



NATIONAL SENIOR CERTIFICATE EXAMINATION  
NOVEMBER 2017

**MUSIC: PAPER I**

**MARKING GUIDELINES**

Time: 3 hours

100 marks

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These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

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**QUESTION 1**

Listen to **Track 1** (*Die Forelle* – Schubert: *Music – An Appreciation* by Roger Kamien. 9th Edition CDs to accompany the 9th Edition; Disk 4 Track 54 and 55; McGraw-Hill Companies/Sony BMG Music 2006)

- 1.1 Place four (4) ticks to identify features present in the music.

Major tonality		Lied	✓
Consonant harmony	✓	Dissonance	
Aria		Through-composed	
Modified strophic form	✓	Melodic inversion	
Polyphonic texture		Major and minor tonality	✓

- 1.2 Listen to **Track 1a**. It is the opening of the melody from **Track 1** above. (set on Sibelius © by examiner)

Place a tick next to the phrase that matches what you hear.

	
	✓
	✓ (
	✓

**MARKING:** 1 mark for MELODY D/0.5 mark for MELODY B or MELODY C (one element is correct)

Listen to **Track 2** (*Blue Rondo à la Turk* from *Time Out* performed by the Dave Brubeck Quartet: 1959 originally released on Columbia Records CL1397. Digitally remastered and re-released as *Take Five* by Not Now Music Ltd 2011)

- 1.3 Identify the style of jazz.

**Cool Jazz**

- 1.4 Motivate your answer in 1.3 with reference to two characteristics of the style.

**Unusual/irregular grouping of beats, use of the cymbals rather than drums to emphasise the beat/grouping of the beats, limited dynamic range, warm timbre of the saxophone, swung quavers. For listening, not dancing, more arranged – less improvised than Bebop, polytonal, polyphonic/contrapuntal. Unusual instruments like vibraphone, French Horn. Any other convincing answer will be accepted.**

- 1.5 Listen again to Track 2 and tick the correct answer to show the rhythm of one 4-bar phrase of the extract.

	✓

- 1.6 Name an artist, or group, associated with this style.

**Dave Brubeck Quartet/Paul Desmond/Modern Jazz Quartet**

- 1.7 Listen to **Track 3 (Gavotte from Symphony No 1 in D "Classical" by Sergei Prokofiev)**: while following the melody line in the Resource Booklet, **APPENDIX A**. This is the Gavotte, the third movement from the "Classical" Symphony by Prokofiev, which was composed in 1917.

- 1.7.1 Complete the following:

Section B begins at bar **12** beat **3** and section A<sup>2</sup> begins at bar **28** beat **3**.

- 1.7.2 Identify the key of section B.

**G Major**

- 1.7.3 What is the relationship of this key to the tonic key?

**Subdominant (1); Perfect 4<sup>th</sup> (0.5)**

- 1.7.4 Listen to **Track 3a**, which begins at bar 12<sup>2</sup>, and notate the melody in bars 17, 18 and 19.



**This phrase is an exact repeat of the previous phrase until bar 19<sup>2</sup>. MARKING: Bar 17: 0.5/Bar 18: 0.5 / Bar 19: 1**

- 1.7.5 Give the bar numbers of a pattern and sequence in the music.

**Bar 4<sup>3</sup> to 6<sup>2</sup> / Bar 6<sup>3</sup> to 8<sup>2</sup>  
Bar 8<sup>3</sup> to 10<sup>2</sup> / Bar 10<sup>3</sup> to 12<sup>2</sup>  
Or any other correct answer.**

**QUESTION 2**

Listen to **Track 4 ("Reviewing the Situation" from *Oliver!* by Lionel Bart; 1991; National Symphony Orchestra conducted by John Owen Edwards; TER Ltd CDTER1184)**

- 2.1 Identify the character that you hear.

**Fagin – a Jewish thief, who leads a gang of street urchins in London, who are pick pockets.**

- 2.2 State the context of this song in the musical.

**This is sung towards the end of the musical where Fagin is thinking about his personal situation; what he has done with his life, and how he should go about changing it: possibly following the straight and narrow.**

- 2.3 Identify and comment on two characteristics in the music that inform the audience of the character's cultural background.

**Fagin is Jewish: the use of the "oom-pah-pah" bass, which is typical of the Jewish Klezmer style – a traditional Jewish/Hebrew/Israeli style of music; violin interludes using the Jewish Phrygian mode and the gradual accelerando, reminiscent of traditional Israeli songs like "Hava Nagila".**

- 2.4 How is this song typical of a musical theatre number?

**It tells us more about Fagin's character, in particular the mixed feelings he has about his current life. The character bursts into song. Interspersed with dialogue, moves action forward, tells us about the character's thoughts and emotions, not technically demanding, 32-bar, AABA.**

Listen to **Track 5. It is the introduction to Track 4 (Introduction to "Reviewing the Situation" from *Oliver!* by Lionel Bart; 1991; National Symphony Orchestra conducted by John Owen Edwards; TER Ltd CDTER1184)**

- 2.5 How does the composer create tension in the introduction to this number? What dispels the tension as the song progresses?

**Forte, chord and tremolo on low strings and timpani. Falling two note patterns which rise sequentially, held note/pedal in LH. Rising triadic patterns. Chromaticism. Accents. Minor key. Woodwinds play rising patterns. Pause/bar's rest. Diminished 7ths**

**Tension is dispersed by faster second section of the verse with the oom-pah-bass. Flute pattern – 4 quavers on alternating notes. Mocking nature of lyrics.**

**QUESTION 3**

Listen to **Track 6 (1st Subject from Symphony No 40 in g minor by W.A. Mozart: Music, An Appreciation" Roger Kamien CDs to accompany the 9th Edition; Disk 3 Track 10; McGraw-Hill Companies/Sony BMG Music 2006)**

3.1 Which theme of the movement is heard in the extract?

**1<sup>st</sup> subject/theme**

3.2 Mozart developed this theme from a 3-note motive – printed below. Name three compositional techniques that he used, and describe how he used them to construct the 4-bar phrase.



**Repetition, Variation and Sequence (1 mark each = 3 marks):** After we hear the motive for the first time, he repeats it immediately, then he repeats it and extends it/varies it by adding a rising 6th after the 3rd note. Then he uses the rhythm of s-s-l in a 3-note descending pattern, which he sequences twice – descending. (2 marks for the description of their use.) Question and answer.

3.3 Name the Mannheim technique that is present in the first two notes of the motive.

**The Mannheim sigh**

Listen to **Track 7a and 7b (2nd subject from recap and exposition from Symphony No 40 in g minor by W.A. Mozart: Music, An Appreciation" Roger Kamien CDs to accompany the 9th Edition; CD 3 Track 17 and Track 12; McGraw-Hill Companies/Sony BMG Music 2006)**

3.4 Which theme of the movement is heard in the tracks?

**2<sup>nd</sup> subject/theme**

3.5 Explain the difference in tonality between the two versions of the theme.

**Track 7a is from the recapitulation: we know this because it is in a minor key (g minor) and the 2<sup>nd</sup> subject is always in the tonic key in the recapitulation.**

**Track 7b is from the exposition – it is in a major key (B Flat major). This is to be expected as the 2<sup>nd</sup> subject is in the dominant or, as in the case of this symphony, which begins in g minor, in the relative major.**

- 3.6 Listen to **Track 7b** again. On the theme that is printed below, identify and label, the cadences that are heard at the end of each phrase. Remember to state the key.

B Flat Major

Imperfect cadence

Perfect cadence / Authentic cadence

- 3.7 Name two characteristics of this work, other than orchestration/instrumentation, that indicate that it was written in the Classical period.

The texture is mainly homophonic throughout; the phrases are balanced: 4 bars; melody is motivic; modulation is to closely-related keys; structure is a clear sonata form. Periodic phrasing, memorable melody, use of the Mannheim sigh, varied moods compared to Baroque, diatonic harmony, Classical Sonata cycle, gradual dynamic change. Any other valid answer that does not refer to the orchestration/instrumentation.

#### QUESTION 4

Listen to **Track 8 (Erlkönig: Bar 86–97)** and **Track 9 (Erlkönig: Bar 116–123: Music, An Appreciation"** Roger Kamien CDs to accompany the 9th Edition; CD 4 Track 52 and Track 53; McGraw-Hill Companies/Sony BMG Music 2006)

- 4.1 Identify the 'character' depicted in these two tracks.

#### Erlkönig

- 4.2 Complete the table below to compare the two extracts.

ELEMENT	TRACK 8	TRACK 9
Tonality [0.5 × 2 = 1]	Major	Major & Minor
Accompaniment Pattern [0.5 × 2 = 1]	Arpeggiated, broken chords	Repetitive triplets in RH. Repeated chords, block chords

- 4.3 With reference to the story, and to the elements in the table above, explain the change in tone between the two verses.

**In the first extract, the Erlkönig is trying to entice the child – which is why Schubert uses the major key, which contrasts with the preceding sections, sung by the narrator, father and son in the minor key. In the second extract, the Erlkönig is becoming impatient because he is not getting his own way with the boy, which is why it begins in the major but ends in the minor to reflect the Erlkönig's frustration and anger at the child. The arpeggiated piano accompaniment in the first extract mirrors the enticing nature of the Erlkönig but as he becomes angry, Schubert maintains the repetitive triplet pattern in the right hand, which adds to the tension in the words. Arpeggiated pattern can also represent the dancing of the Erlking's daughters.**

**NB: Reference must be made to the intention and "mood" of the Erlkönig in the explanation. Straightforward repetition of the facts from the table will not gain marks.**

**Listen to Track 10 (Erlkönig original Bar 57–72; Music, An Appreciation" Roger Kamien CDs to accompany the 9th Edition; CD 4 Track 51; McGraw-Hill Companies/Sony BMG Music 2006) and Track 11 (Erlkönig orchestrated by Liszt Bars 57–72 Hermann Prey, baritone, Munich Philharmonic under Gary Bertini 1977 <<https://www.youtube.com/watch?v=Uvd2fJGo3ol>>), which is a different arrangement of the same section of the work.**

- 4.4 With reference to the story, comment on the effectiveness of the orchestrated version, compared with the original setting. State which version you prefer, giving a reason for your choice.

**Sense of the horse galloping is maintained in the strings, but very softly. The use of the broken chords in the flute with the light harp accompaniment serves to emphasise the enticing tone of the Erlkönig. In the original, the accompaniment pattern changes from the triplets in the RH to the splitting of the triplet pattern between the two hands. But there is no counter-melody in the original. Own opinion – no mark for opinion: 1 mark for reason.**

**QUESTION 5**

Listen to **Track 12** ('If I were a Rich Man' from *Fiddler on the Roof* by Jerry Bock, Sheldon Harnick and Joseph Stein: <<https://www.youtube.com/watch?v=RBHZFYpQ6nc>>) and **Track 13** ('Madamina – Catalogue Aria' from *Don Giovanni* by Mozart. *Music – An Appreciation* by Roger Kamien. CDs to accompany the 9th Edition: Disk 3 Track 64 and 65; McGraw-Hill Companies/Sony BMG Music 2006)

The lyrics to Track 12, and some background to the work, can be found in the Resource Booklet as **APPENDIX B**.

In an essay, compare similarities and differences of the two pieces heard in Track 12 and Track 13.

In addition to the comparison, which will form the body of your essay, also:

- Provide a brief background to the two genres.
- Comment on the depiction of characters in the musical settings.
- State the context of the extract from your set work, and name the character who is singing.

In conclusion, offer your own opinion as to which track you prefer, and justify it with reference to the use of two elements of music.

Ensure that you compare the two pieces, and not only the genres.

Your essay will be marked using the following rubric:

<b>RUBRIC FOR ESSAY</b>	
16–20	Clearly demonstrates an understanding of the question, cites factual evidence, completes all requirements, and provides an insightful comparison of the two works, with reference to both the general characteristics of the genres and the specific features of the two tracks. Own opinion of the works is offered with insight and specific reference to the use of the elements of music.
10.5–15.5	Demonstrates an understanding of the question, completes all requirements, cites factual evidence and provides some comparison of the two works, with some reference to both the general characteristics of the genres and the specific features of the two tracks. Own opinion of the works is offered with limited insight and some generalisation in terms of the use of the elements of music.
5.5–10	May address all of the requirements, but demonstrates only a partial understanding of the question and limited factual evidence. Comparison of the two works is limited with only partial reference to either the general characteristics of the genre or the specific features of the two tracks. Own opinion is limited with little or no reference to the use of the elements of music. There is an imbalance between the sections of the essay.
0.5–5	Demonstrates minimal understanding of the question, does not complete all requirements, and provides only a vague reference to, or no use of, the facts. No comparison or opinion is offered. There is no balance within the essay.

**THE ANSWER TO THIS QUESTION MUST BE WRITTEN IN ESSAY FORM – THE MEMO IS TABULATED FOR EASE OF REFERENCE.**



	TRACK 12 If I were a rich man	TRACK 13 Madamina
<b>Genre &amp; Type of number</b>	Musical – Solo song	Opera Buffa/Dramma Giocoso – Aria
<b>Period/Century</b>	20 <sup>th</sup> Century	Classical Period
<b>Character</b>	Tevye – a poor, Russian Jew, who is a milkman. He is married to Golde. (Information provided so no mark given for this.)	Leporello – Don Giovanni's servant and wingman. Lower class – "uneducated", but protects DG at all costs. He aspires to be like DG.
<b>Context</b>	Close to the beginning of the musical – 4th number. (Information provided so no mark given for this). Tevye is wishing that he was rich, and imagining what his life would be like, if he were. (Lyrics provided but not explained, so a mark can be given for this.)	Leporello is 'consoling' Donna Elvira, who has been recently jilted by Don Giovanni, by providing her with a list of DG's previous conquests.
<b>Structure</b>	We hear a brief monologue at the beginning of the extract – which is typical of Musical theatre: i.e. dialogue is spoken rather than sung in recitative. A B A B C B A Coda (not a standard structure for musical – would expect AABA or verse-chorus).	A B: there is a clear definition between the two sections. Section A: he lists the number of women DG has seduced – and the countries from which they come. Section B: he describes DG's seduction techniques for different types of women.
<b>Tonality</b>	Modal – but there is no flattened 2 <sup>nd</sup> so it's not truly in the Jewish Phrygian Dominant Mode [1 – ♭ 2 – 3 – 4 – 5 – ♭ 6 – ♭ 7 – 1], although there is a flattened 6th and 7th. It sounds modal. Minor	D Major
<b>Metre</b>	4/4	A = 4/4 B = ¾ – in the style of a Minuet
<b>Tempo</b>	A moderate tempo, but use is made of pauses into B – followed by a <i>tempo</i> . The central section I is slower and has greater freedom of tempo – recitative-like. The "sighs" at the end of each B verse allow for a slight rit ... followed by a <i>tempo</i> . The coda allows for freedom of tempo as well.	A = Fast – Allegro: this is well-suited to the "listing" of DG's conquests. B = Slow – Andante.
<b>Melody and Rhythm</b>	There are two distinct melodies: A – "if I were a rich man", moves in tones and semitones. It is fairly repetitive, and has a limited range. B – "I'd build a big tall house ..." this opens with three rising notes with a pause on each one; a bar of repeated notes is followed by a rising and falling pattern before it returns to the repeated notes. The setting of the words is mainly syllabic, contributing to a "patter" style. The contrasting C phrase has a more lyrical "melody", which has a distinctly Hebrew/Jewish sound. The rhythm here is dictated by the rhythm of the words, as would happen in a recitative. Word painting: "staircase going up" – rising phrase in accompaniment/"coming down" – descending phrase in acc. Short "cadenza" at the end of C: typical Hebrew/Jewish sound.	In Section A, the melody and accompaniment is triadic. The melodic range is slightly wider than in "Reviewing". There is an element of "patter" to this section, which is appropriate for the "list" and it also fits Leporello's character. In Section B, the melody is lyrical to emphasise the virtues of the ladies, and the ways in which DG seduces them. He reflects the character of the women in the music: "Tall ones – majestic" – long note values, crescendo, ritardando towards the end of the phrase/"The little ones" – short notes, light, mezzo forte, slightly staccato.

<b>Setting of words/characterisation</b>	Tevye is Jewish, like Fagin, in <i>Oliver!</i> , and many of the musical characteristics in "Reviewing the Situation" are evident here: the use of the "oom-pah-pah bass, which is typical of the Jewish Klezmer style – a traditional Jewish/Hebrew/Israeli style of music; short counter-melodies on the clarinet using what sounds like a Jewish [Phrygian] mode and the slight accelerando, reminiscent of traditional Israeli songs like "Hava Nagila". There is an element of patter singing in the 2 <sup>nd</sup> part of the verse – which alludes to his lower class/comic/"uneducated" character. In English. Can be translated.	Patter style in Section A helps to emphasise Leporello's position in society as a servant/lower-class/uneducated/comic character. In Italian. Usually sung in original language.
<b>Timbre</b>	The opening phrase is sung unaccompanied by Tevye (Bass). The orchestral accompaniment gradually fades in: strings and clarinet (playing similar melodic patterns as the violin does in "Reviewing ..." – adding to the Jewish/Hebrew feel), pizzicato bass, trumpet/brass. Tambourine to emphasise the off-beats. Cymbals. Guitar, harp; accordion; glockenspiel. Barnyard sounds.	Classical orchestra: paired winds (no clarinet); 2 horns; strings. A harpsichord is heard at the very beginning (hangover from the recit that precedes the aria); string section. Bass voice.
<b>Texture</b>	Homophonic – typical of a solo song in musical theatre	Melody is dominant, but there are countermelodies in the strings – these do not detract from the melody, but do offer added interest. There is a lot of imitation between the 1 <sup>st</sup> violins and the basses at the beginning, and later between strings and woodwind.
<b>Dynamics and articulation</b>	First part of each verse is soft, with the repeat being sung loudly. Pizzicato in the strings. Light staccato emphasises the rhythm. Section C: much louder and legato. Crescendo to a big finish.	The aria begins softly, piano, and there is a lightness of touch in the separate quavers. Mozart makes use of sudden dynamic changes from piano to forte but the dynamic range is limited. He uses a crescendo to forte at the end of Section A. Section B begins softly and more use is made of gradual dynamic changes in this section.
	Elements of cataloguing in both pieces – characteristic of opera buffa. Both are humorous.	

**QUESTION 6**

Listen to **Track 14 (Yardbird Suite – Charlie Parker from the album *The Genius of Charlie Parker*; 2005; Savoy Jazz)** while following the lead sheet below. (*Yardbird Suite – Charlie Parker; Lead sheet; <<http://www.onlinesheetmusic.com/yardbird-suite>>*)

Lead sheet for *Yardbird Suite* by Charlie Parker. The sheet is in 4/4 time and consists of six staves of music. Chord symbols are written above the notes.

Staff 1: C $\flat$ M $\flat$ A $\flat$ 7 F $\flat$ m $\flat$ 7 B $\flat$  $\flat$ 7 C $\flat$ 7 B $\flat$  $\flat$ 7 A $\flat$ 7 D $\flat$ 7

Staff 2: 6 1. G $\flat$ 7 Em $\flat$ 7 A $\flat$ 7 Dm $\flat$ 7 G $\flat$ 7 2. Dm $\flat$ 7 G $\flat$ 7 C $\flat$ M $\flat$ A $\flat$ 7

Staff 3: 8 F $\sharp$ m $\flat$ 7( $\flat$ 5) B $\flat$ 7( $\sharp$ 5) Em $\flat$ 7 F $\sharp$ m $\flat$ 7( $\flat$ 5) B $\flat$ 7( $\sharp$ 5) Em $\flat$ 7 A $\flat$ 7

Staff 4: 13 Dm $\flat$ 7 Em $\flat$ 7( $\flat$ 5) A $\flat$ 7( $\sharp$ 5) D $\flat$ 7 Dm $\flat$ 7 G $\flat$ 7 C $\flat$ M $\flat$ A $\flat$ 7

Staff 5: 18 F $\flat$ m $\flat$ 7 B $\flat$  $\flat$ 7 A $\flat$ 7 D $\flat$ 7

Staff 6: 21 Dm $\flat$ 7 3 G $\flat$ 7 C $\flat$ M $\flat$ A $\flat$ 7

- 6.1 Identify the style of jazz, and state the decade in which it developed.

**Bebop – 1940s**

- 6.2 Why did this style develop?

**Solo jazz performers who had played with big bands, were no longer satisfied with the principles of "big band" jazz, and wanted to return to the basic principles of jazz, which placed solo improvisation at the heart of the genre.**

- 6.3 List two characteristics that you can hear in the recording which are typical of the style.

**Small combo: front line & rhythm section; solo sax and trumpet; fast tempo; short note values; ride and crash cymbals most noticeable in rhythm accompaniment with occasional "bombs" on the bass drum. Motivic melody – short phrases. Use of chromaticism. Articulation. Solo improvisation – limited collective improvisation. Virtuoso playing. Asymmetrical phrases, walking bass, fragmented melody.**

- 6.4 Clearly mark the sections (form) of the piece on the lead sheet. Please note that there is an 8-bar introduction which is not notated on the lead sheet.

**Intro – not on lead sheet; A: 1–8; A: 1–8 (2<sup>nd</sup> time bar) – no mark for this;  
B: 9 – 16 (1 mark); A: 17–24 (1 mark)**

- 6.5 Use the headings in the table below to comment on the improvisations.

	Solo Instrument/s	Describe the accompaniment
Improvisation 1	Saxophone	Walking bass/piano comping/light rhythm on snare drum. In the 4th improvisation, the piano has a short solo and then returns to its accompanying role.
Improvisation 2	Muted trumpet and Saxophone alternating	
Improvisation 3	Saxophone and guitar	
Improvisation 4	Piano and then sax and trumpet to end off	

**QUESTION 7**

Listen to **Track 15**. It is a song called *Back of the Moon* from the South African Jazz Musical *King Kong*, composed in 1958 by Todd Matshikiza. The lyrics are reproduced as **APPENDIX C** in the Resource Booklet.

- 7.1 Identify and comment on the social conditions, referred to in the song, which influenced the development of South African urban music from the late 19th century onwards.

**Shebeens, Shanty Towns and Shacks "built for Blacks". Even before Apartheid, there was segregation of the races. Shanty Towns developed as men from the rural areas moved to urban areas in search of work on the mines. Living conditions were poor. Because blacks were not allowed to buy liquor, Shebeens – illegal drinking spots, where illegal alcohol was brewed, became social meeting places in the shanty towns. Music was played in the shebeens and many styles developed and were played in shebeens, long before they were recorded. Mining hostels.**

- 7.2 Describe the musical features of **ONE** style of South African urban music that developed prior to 1958, as a direct result of the social conditions that you have named above.

**Marabi: "gangsters" – piano / keyboard music influenced by ragtime (syncopated RH / steady LH) with much improvisation in the LH. Drew the patrons to the shebeens because of the lively, upbeat style. Cyclic harmonic progression: the marabi progression: I IV Ic V underpins the music/improvisations. Cheap pedal organs**

**OR**

**Kwela: "get up" – pennywhistle music associated with shanty towns and shebeens. Because shebeens were illegal, the police would often raid them. Young kwela players would stand on the street corners and play their pennywhistles to warn shebeen patrons of the approach of the police. Characterised by short, repetitive melodic phrases and repeating, cyclic harmonic progressions based on I, IV and V. Often uses the marabi progression.**

**Also accepted: Isicathimiya, Sophiatown Jazz, Township Jazz**

Listen to **Track 16 (Duke Ellington: *C-Jam Blues*; Music, An Appreciation" Roger Kamien CDs to accompany the 9th Edition; CD 1 Tracks 10–18; McGraw-Hill Companies/Sony BMG Music 2006) and Track 17 (*Way Back '50s* performed by Uhadi)**

- 7.3 Identify features relating to **Track 16** in Column A and features relating to **Track 17** in Column B.

Place three ticks (3) in Column A and three ticks (3) in Column B.

	<b>COLUMN A Features of Track 16</b>	<b>COLUMN B Features of Track 17</b>
Quadruple metre		
Originally a keyboard style		✓
Walking bass	✓	
I – IV – Ic (I6/4) – V		✓
Swung quavers		
12-bar blues	✓	
Triplets		
Cyclic structure		✓
3-bar riff	✓	

- 7.4 Name two features from the above list that are common to both tracks.

**Quadruple metre, swung quavers.**

- 7.5 How did the styles represented by Track 16 and Track 17 contribute to the development of mbaqanga/Sophiatown Jazz in the 1950s?

**Marabi:** the "marabi" chord progression (I – IV – Ic/I <sup>6/4</sup> V) is frequently used in Mbaqanga; failing that, the chord progression will mainly use I, IV and V. Cyclical Structure.

**Swing/Big Band:** Influenced the instrumentation of Mbaqanga: saxophones, trumpets.

**Swing rhythm of both styles is present in Mbaqanga.  
Simple melodies.**

**All styles are in quadruple time with subdivisions into quavers.**

Listen to **Track 18 (*Ndodemnyama – Beware Verwoerd* by Vuyisile Mini: Album: Miriam Makeba – *Africa*; Novus Series 70 <<https://www.youtube.com/watch?v=DYwgmOxhUvk>>)** and refer to the translated lyrics, and background to the song, that are provided in **APPENDIX D** in the Resource Booklet.

- 7.6 '*Ndodemnyama*' (Track 18) and your set work, *Meadowlands* both protest against aspects of apartheid. Compare the lyrics of the two songs. State which song, in your opinion, is a more effective means of protest, giving three reasons for your view.

**The answer must be written as a paragraph – the table is just for easy reference.**

**3 marks for the comparison of the lyrics.**

**3 marks for reasons: no mark allocated for opinion.**

	<i>Ndodemnyama</i>	<i>Meadowlands</i>
<b>Lyrics</b>	More repetitive than those of <i>Meadowlands</i> . Mainly one language – is isiXhosa. "Pasop" = Afrikaans A warning to Verwoerd – there is no story and only negative emotion.	Three languages – isiZulu, seSotho and Tsotsitaal. Greater variety of emotion, e.g. <i>we don't want to move! our beloved place</i> – used both cynically and genuinely/they tell more of a story.

**Reasons for effectiveness as a protest song:**

**Track 18:** simple, repetitive lyrics: easy to learn and remember. Can easily get a crowd going: it is martial at the beginning. Mentions Verwoerd by name – creates unity among the people against a common "enemy".

**Track 19:** catchy melody and rhythm but more ambiguous as a protest song because "our beloved place" is used cynically and sincerely.

**Total: 100 marks**