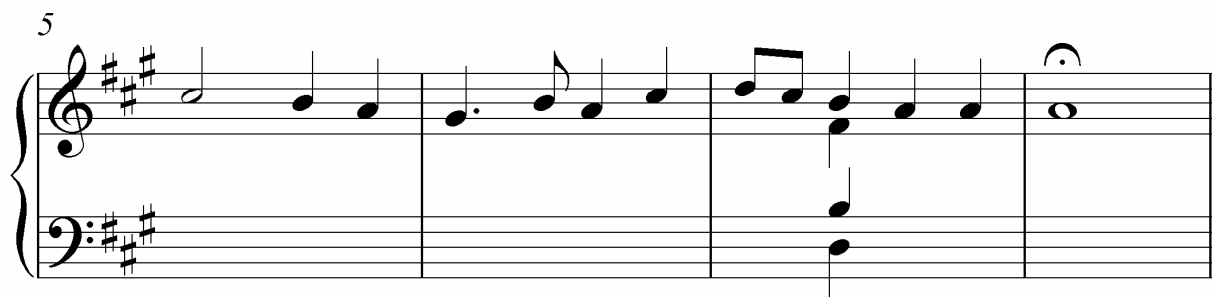
[20]

**QUESTION 5**

Answer either QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Harmonise the following melody for SATB.  
Use harmonic devices that you have learned, for example:

- Primary and secondary chords
- A dominant seventh
- Non-harmonic notes



(20)

**Memorandum:**

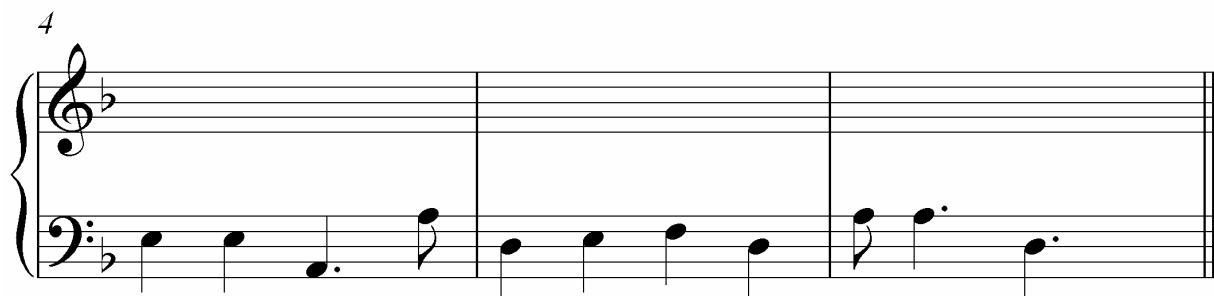
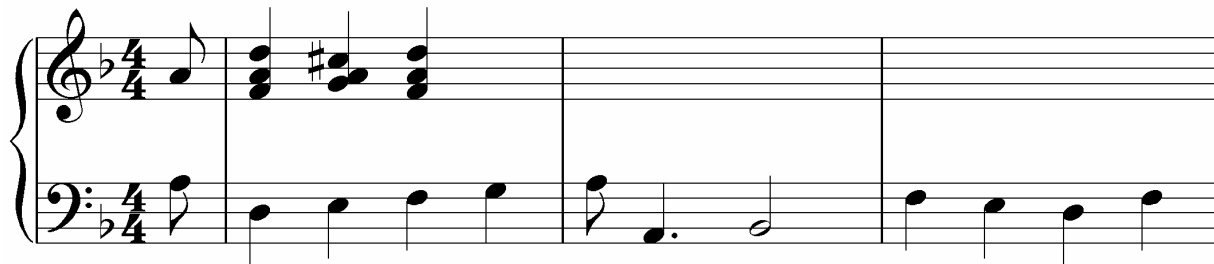
<b>Mark allocation</b>	<b>Competency descriptor</b>
<b>Choice of chords</b> (8)	<ul style="list-style-type: none"> <li>• Choice of harmonies</li> <li>• Logical progression</li> <li>• Interesting progressions</li> </ul>
<b>Musical grammar (mistakes)</b> (3)	<ul style="list-style-type: none"> <li>• Calculate on percentages i.e.: 33% (- 1), 66% (- 2), 100% (- 3).</li> <li>• <math>\frac{1}{3}</math> of mistakes = - 1</li> <li>• <math>\frac{2}{3}</math> mistakes = - 2</li> <li>• Many mistakes = - 3</li> <li>• Very few or no mistakes = - 0</li> </ul>
<b>Non harmonic notes</b> (1)	<ul style="list-style-type: none"> <li>• Can be applied correctly anywhere on the score.</li> </ul>
<b>Style (musicality)</b> (8)	<ul style="list-style-type: none"> <li>• Application of chords</li> <li>• Leading voice</li> <li>• Interesting additions of non harmonic notes.</li> </ul>

(20)

**OR**

- 5.2
- Complete the harmonisation on the upper stave following the example in bar 1.
  - Use non-harmonic notes such as passing notes.
  - Add the chord symbols/figuring.

Keyboard:



Memorandum:

**Mark allocation**

**Choice of chords**

(10)

**Chord figuration and  
Grammar**

(8)

**Non harmonic note**

(2)

**Competency descriptor**

Correct choice of chords

- Full completion of chords required.
- -1 for every mistake.

Correct application of any non harmonic note.

(20)

**[20]**

**TOTAL SECTION A:**

**60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

Answer ALL the questions.

**QUESTION 6: JAZZ**

Jazz can be seen as a music style which originated from African Americans performing in the streets, bars, brothels and dance halls of New Orleans.

Complete the crossword puzzle below. Use the given letter as a clue to answer the descriptions/stimuli that follow.

6.1	K	I	N	G															
6.2		B	E	B	O	P													
6.3		S	W	I	N	G													
6.4		K	O	N	G														
6.5			R	A	G	T	I	M	E										
6.6		B	L	U	E	S													
6.7	K	W	E	L	A														
6.8	M	B	A	Q	A	N	G	A											
6.9	T	I	N	P	A	N													
6.10	F	U	S	I	O	N													

NOTE: QUESTIONS 6.1 and 6.4 have a joint answer. The first part of the answer is indicated as 6.1 on the crossword puzzle and the second part as 6.4.

6.1 and 6.4 The title of a South African jazz musical which originated from Sophiatown in the fifties

**Answer**

- |                 |         |   |            |
|-----------------|---------|---|------------|
| 6.1.1 and 6.1.4 | 1 and 4 | The Title of a South African Jazz musical which originated in Sophiatown in the fifties                                     | (1)<br>(1) |
|                 | 6.2     | Charlie Parker was a main exponent of this jazz style.  |            |
| 6.1.2           | 2       | Charlie Parker was a main exponent of this Jazz Style.  | (1)        |
|                 | 6.3     | Characteristic of this era was the big bands with a singer at times.  |            |
| 6.1.3           | 3       | Characteristic of this era was the big bands with a singer at times.  | (1)        |
|                 | 6.5     | 'The Entertainer' is perhaps the most popular example of this type of music.  | (1)        |
| 6.1.5           | 5       | 'The Entertainer' is perhaps the most popular example of this type of music.  | (1)        |
|                 | 6.6     | A sentimental, melancholic form of jazz.  |            |
| 6.1.6           | 6       | A sentimental, melancholic form of Jazz.  | (1)        |
|                 | 6.7     | South African music which is centred around the penny whistle and is a building block of South African jazz.                |            |
| 6.1.7           | 7       | South African music which is centred around the penny whistle and is a building block of South African Jazz.                | (1)        |
|                 | 6.8     | The fusion of American jazz with Marabi created this unique South African jazz form which is also known as 'township jive'. |            |
| 6.1.8           | 8       | The fusion of American Jazz with Marabi created this unique South African Jazz form which is also known as 'township jive'. | (1)        |

- 6.9 The most important publishers of jazz music in the early 20th century was ... Alley.
- 6.1.9 9 The most important publishers of Jazz Music in the early 20th century was Tipan Alley. (1)
- 6.10 When jazz and other music styles mix together, it is known as ... .
- 6.1.10 10 When Jazz and other music styles mix together, it is known as ? (1)  
**[10]**

**QUESTION 7: ROMANTIC MUSIC****7.1 The Symphony**

Describe the term *symphony* as used in Classical music.

Answer:

- Orchestral composition for full symphony orchestra
- Usually in four movements
- First movement fast tempo, usually in sonata form
- Second movement slow,
- Third movement in triple time, eg: minuet or scherzo
- Fourth movement mostly in rondo or sonata – rondo form
- Typically lasting between 20 – 45 minutes
- Exploiting the expanded range of tone colour and dynamics of the orchestra

(4)

Any FOUR of the above facts will be acceptable.

**7.2 Brahms: *Symphony No. 4 in E minor Op. 98***

Write notes on the fourth movement of Brahms' Symphony no. 4 in E minor. Include the following aspects:

- Compositional techniques
- Form and structure

Answer: Compositional techniques

- theme and variations form are similar to the *passacaglia* in the Baroque.
- *passacaglia* is a work that is based on a short melodic phrase in the bass, called the ground bass.
- consists of no fewer than 30 variations with an extended coda at the end.
- melody is that of the Bach cantata: *Unto Thee, O Lord, I Lift Up My Soul*.
- 8 – note theme in triple metre in e minor
- variations are played without a break. An eight bar phrase structure is maintained throughout and the time is always  $\frac{3}{4}$ .

(4)

Answer: Form and structure

- Extended coda
- Three big sections: ABA Coda
- Section A: Theme + Variation 1 – 11, minor key, fast intense and forceful
- Section B: Variation 12 – 15, major key more relaxed, slower tempo
- Section A: Recapitulation minor
- Coda: Passionate
- Theme treated more freely

(4)

7.3 Describe ONE of the genres below. Give ONE example as well as the composer of your chosen genre and motivate why it is an excellent example according to your description.

7.3.1 Character piece

**Answer:** Character Piece

**Title:** *Polonaise in A flat major, Op. 53* (1)

**Composer:** Chopin (1)

**Motivation:**

- Refers to a broad range of 19th century piano music based on a single idea or program
- Expressive Title of the intended character of the piece
- 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.
- It requires a high technical command from the pianist.

(4)  
[6]

OR

7.3.2 Art song ('Lied')

**Answer:** Art Song

**Title:** *Der Erlkönig* (1)

**Composer:** Franz Schubert (1)

**Motivation:**

- Setting of a poem for solo voice and piano, translating the poem's mood and imagery into music, common in the romantic period.
- accompaniment integral part of composer's conception, serves as an interpretive partner to the voice
- Poetry and music intimately fused in the art song (German text, based on a poem by Goethe)
- Filled with supernatural happenings of folktales
- Schubert creates a through – composed setting to capture the mounting excitement of the poem (Poems changing mood)

(4)  
[6]

OR



## 7.3.3 Opera

<b>Answer:</b>	<b>Opera</b>	
<b>Title:</b>	<b>La Bohème - Opera</b>	(1)
<b>Composer:</b>	<b>Giacomo Puccini</b>	(1)
<b>Motivation:</b>	<ul style="list-style-type: none"><li>• Drama that is sung to orchestral accompaniment, usually a large – scale composition employing vocal soloists, chorus, orchestra, costumes, and scenery</li><li>• Combines a text (libretto) and a musical score</li><li>• Characters and plot revealed through song - Main characters Rodolfo and Mimi.</li><li>• Instruments and orchestra contribute to the emotions and actions</li><li>• Like a play opera has acts – La Bohème has four acts</li><li>• Based on Verismo (Real life)</li></ul>	(4) <b>[6]</b>

**OR**

## 7.3.4 Concerto

<b>Answer:</b>	<b>Concerto</b>	
<b>Title:</b>	Violin Concerto in e minor first movement	(1)
<b>Composer:</b>	Felix Mendelssohn	(1)
<b>Motivation:</b>	<ul style="list-style-type: none"><li>• Extended composition for instrumental soloists and orchestra, usually in three movements: (1) fast (2) slow (3) fast.</li><li>• Named after the solo instrument eg. Violin, piano etc</li><li>• Both first and third movements are in sonata form</li><li>• First movement in Allegro molto appassionato (very impassioned allegro)</li><li>• The performer has the opportunity to display his/her technical and musical abilities - Concerto vehicle for virtuosic display</li><li>• Mendelssohn first movement begins with the soloist who presents the first theme above the murmuring strings normally the orchestra would have an extended opening section</li></ul>	(4) <b>[6]</b>

**OR**

## 7.3.5 Symphonic poem

**Answer: Symphonic Poem****Title:** The Moldau (1)**Composer:** Bedrich Smetana (1)

**Motivation:**

- Programmatic composition for orchestra in one movement, which may have a traditional form (such as sonata or rondo) or an original , irregular form.
- Depicts Bohemia's main river as it flows through the countryside.
- The work is part of the cycle *Má Vlast* (My Country)
- Contrasting musical sections that represent different scenes and episodes
- A set of six symphonic poems
- A recurring folklike theme symbolizes the river
- Running notes portray the running river

(4)  
[6]

**QUESTION 8: ORATORIO – HANDEL'S *MESSIAH***

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' in the blocks next to the question number (8.1 – 8.3). Correct the statement if it is FALSE.

	STATEMENT	TRUE	FALSE	
8.1	The oratorio is a major genre in the Romantic period.		✓	(1)

Answer: Baroque vocal work

8.2	The oratorio is a large-scale composition for soloists, chorus and orchestra.	✓		(1)
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8.3	The chorus <i>For unto us a Child is born</i> is among Handel's saddest music.		✓	(1)
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Answer: Most joyful music (1)  
**[5]**

**QUESTION 9: POPULAR MUSIC**

Choose any TWO of the styles below which you have studied and complete the table.

<b>TABLE A</b>	<b>TABLE B</b>	<b>TABLE C</b>
	<b>ARTIST</b>	<b>CHARACTERISTIC</b>
9.1 Heavy Metal		Highly amplified distorted sound.
9.2 R&B Pop		Revolutionised transformation of music videos (mini-movies);
9.3 Glam Rock		Theatrical style of rock music
9.4 Brit Pop		Part of the second wave British pop phase which differed from the strong influence of the Beatles during the first phase
9.5 Girl/Boy bands		Focus on teen market
9.6 Folk		A particular kind of popular music which is based on traditional music
9.7 Rock and Roll		Vocal music with a hard, driving beat, often featuring electric guitar accompaniment and amplified sound
9.8 Euro Pop		Can best be described as commercial pop music that is attractive to both young people and the older generation.
9.9 First British invasion		Swinging sixties

**[4]**

**QUESTION 10: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC**

Match FOUR numbers to the South African popular artist that you have studied. Write the numbers in the spaces provided below.

10.1	Chiskop	10.8	Kwaito
10.2	Dana Winner	10.9	Earlier songs banned
10.3	Peter Tosh	10.10	Pampoen
10.4	Express struggle in music	10.11	Township slang
10.5	Reggae	10.12	TV presenter
10.6	Musical	10.13	Agter elke vrou
10.7	Mbaqanga		

	<b>Mandoza</b>	<b>Steve Hofmeyr</b>	<b>Lucky Dube</b>
Answer:	10.1	10.2	10.3
	10.4	10.6	10.5
	10.8	10.10	10.7
	10.11	10.12	10.9

**[4]****QUESTION 11: SOUTH AFRICAN TRADITIONAL MUSIC**

Answer either QUESTION 11.1 OR QUESTION 11.2 OR QUESTION 11.3.

**KWAITO**

- 11.1 Like hip hop in America, kwaito is not merely music. It is an expression of a way of life. Expand on this statement.

- Answer:
- It is a lifestyle in which the music life of the townships is portrayed in a similar manner to the hip hop way of life in the ghetto.
  - While the content of kwaito is normally apologetic, it is also political in nature at times.
  - Kwaito is often associated with 'street culture', in other words, black youths who still live in the poorest parts as a result of the Apartheid laws of the past.
  - Contrary to this, kwaito also represents the up-coming black middle class and elite.
  - Conflict, differences, antagonism and fragmentation are unique to the kwaito culture, which challenges simple lifestyle and coherence and avoids it.
  - Similar songs are often meaningful both to the poor and wealthy black communities.
  - The ways in which people often understand the music, is often as complicated as their socio-political circumstances.

- In short, kwaito deals with the township, a concept of the township,
- knowledge of the township, and even more important, a pride in the township.

**[10]****OR****11.2 MUSIC FOR SOCIAL AND CULTURAL OCCASIONS**

In Africa, music forms part of our daily lives. It is part of religious ceremonies, festivities and social rituals.

Expand on this statement with specific reference to the inextricable link between music and society in Africa.

- 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.
  - There are people who believe that through song one can communicate with the spirits of the ancestors
  - All members of the community participate daily in music activities.
  - The short simple melodies which are used incessantly and which singers and instrumentalists may change at will, are typical of African music.
  - During performances of the music any person may start improvising upon the melodies while the others simply continue.
  - In this manner many different melodies sound concurrently.
  - Accompaniment may consist of chords or short melodies that are repeated continually.
  - The complex rhythms of African music originate from daily activities.
  - The chopping sounds of axes have their own typical rhythm, while the rhythmical movement of women's hands that chafe wheat may create a nice polyrhythm!

**[10]****OR**

**11.3 MOPPIES AND GHOMMA SONGS**

*Moppies* and *ghomma* songs are a 200-year-old tradition unique to the Cape.

Expand on this statement by discussing the features of moppies and ghomma songs. Name typical musicals as well.

- Answer:
- typical *gomma* beat accompanies the *moppies* and *gomma* songs and is not musically complex.
  - This two sixteenths and an eighth note accompaniment is always underlying when the songs are sung and the orchestra plays.
  - As it is a simple pattern the orchestra – consisting of guitar, mandolin, banjo cello and now and then violin and double bass – can adapt easily to the specific tempo of the soloist or choir.
  - Concerning the origin and development of *moppies* and *gomma* songs, the contribution of the slaves was enormous, similar to the origins and development of American blues.
- 
- Hence the style may be described as a compilation of various styles
  - *Moppies* and *gomma* songs are accompanied by dance movements, the *gomma* drum, banjo and guitar.
  - Traces of other cultures are apparent in the songs and a mixture of the styles and content of the khoi-khoi, who already lived in the Cape when Van Riebeeck landed and the African slaves, Indonesian, Indian and Madagascan, all formed part of the development of the songs.
  - Similar to researching the history of a nation and country, some interesting facts relating to the Cape history may be traced in the content of these songs.
  - Think of the travelling musicians of the Middle Ages which reflect the incidents of that period in their songs.

*District Six* and *Gomma* are typical *moppie* and *gomma* musicals

**[10]**

**QUESTION 12**

Select ONE of the South African composers below and answer the questions that follow:

- 12.1 Mzilikazi Khumalo  
12.2 Niel van der Watt  
12.3 SJ Khosa

**12.1 MZILIKAZI KHUMALO**

12.1.1 Name the title of his first work which he composed in 1959.

Answer: ***Ma Ngificwa Ukufa*** (1)

12.1.2 What genre does *uShaka ka Senzangakhona* belong to?

Answer: **Opera** (1)  
(Zulu poems and songs with the European instrumental and orchestral tradition.)

12.1.3 Which traditions are combined in the above work?

Answer: A. Zulu poems (1)  
B. Songs with European instrumental and orchestral tradition. (1)  
**[4]**

**OR**

**12.2 NIEL VAN DER WATT**

12.2.1 Name the TWO prominent South African poets whose poems he has set to music.

Answer: A. Antjie Krog (1)  
B. NP van Wyk Louw (1)

12.2.2 Name any TWO outstanding characteristics of his music.

- Van der Watt's style is strongly established in the Western European and South African vocal traditions.
- He employs texts from different languages, among them Afrikaans, English, Sepedi, German and Latin, and pursues the meaning of the words precisely.
- Word painting often occurs.
- 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. (2) **[4]**
  - Dissonances occur, but never dominate.
  - Typical African rhythmic patterns and other elements from African music are clearly recognisable.
- Any two of the above.

**OR**

**12. 3 SJ KHOSA**

12.3.1 Name the title of his heritage songbook which was published in 2004.

Answer: *Ndzhaka ya tinsimu* (1)

12.3.2 What type of music did Khosa compose?

Answer: A. Traditional and folk music (1)

B. Choral Music (1)

12.3.3 Name the award which was given to him by SARRAL in 2003.

Answer: Song composer of the year for his contribution to South African Choral Music (1) **[4]**

**QUESTION 13: SOUTH AFRICAN NATIONAL ANTHEM**

13.1 Name the songs which were combined to form the South African national anthem.

Answer: *Nkosi Sikelel'i Afrika* and *Die Stem* (2)

13.2 Name the writers of the lyrics of the SA national anthem.

Answer: **A. Enoch Sontonga**  
C J Langenhoven (1)

**B. J. Zaidel – Rudolph**  
Moses Mphahlele (1)

**C. ML de Villiers**  
Samuel Mqhayi (1) **[5]**

**QUESTION 14: MUSIC INDUSTRY**

Briefly explain what the acronyms SAMRO and SARRAL stand for and what their respective functions are.

- Answer: • **SAMRO stands for South African Music Rights Organisation**
- The payment of royalties to members.
  - The administration of pensions that members have accumulated.
  - The rights for additional appropriation of music. This entails the use of music of SAMRO members on company switchboards. Furthermore, it entails the right to download music from the internet or in any other way, is also included.

SAMRO protects the rights of composers in that they provide royalties to composers whose works are performed.

- Other rights may also be administered if members demand it, namely:
  - A. Excerpts from compositions required by music theatres such as excerpts from musicals, operas, ballets, etc., that are used for advertisements on radio, TV or films.
  - B. The synchronisation of music to films.
  - C. Ballet music shorter than five minutes long.
  - D. Ballet music that is performed without live ballet.

Any three of the above

- Answer: • **SARRAL stands for South African Recording Rights Association Limited**
- Look after the rights of composers of musical works

**[5]**  
**[60]**

**TOTAL SECTION B: 65**

**GRAND TOTAL: 125**