



# basic education

Department:  
Basic Education  
**REPUBLIC OF SOUTH AFRICA**

## **NATIONAL SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P1**

**FEBRUARY/MARCH 2011**

**MEMORANDUM**

**MARKS: 120**

**This memorandum consists of 28 pages.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. Answer SECTION A, in pencil, in the spaces provided on the question paper.
3. Answer SECTION B in the ANSWER BOOK provided.
4. Number the questions correctly according to the numbering system used in this question paper.
5. The last page of this question paper is manuscript paper intended for rough work. The candidate may remove it.

**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 *Volta Fantasy* by JH Kwabena Nketia and answer the questions that follow.

## Volta Fantasy From Twelve Pedagogical Pieces

J.H. Kwabena Nketia

♩ = 100

(a)

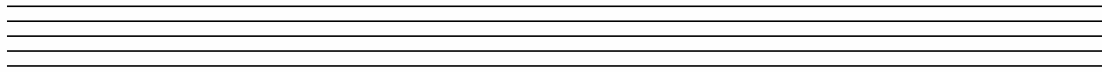
7

12 (b) (c)

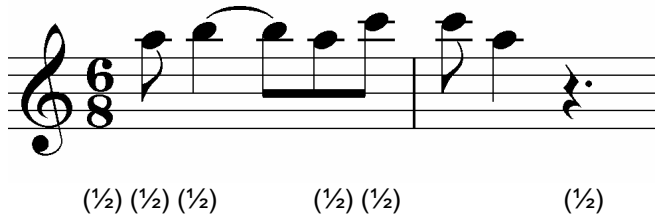
17 (d) (e)

22 (f)

- 1.1 Transpose the right-hand part (G clef) at (a) in bars 5 and 6 one octave higher.



**Answer:**



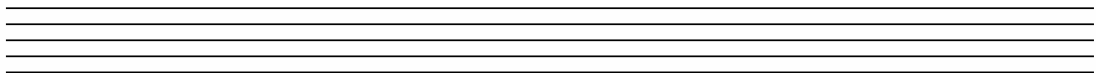
Notes = 2 marks (some notes are repeated)

Time signature =  $\frac{1}{2}$  mark

Rest =  $\frac{1}{2}$  mark

(3)

- 1.2 Write the enharmonic equivalent of the melody at (a) in bars 5 and 6.



**Answer:**



**OR**



Notation = 3 marks (some notes are repeated)

(3)

- 1.3 Name the intervals marked at (d), (e) and (f).

**Answer:**

(d) Compound major 3<sup>rd</sup>/major 10<sup>th</sup>

(e) Diminished 5<sup>th</sup>

(f) Augmented 3<sup>rd</sup>

(3)

- 1.4 Describe the chords and their inversions at (b) and (c), (for example major, first inversion, et cetera).

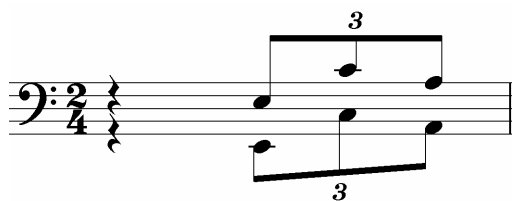
**Answer:**

- (b) Minor, second inversion  
(c) Diminished, root position

(4)

- 1.5 Rewrite bar 3 in simple duple time. Prefix the new time signature.

**Answer:**



Correct time signature = 1 mark

Notation = 2 marks = 1 mark per voice

(3)

- 1.6 Why is there no rest in the F clef of bar 13?

**Answer:**

In this bar the left-hand part crosses over to the G clef stave.

(1)

- 1.7 Transcribe the right-hand part of bars 17 and 18 TWO octaves lower in the alto clef.

**Answer:**



✓

✓

✓

✓

✓

✓

(3)  
[20]

**QUESTION 2**

Study the fragment below from *Strangers in the Night* by B Kaempfert and answer the questions that follow.

# STRANGERS IN THE NIGHT

B. Kaempfert

Beguine tempo

(a) (b)

5 (c) (d)

9 (e)

13 (f) (g)

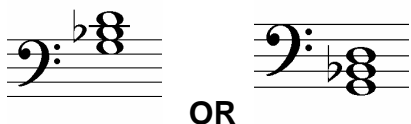
- 2.1 Write the solfa equivalent for the notes at (a) and (b). Indicate the correct octave position.

**Answer:**

- (a) m  
(b) t<sub>1</sub>

(2)

- 2.2 Name the chord at (d), (for example major, minor, diminished, et cetera) and rewrite it in close position in the bass clef without key signature.



**Answer:** Minor

Minor = 1 mark

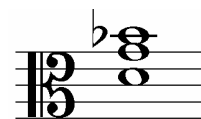
Written chord = 1 mark

The chord written an octave lower will also be accepted.

(2)

- 2.3 Write the chord at (e) in second inversion in the alto clef.

**Answer:**



OR



Chord = 2 marks

(2)

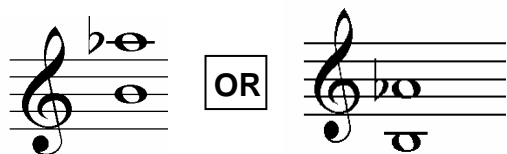
- 2.4 Name the cadence at (g) with which the extract ends.

**Answer:** Perfect cadence

(1)

2.5 Write and name the inversion of the marked interval at (c).

**Answer:**



Notes = 1 mark  
Diminished 7<sup>th</sup> = 1 mark

(2)

2.6 Name the non-harmonic F note at (f) in bar 14, (e.g. passing note, etc).

**Answer:**  
Suspension

(1)  
[10]

### QUESTION 3

Write the following scales according to the instructions given.

3.1 Add accidentals to the following to form the E<sup>b</sup> melodic minor scale. Add the missing barlines.



**Answer:**



Accidentals =  $12 \div 4 = 3$  marks  
Bar lines = 2 marks ( $\frac{1}{2}$  mark each)

(5)

3.2 On which scale is the music example below based?

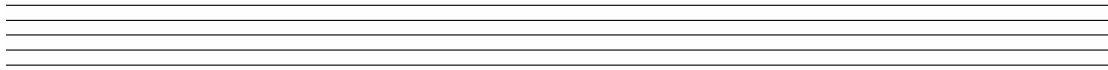


**Answer:** Whole-tone scale

(1)



- 3.3 Write the ascending blues scale starting on D in the G clef in simple quadruple time. Use at least ONE syncopated rhythm in your answer.



**Answer:**



Notation = 3 marks

Rhythm (syncopation) = 1 mark

Any correct rhythms will be acceptable.

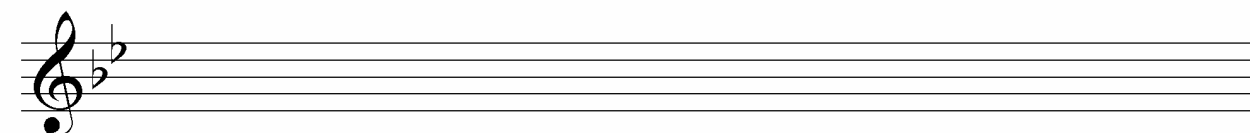
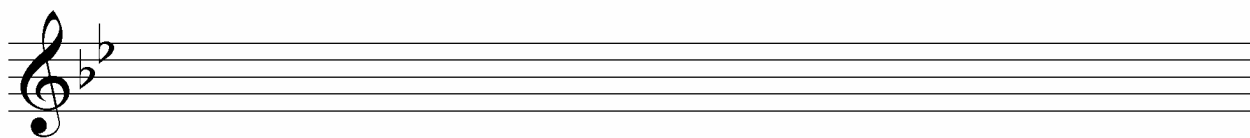
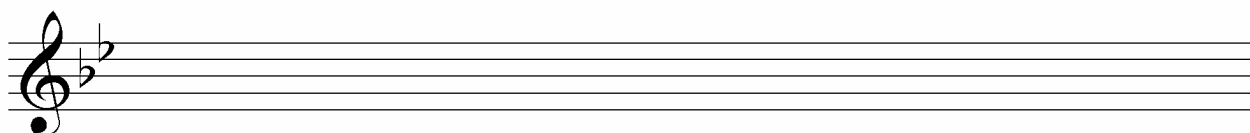
(4)  
**[10]**

**QUESTION 4**

Complete ONE of the given opening motifs to complete a twelve-bar melody in ABA form. Add dynamics and articulation marks. Name the instrument for which you are composing this melody.

Instrument: \_\_\_\_\_

Allegro



[8]

This question will be marked according to the following guidelines:

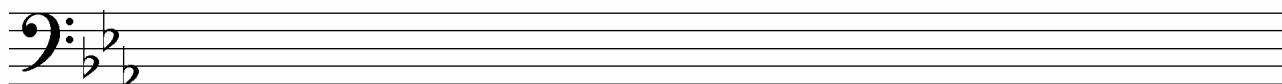
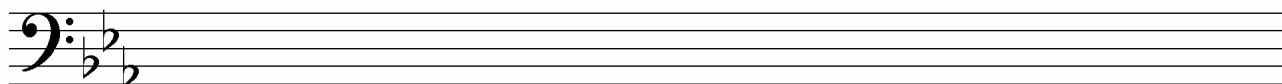
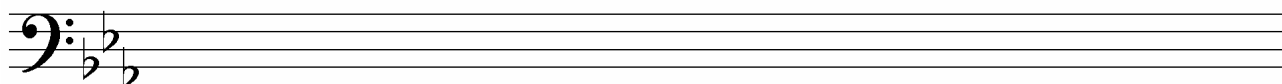
DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3 + 3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
<b>TOTAL</b>	<b>16 ÷ 2 = 8</b>

In the melody the learners should make imaginative use of compositional devices such as sequences, inversions, etc. and show understanding of form with reappearance of the opening motif. Melody should show good melodic curve with a clearly defined climax.

**OR**

Instrument: \_\_\_\_\_

Allegro moderato



[8]

This question will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3 + 3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
<b>TOTAL</b>	<b>16 ÷ 2 = 8</b>

In the melody the learners should make imaginative use of compositional devices such as sequences, inversions, etc. and show understanding of form with reappearance of the opening motif. Melody should show good melodic curve with a clearly defined climax.

**QUESTION 5**

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Complete the four-part harmonisation below by adding suitable chords in the given style.

Musical score for Question 5.1, measures 1-4. The key signature is one sharp (F#) and the time signature is 3/4. The melody in the treble clef consists of: G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line in the bass clef consists of: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half). Measures 2 and 3 are empty staves for harmonisation.

Continuation of the musical score for Question 5.1, measures 5-8. The melody in the treble clef consists of: C4 (half), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), A4-G4 (beamed eighth notes), F#4 (quarter), E4 (quarter), D4 (half). The bass line in the bass clef consists of: G3 (quarter), A3 (quarter), B3 (quarter), A3-G3 (beamed eighth notes), F#3 (quarter), E3 (quarter), D3 (half). Measures 6 and 7 are empty staves for harmonisation. The piece ends with a double bar line in measure 8.

This question will be marked as follows:

Correctness (12 chords)	=	4 marks (- ½ mark per mistake)
Choice of chords (12 chords)	=	6 marks (- ½ mark per mistake)
General impression	=	2 marks

**Possible answer:**

i III iv  $i^6_{14}$  V  $i^6$  iv  $i^6_{14}$   $iv^6$  V V

<sup>5</sup>  
 $i^6$   $vii^6$  i iv V  $V^7$  VI  $i^6_{14}$   $V^7$  i

**[12]****OR**

- 5.2 Study the extract below from *Call me Irresponsible* by Sammy Cahn and James van Heusen and follow the instructions.

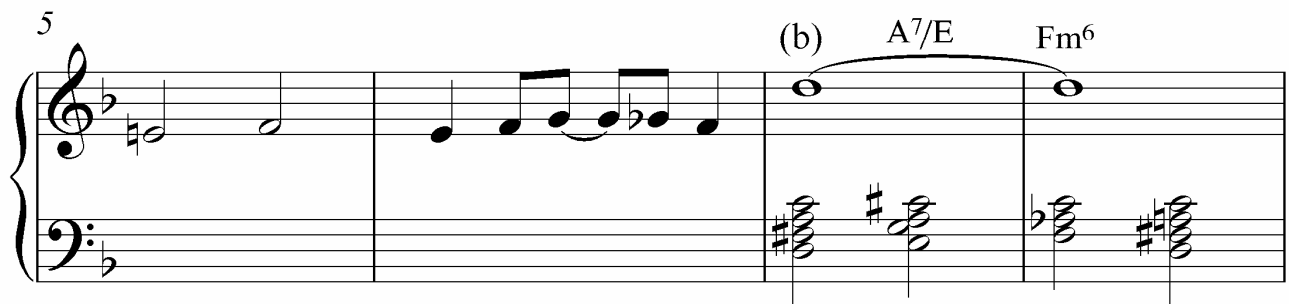
## Call me irresponsible

Sammy Cahn and James van Heusen

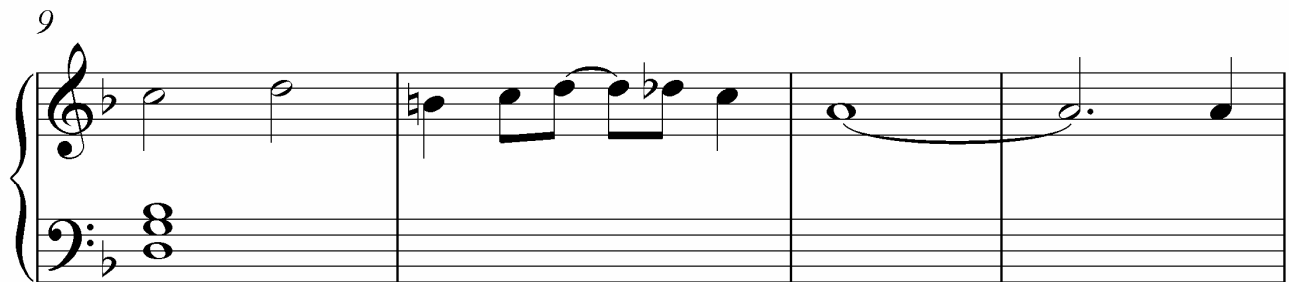
(a) F#dim/C



5 (b) A<sup>7</sup>/E Fm<sup>6</sup>



9



13



- 5.2.1 Name the chord symbols at (a) and (b), (for example Gmin/D, et cetera).

**Answer:**

- (a) F/C  
(b) D7

(2)

- 5.2.2 Complete the piece by adding suitable chords of your choice. Use mainly semibreve notes.

**Answer:**

Any suitable chords (10 chords) = 1 mark per chord (-½ per mistake)

**Possible answer:**

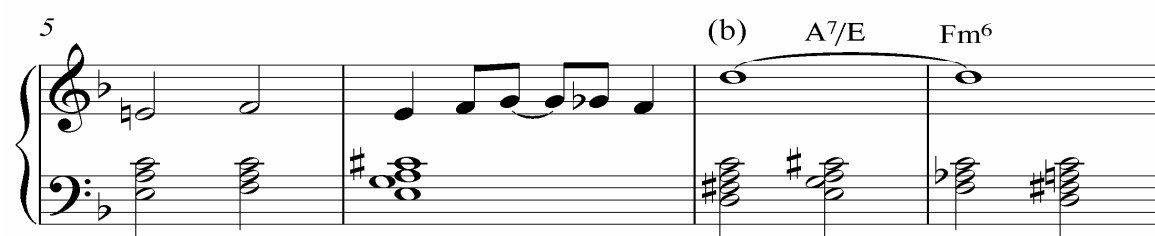
## Call me irresponsible

Sammy Cahn and James van Heusen

(a) F<sup>#</sup>dim/C



5 (b) A<sup>7</sup>/E Fm<sup>6</sup>



9



13

(10)  
[12]**TOTAL SECTION A: 60**



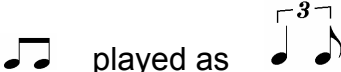

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

ONE mark will be allocated for each correct fact.

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

**QUESTION 6: JAZZ MUSIC**

Eight facts regarding swing and bebop music are given below. Write down the question numbers (6.1 – 6.8) of the facts in the ANSWER BOOK and next to each question number either swing or bebop, (for example 6.9 swing).

- |     |  |            |
|-----|--|------------|
| 6.1 | Small instrumental jazz ensembles – <b>Bebop</b>   | (1)        |
| 6.2 | Focus mainly on improvisation – <b>Bebop</b>   | (1)        |
| 6.3 | Melodies performed by entire sections – <b>Swing</b>   | (1)        |
| 6.4 | Music was meant to be played in nightclubs - <b>Bebop</b>  | (1)        |
| 6.5 | Music performed by big bands – <b>Swing</b>  | (1)        |
| 6.6 | Developed during the early 1940s – <b>Bebop</b>  | (1)        |
| 6.7 | Duke Ellington – <b>Swing</b>  | (1)        |
| 6.8 |  played as  is a typical rhythmic feature - <b>Swing</b> | (1)        |
|     |  | <b>[8]</b> |

**QUESTION 7: ROMANTIC MUSIC****7.1 Brahms: *Symphony No. 4 in E minor Op. 98***

Complete the following sentences by filling in the missing word(s) or facts next to the question number (7.1.1 – 7.1.7) in the ANSWER BOOK.

- |       |  |     |
|-------|--|-----|
| 7.1.1 | The fourth movement is in <b><u>E minor</u></b> (key).   |     |
| 7.1.2 | The standard symphony consists of <b><u>four</u></b> movements.  |     |
| 7.1.3 | The theme comes from Bach's cantata <b><u>Unto thee, O Lord, I lift up my soul.</u></b>                |     |
| 7.1.4 | The movement has <b><u>thirty</u></b> variations.  |     |
| 7.1.5 | The variations are grouped into <b><u>three</u></b> sections and a coda.                               |     |
| 7.1.6 | An <b><u>eight</u></b> -bar phrase structure is maintained throughout.                                 |     |
| 7.1.7 | The theme in the A section starts with the <b><u>woodwind</u></b> and <b><u>brass</u></b> instruments. | (7) |

**For the marker:**

ONE mark per fact

## 7.2 Select ONE of the following works:

Schubert: *Erlkönig*  
Chopin: *Polonaise in A flat major*  
Puccini: *La Bohème*  
Smetana: *The Moldau*  
Mendelssohn: *Violin Concerto in E minor, first movement*

Motivate why your selected work is a good representation of the specific genre in the Romantic period.

**Answer:****For the marker:**

The candidate will be evaluated for his ability to motivate/argue why the selected work is a good representation of the genre.

Presentation If arguments = 3

Relevant facts = 3

**The art song: *Erlkönig***

- Schubert uses a through-composed form structure to capture the content and character of the poem.
- The piano part with its rapid octaves and menacing bass motive conveys the tension of the wild ride.
- The piano's continuous triplet rhythm unifies the episodes of the song and suggests the horse's gallop.
- By imaginatively varying the music, Schubert makes one singer sing like several characters in a miniature drama.
- E.g. the terrified boy sings in a higher register in minor key.
- Each time the boy sings a musical outcry it is intensified through dissonant harmonies.
- To convey mounting fear, Schubert pitches the boy's outcry higher and higher each time.

(6)

**OR****Character piece: *Polonaise in A flat major***

- Short solo instrumental music piece that portrays an idea or atmosphere and started flourishing in the Romantic period.
- The polonaise originated as a stately dance for Polish nobility.
- The piece therefore demonstrates musical nationalism depicting the Polish national identity.
- The polonaise is majestic and powerful with moments of lyrical contrast.
- It evokes the ancient splendour of the Polish people.
- Ternary form with an introduction and short coda.
- The main theme has a wide-ranging accompaniment.
- The contrasting B section consists of a march-like melody accompanied by repeated octaves in the left hand.
- It requires a high level of technical proficiency from the pianist.

(6)

**OR**

**Puccini: *La Bohème***

- Portrays a Bohemian life similar to his own life as an impoverished music student.
- There is a smooth transition from one scene or mood to the next.
- The melodies are made out of short, easily remembered phrases and are intensely emotional.
- He used the orchestra to reinforce the vocal melody and to suggest atmosphere, landscape and mood.
- He minimised the difference between aria and recitative, creating a continuous flow of music.
- Characters and plot revealed through song – Main characters are Rodolfo, a young poet and Mimi, a poor seamstress.
- Large Romantic orchestra.
- *La Bohème* has four acts. Puccini achieves unity and continuity by using the same material in different acts.
- Puccini was very much concerned with the literary and dramatic qualities of his librettos. (6)

OR

**Symphonic tone poem: *The Moldau***

- An orchestral composition that relates a particular story, picture or idea through the use of sound.
- It depicts the flow of the *Moldau* through Czechoslovakia.
- Two streamlets (one warm, and one cold), which are both represented by their own instruments (flute – cold; clarinet – warm).
- The rivers converge into a large river – becomes the river theme.
- A hunting exhibition is pictured by a dotted rhythm in the music.
- A country dance has typical folk-like character.
- 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 that represent different scenes and episodes described in the programme.
- A recurring folk-like 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)

OR

**Concerto: *Violin Concerto in E minor (first movement)***

- The Concerto offers a unique fusion of lyricism and virtuosity.
- 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 another, 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.
- The concerto features unusual combinations of instruments.
- The cadenza is placed between the development and the recapitulation to become an integral part of the movement.

(6)  
[13]**QUESTION 8: TWENTIETH-CENTURY MUSIC**

8.1 Define ONE of the musical styles below. Name ONE relevant composer and ONE composition.

- Impressionism
- Neoclassicism
- Musical Theatre

8.2 Describe how melody and instrumentation are used in your chosen style.

**For the marker:**

Definition: 2 marks  
Composer: 1 mark  
Composition: 1 mark

**Impressionism****Definition**

Musical style which stresses tone colour, atmosphere, typical of Debussy. (Flourished during 1890 – 1920.)

(2)

**Name of work and composer**

*Voiles*, from Preludes Book 1 – Debussy

(2)

8.2 Treatment of melody: 2 marks  
Treatment of instrumentation: 2 marks

**Melody**

- Uses the whole-tone scale to suggest the gentle rocking of boat sails in the wind.
- Uses the pentatonic scale for rapid upward passages.
- Melodic lines tend to be brief and fragmentary.
- Motives tend to be short and repetitive.
- Melodies have a small range.

**Instrumentation**

- Piano work.
- *Una Corda* is often employed to enhance changes in timbre.
- Pedal markings are indicated by Debussy.

**OR****8.1 Neoclassicism****Definition**

Musical style marked by emotional restraint, balance, and clarity, inspired by the forms and stylistic features of eighteenth-century music. (2)

**Name of work and composer**

*The Rite of Spring* – Stravinsky (2)

**8.2 Melody**

- Melodies are often sequences of short motifs.
- Melodies are folk-like.
- Narrow ranges.
- The melodic and harmonic repetition gives the music a hypnotic effect.

**Instrumentation**

- *The Rite of Spring* was written for a huge orchestra.
  - Orchestration is percussive – primitivism.
  - Instruments play in unusual registers.
  - Tone colours seem to be dry and clear. (4)
- [8]**

**OR****8.1 Music Theatre****Definition**

Type of American theatre created to entertain through fusion of a dramatic script, acting, and spoken dialogue with music, singing, dancing, scenery, costumes, and spectacle. (2)

**Name of work and composer**

- Lerner and Loewe, *My Fair Lady*, *The Rain Spain*
- Bernstein, *West Side Story*, *Tonight ensemble*
- Andrew Lloyd Webber, *Phantom of the Opera*, *All I ask of you* (2)

**8.2 Melody**

- Individual songs with 'Hit' potential.
- The ranges of the songs are not as big as in opera.
- A wider range of styles from vaudeville and Latin Rhythms to bebop and quasi-operatic ensemble.
- *West Side Story* has more complex and unconventional music.

**Instrumentation**

- The voices of the soloists are often amplified.
- Singers are accompanied by an orchestra or band.

(4)  
[8]

**QUESTION 9: INTERNATIONAL POP MUSIC**

You have studied the following international pop music styles:

- Girl/Boy bands
- Brit pop
- Heavy metal
- R&B pop
- Glam rock

A song by the international popular artist/group that you have studied has been broadcast on your favourite music station, played by a different artist/group. Imagine and describe the details of this performance.

Give and substantiate your opinion on how the performance by this artist/group differs from the original artist/group that you have studied.

**For the marker:**

- The candidates will be required to generate an imaginary performance and substantiate their opinions in relation to the facts below.
- The facts below do not count unless they are referred to to substantiate the candidate's opinion.
- The marks allocated must be based on the overall impression of the candidate's insight.

**Westlife: Girl/Boy bands**

- Their musical influences stem from boy bands that have gone before them such as *Boyzone* and *Take That*.
- 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.
- The music has specific stylistic traits such as
  - danceable beat
  - simple melodies
  - repetitive structure.
- People can catch on and join in easily.
- The Girl/Boy Bands phenomenon often involves mass marketing and consumer-driven efforts by major record companies.
- The influence of R&B on pop can be heard in the work of several Boy/Girl Bands. (8)

OR

**Oasis: Britpop**

- Britpop bands were strongly influenced by the British guitar music of the 1960s and 1970s.
- Their music style reflects a sense of reverence for the sounds of the past.
- Stylistically, Oasis relied on catchy looks.
- Lyrics that were meant to be relevant to British young people of their own generation.
- Strive towards simplicity.
- Rock beats. (8)

OR

**Metallica: Heavy metal**

- It is typically characterised by a guitar-and-drum-dominated sound, strong rhythms, and classical, bluesy or symphonic styles.
- However, heavy metal sub-genres contain their own stylistic variations that often omit or alter many of these characteristics.
- The most commonly used line-up for a metal band is a drummer, a bassist, a rhythm guitarist, a lead guitarist, and a singer – who may or may not be an instrumentalist.
- Keyboards (especially the organ) were popular with early metal bands.
- A key aspect of much heavy metal is the guitar solo.
- Uses a highly amplified distorted sound.
- The lead role of the guitar in heavy metal often collides with the traditional "front man" or bandleader role of the vocalist, which creates a musical tension. Both guitar and vocals have equal importance in heavy metal.
- James Hatfield's intentionally gruff vocal style contributes to the variety of vocal styles in heavy metal.
- Fast tempi and complex arrangement. (8)

OR

**Michael Jackson: R&B**

- Contemporary R&B is a genre of American popular music.
- Although the acronym "R&B" originates from its association with traditional rhythm and blues music, the term R&B is today most often used to define a style of African American music originating after the demise of disco in the 1980s.
- Often described as contemporary R&B, combines elements of soul, funk, pop, and, from 1986 on, hip hop.
- The abbreviation R&B is almost always used instead of the full rhythm and blues term.
- Contemporary R&B has an electronic record production style, drum machine-backed rhythms, and a smooth, lush style of vocal arrangement.
- Uses of hip hop-inspired beats are typical, although the roughness and grit is usually reduced and smoothed out.
- Exceptional vocal style.

(8)

OR

**David Bowie: Glam Rock**

- Glam Rock is a sub-genre of Rock Music.
- Glam Rock uses all the stylistic elements of Rock and heavy metal, but the feel is lighter and faster.
- Glam Rock was pioneered by Marc Bolan of T Rex fame.
- Artists wear make-up and outlandish outfits and hairstyles.
- David 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.

(8)

**QUESTION 10: SOUTH AFRICAN POP MUSIC**

**Your school band has been invited to perform music of one of the South African pop artists you have studied: Mandoza, Steve Hofmeyr or Lucky Dube.**

**Write introductory notes for your band to provide insight into the style of ONE of these artists.**

**Mandoza: Kwaito**

- Lyrics: aimed at displaying constructive content.
- Lyrics are shouted or chanted rather than sung or rapped.
- Lyrics in indigenous South African languages including Afrikaans.
- Combines musical styles of hip hop, kwaito, mbaqanga and traditional African music.
- Dark voice timbre.
- Deep bass lines.
- Performances are usually with a backtrack instead of a live band.

(6)

OR



**Lucky Dube: Reggae**

- Typical reggae style founded on rhythms characterised by regular chops on the off beat.
- Rhythm guitar often plays the chords on the off-beats.
- Very creative artist.
- Lyrics based on real-life experiences.
- Music portrays the spiritual and political struggles of South African people.
- His singing voice was often compared to that of Peter Tosh.

(6)

**OR****Steve Hofmeyr**

- Rock style
- His singing voice is often compared to that of Neil Diamond.
- Lyrics contain autobiographical as well as poetic characteristics.
- His music is a combination of various music styles, including Afrikaans Rock, Afrikaans Pop, Folk and Country.
- Music includes many remakes of Neil Diamond and Kris Kristofferson.
- He is experienced in Musical Theatre.
- Very versatile vocalist.

(6)

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

Describe any ONE of the following styles:

- 11.1 Kwaito
- 11.2 Music for social and cultural occasions
- 11.3 Moppies and ghomma songs

**For the marker:**

ONE mark per fact = 5 facts = 5 marks

**11.1 KWAITO****Answer:**

- Kwaito is a unique South African style.
- The word 'kwaito' was derived from the Afrikaans word "kwaai".
- Kwaito originates from house music and developed in the 1990's.
- Kwaito music is based on house music but has a slower tempo.
- It uses deep bass lines.
- Singing is often shouted or chanted rather than sung or rapped.
- The lyrics are normally in South African urban languages.
- More than one language could be present in the same song.
- Isicamtho (South African slang) is the main language used in kwaito.
- Uses pre-recorded instrumental accompaniment/backtracks.
- Kwaito is an expression of a way of life.
- Life is also portrayed in the dance, talk and dress of the township.

(5)

**OR**

**11.2 Music for social and cultural occasions****Answer:**

- Music for specific occasions.
- E.g. weddings, funerals etc.
- Music for specific seasonal occasions or agricultural seasons.
- E.g. raining and harvesting time.
- Music for specific religious periods.
- E.g. morning prayer, evening prayer, thanksgiving, etc.

**(5)****OR****11.3 Moppies and Goema Songs****Answer:**

- Typical of the Cape Malays and traditionally in Afrikaans.
- Traditionally performed on New Year's Day or at social occasions.
- Songs are always accompanied by a ghomma beat which is a two sixteenth and an eight note beat, accompanied by a ghomma drum.
- There is a continuous tafa-te rhythm heard throughout the songs.
- The orchestra consists of a guitar, mandolin, banjo and cello.
- Moppies and ghomma songs are divided into 4 categories namely traditional wedding songs, Dutch (Afrikaans) folk songs, Moppies – Humorous songs, ghomma-picnic songs.
- Content of the songs is mostly light-hearted and funny – songs with a political content were sung during the apartheid to express opposition to the system.
- Moppies and ghomma songs are accompanied by dance movements.
- Traces of other cultures-The khoi-khoi, Indonesian, Indian and Madagascan, are evident in the songs.

**(5)**  
**[5]****QUESTION 12: SOUTH AFRICAN COMPOSERS**

Write a short paragraph on the musical contribution of ONE of the following South African composers:

- SJ Khosa
- N van der Watt
- M Khumalo

Refer to examples of their compositions. Begin your paragraph with the composer's name.

Musical contribution = 4 marks Examples of compositions = 1 mark
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**Answer:****SJ Khosa**

- More than 400 compositions
- Big contribution towards choral tradition
- Tsonga is used as language in the SA choral repertoire
- In his position as music inspector, he strongly influenced the younger generation regarding choral music.
- Composition: *Afrika Lontshwa* (5)

**OR****Niel van der Watt**

- Involved in choral training
- He composed for choirs
- Influenced by Afrikaans literature (e.g. poems by Antjie Krog)
- He also applied African music in his music
- Composition: *African Dawn* (5)

**OR****M Khumalo**

- Inspired by African literature, especially the poet Vilakazi
  - Big contribution towards choral music
  - Involved with nation-building concerts
  - Cantata: *Ushaka* (Zulu and European traditions are combined)
  - Composition: *Sangena* (5)
- [5]**

**QUESTION 13: MUSIC INDUSTRY**

Compare the differences between SAMRO and SARRAL.

**Answer:**

**SAMRO:**

- Primary representative of music performing rights.
- Collect license fees from television broadcasters, radio stations, pubs, clubs, restaurants, and all other businesses who broadcast music.
- Negotiates music-user licenses.
- Administers the rights for 50 years after the composer's death. **(Any 2) (2)**

**SARRAL:**

- Administers recordings of musical works.
  - Ensures that:
    - A recording is made with the composer's permission.
    - Proper negotiations are carried out between the person wishing to make the recording and the composer.
    - When permission is granted, fair and equitable royalties are paid to the composer.
    - A proper license is issued to the person making the recording. **(Any 2) (2)**
- [4]**

**QUESTION 14: NATIONAL ANTHEM OF SOUTH AFRICA**

Name the writers of the lyrics of the National Anthem.

**Answer:**

- Enoch Sontonga **(1)**
  - CJ Langenhoven **(1)**
  - J Zaidel – Rudolph **(1)**
- [3]**

**TOTAL SECTION B: 60**  
**GRAND TOTAL: 120**