



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2015**

**MUSIC P1  
MEMORANDUM**

**MARKS: 120**

---

This memorandum consists of 49 pages.

---

**SECTION A: THEORY OF MUSIC**

Answer **QUESTION 1, 2.1 OR 2.2, 3.1 and 4.1 OR 4.2.**

**QUESTION 1**

Study the extract from *Sonata No. 18*, K. 576 by W.A. Mozart below and answer the questions that follow.

**Sonata No. 18 K. 576**

W.A. Mozart

The image displays a musical score for the first movement of Mozart's Sonata No. 18, K. 576. The score is in G major and 3/8 time, marked 'Allegro'. It consists of four systems of music, each with a treble and bass clef staff. The first system (measures 1-4) includes a box labeled '1.1' around the first measure and a bracket labeled '(a)' under measures 2-4. The second system (measures 5-8) includes a bracket labeled '(b)' under measures 7-8 and the number '1.5' at the end. The third system (measures 9-12) includes a box labeled '1.5' around measures 10-11 and the number '1.6' at the end. The fourth system (measures 13-14) includes a box labeled '1.6' around measures 13-14. Dynamics such as *f* (forte), *p* (piano), and *tr* (trill) are indicated throughout the score.


1.1 The time signature of this extract has been omitted. Fill in the correct time signature in the block provided on the score.

6/8 1 mark for the time signature in the treble clef 1 mark for the time signature in the bass clef	(2)
---	-----

1.2 What is the main key of this extract?

D major	(1)
---------	-----

1.3 Write the following triad, without a key signature, in the required position. Use the alto clef and semibreve note values.

G minor, first inversion	
	
1 mark for alto clef 3 marks for correct notes	(4 ÷ 2) (2)

1.4 Name the intervals marked (a) and (b), for example (d) Major third.

(a) Perfect 4 <sup>th</sup> (b) Minor 2 <sup>nd</sup> 1 mark each	(2)
---	-----


1.5 Transpose bars 9 to 11 of the left hand part, a major second higher. Use the given clef and remember to add the new key signature.

	
1 mark for correct key signature (E major) ½ mark for each correct note (6 notes x ½ mark = 3 marks)	(4)

1.6 Identify the scale formed by the notes of the right hand part in bar 14.

E harmonic minor	(1)
------------------	-----

- 1.7 Write the blues scale starting on F, descending, with key signature.  
Use the treble clef and semibreves.



1 mark for correct clef (Treble clef)  
1 mark for correct key signature (F major)  
1 mark for descending direction  
1 mark for each correct note (7 notes) (10 ÷ 2) (5)

- 1.8 Compare bars 1 and 2 with bars 5 and 6. Identify the compositional technique.

Sequence

(1)

- 1.9 Give the Italian term for each of the following English descriptions:

1.9.1 Gradually softer: **decrescendo OR diminuendo**

1.9.2 To play a note detached: **staccato**

(2)

[20]

**QUESTION 2**

**ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.**

2.1 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

**Possible answer:**

**Instrument: Flute OR Clarinet OR Recorder OR Violin OR Trumpet OR Guitar**

**Moderato**

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	4 (2 + 2)	
Musicality	6	
Chord progression	7 (1 per bar)	
Dynamics and articulation	4	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	2	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

[15]

**OR**

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

**Possible answer:**

**Instrument: Cello OR Trombone OR Bassoon OR Tuba**

Andante

5

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and cadential points	4 (2 + 2)	
Musicality	6	
Chord progression	7 (1 per bar)	
Dynamics and articulation	4	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	2	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

[15]

QUESTION 3

3.1 Study *Dona Nobis Pacem* below and answer the questions that follow.

# DONA NOBIS PACEM

Traditional Spiritual Song

Musical score for Soprano, Alto, Tenor, and Bass, measures 1-5. The score is in 2/4 time with a key signature of one sharp (F#). Annotations (a) and (b) are placed above the Soprano staff, and (g) is placed above the Tenor staff. A bracket labeled (e) is placed below the Bass staff.

Musical score for Soprano, Alto, Tenor, and Bass, measures 6-10. The score is in 2/4 time with a key signature of one sharp (F#). Annotations (c) and (d) are placed above the Soprano staff, (h) is placed above the Alto staff, and (f) is placed below the Bass staff. A measure rest is shown in measure 6.

3.1 Give the letter name for the following technical names:

3.1.1 Leading note: **D#**  
3.1.2 Subdominant: **A**

(2)

3.2 Figure the chords marked (a) – (d), for example C: I<sup>b</sup> or I<sup>6</sup> or C/E.

(a) e: iv **OR** Am  
(b) e: IV **OR** C  
(c) e: III **OR** G  
(d) e: i<sup>6</sup> **OR** i<sup>b</sup> **OR** Em/G

(4)

3.3 Name the cadence at (e) and (f). Write down only the name of the cadence, for example, interrupted cadence.

(e) Imperfect cadence  
(f) Perfect cadence

(2)

3.4 Name the non-harmonic notes at (g) and (h).

(g) Passing note  
(h) Suspension

(2)

**[10]**



**QUESTION 4**

**ANSWER EITHER QUESTION 4.1 OR 4.2.**

4.1 Complete the four-part harmonisation below by adding suitable chords in the given style. Add at least ONE non-harmonic note in any of the three lower voices.

**Possible answer:**

**G: I V I I<sup>6</sup> IV I V - <sup>7</sup> I**

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Choice of chords (8 chords)	8 (Minus 1/2 mark per mistake)	
Non-harmonic note	1	
Correctness: notation, voice leading, doubling, spacing	6 (Minus 1/2 mark per mistake)	
<b>TOTAL</b>	<b>15</b>	

[15]

**OR**

- 4.2 Complete *Swing a Blues* by filling in the empty bars. Ensure that you continue in the style of the given material.

Possible answer:

**SWING A BLUES**

Medium Swing

The musical score is for 'Swing a Blues' in F major, 4/4 time, Medium Swing. It consists of two systems of music. The first system has four measures with chords F7, Bb7, and F7. The second system has four measures with chords C7, Bb7, F7, C, and F7. The bass line is a steady eighth-note pattern. The melody features various rhythmic patterns and triplets.

Your answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progression: choice of chords (8 chords)	8 (Minus ½ mark per mistake)	
Correct notation, voice leading, spacing (8 chords)	12 (Minus ½ mark per mistake)	
General impression	10	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

[15]

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

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

**QUESTION 5**

Various options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–E) next to the question number (5.1–5.10) in the block provided.

5.1 D

5.2 B

5.3 E

5.4 A

5.5 C

5.6 C

5.7 A

5.8 D

5.9 B

5.10 E

(10 x 1) **[10]**

ANSWER EITHER QUESTION 6.1 OR QUESTION 6.2 AND THEN QUESTION 6.3.

**QUESTION 6: MUSICAL THEATRE, ROCK AND POP AND MODERN CONSTRUCTS**

**WESTERN ART MUSIC AND JAZZ**

**6.1 MUSICAL THEATRE**

Write a paragraph in which you summarise the storyline of each of the following musicals:

- *West Side Story*
- *My Fair Lady*

**West Side Story:**

- It is a contemporary version of Shakespeare's *Romeo and Juliet* against the background of the New York slums
- Conflict arises between two immigrant gangs: the Jets (from America) and the Sharks (from Puerto Rico in the Caribbean)
- The gang leaders (Riff from the Jets, and Bernardo from the Sharks) arrange a time and venue where the two gangs could meet to see who is the best gang
- Tony, Riff's friend, and Maria, Bernardo's sister, meet at a dance social and immediately fall in love with one another
- Tony accidentally kills Bernardo when he tries to stop the fight between the two gangs
- Later on, out of revenge, Tony is shot by one of the Sharks and dies in Maria's arms

**Any 4 facts**

**(4 x ½)**

(2)

**My Fair Lady:**

- Set in 1912 London where social class differences were equally pronounced
- This contrast is illustrated by professor Henry Higgins who in the form of an experiment wants to prove to his friend and linguistic expert in Indian dialects, Colonel Pickering, that he is indeed a good teacher
- For his experiment Higgins takes a poor flower-girl, Eliza Doolittle, into his home and gradually transforms her Cockney accent into proper English
- He also transforms her behaviour, manners, dress and sense of social belonging from a street vendor to an upper-class lady
- They go to a dance and Higgins ignores Eliza, causing her to feel rejected and she leaves his home to go back to her old occupation as a flower-girl
- Higgins sings of his feelings for her and she then returns, but their relationship remains unresolved

**Any 4 facts**

**(4 x ½)**

(2)

**OR**

## INDIGENOUS AFRICAN MUSIC

### 6.2 MUSICAL THEATRE

You have studied ONE musical from Indigenous and ONE musical from Modern construct. Write a summary on the storyline of each of the selected musicals.

#### Indigenous:

- *Kiba/Mmapadi*
- *Indlamu*
- *Famo*
- *Mxongolo*
- *Tshikona*
- *Tshigombela*

#### Modern construct:

- *Umabatha – welcome Msomi*
- *Ipintombi*
- *Sarafina*
- *Umoja*
- *African Footprint*

#### Indigenous (Choose ONE):

##### Kiba/Mmapadi:

- The word *Kiba* is Northern Sotho for “hit” and is also the name of the biggest drum amongst the genre’s musical instruments
- Kiba music is only found in selected parts of Southern Africa, in particular, the northern parts of South Africa in Limpopo province
- Kiba music is known to have originated as a ‘male dominated art form’
- Comprises of between eight to ten “pipe blowers”, one of them a leader (known as malokwane) and three drum beaters
- Drum beaters are seldom males, with at least three females playing a drum set consisting of a big drum (*kiba*), a medium sized drum (*moropa wa diatla*) and two slightly identical small drums (*ditinti*)
- Mmapadi is a dance genre for women in Limpopo

**Any 4 facts**

**(4 x ½)**

**(2)**

##### Indlamu:

- Indlamu is a traditional Zulu dance
- The dancer lifts one foot over his head and brings it down hard, landing squarely on the downbeat
- Typically, two dancers in warrior’s pelts perform indlamu routines together, shadowing each other’s moves perfectly
- Also referred to as a Zulu war dance
- Often performed at weddings
- Indlamu is also the traditional short beaded skirt of young Swazi maidens during the Umhlanga (Reed dance)

**Any 4 facts**

**(4 x ½)**

**(2)**

**AND**

**Famo:**

- Famo is a type of music from Lesotho
- Consists of singing accompanied by the accordion, a drum and occasionally a bass
- Originated in the drinking dens of migrant workers from Lesotho trying to relax after working in the mines in the 1920s
- Consists of a male or female singing and ululations
- Songs often refer to urban life, and female singers can use their singing to challenge their male counterparts

**Any 4 facts****(4 x ½)****(2)****Mxongolo:**

- A Xitsonga dance performed by elderly men during traditional celebrations
- Accompanied by singing
- Done with slow stomping
- Includes praise singing

**Any 4 facts****(4 x ½)****(2)****Tshikona:**

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

**Any 4 facts****(4 x ½)****Tshigombela:**

- Only performed by Venda women and girls
- This is a festive dance sometimes played at the same time as tshikona (performed by mostly men)
- Tempo of the tshigombela dance is fast and sharp
- Whilst singing the dancers kick and stamp their feet on the ground
- Climax is reached when the women and girls do what is known as "u gaya"
- In tshigombela songs there is a leader who sings the main points while others serve as the background
- During the tshigombela dance a lot of mockery songs were sung

**Any 4 facts****(4 x ½)**

**Modern construct (Choose ONE):****uMabatha:**

- It is an adaption of Shakespeare's *Macbeth* into the tribal Zulu culture of the early 19<sup>th</sup> century, and details how Mabatha overthrows Dingane
- Tells a story about Shaka the Zulu king, greed and betrayal
- Clothed in Zulu dress and using mystic language, tribal dancing is incorporated as was done in traditional Zulu custom
- Masks, dances of supplication, exorcism, defiance and scorn build the story of tradition, magic and ritual
- The location is Zululand and it plays off during the early 19<sup>th</sup> century during the reign of the Zulu kings, Shaka and Dingane

**Any 4 facts****(4 x ½)****(2)****Ipintombi:**

- It is a joyous, home-grown dance and music celebration of black South African culture
- The story begins in a tiny village with thundering ceremonial dances in colourful tribal costumes
- A tender love story emerges between a village girl and young man, who has gone away to work in the mines
- As her sweetheart travels from the countryside to the city, tribal ceremonies morph into break dancing, jubilant South African rock and roll, and gospel singing
- The youth, torn between his village roots and urban temptations, personifies the essential African conflict between the ancient and modern worlds
- The spectacular wedding ceremony between the boy and his girl symbolises a marriage of tribal and city cultures

**Any 4 facts****(4 x ½)****(2)****Sarafina!:**

- It depicts the students involved in the Soweto Riots in opposition to apartheid, similar to the Soweto uprising on 16 June 1976
- A narrator introduces several characters among them the schoolgirl activist, Sarafina
- Things get out of hand when policemen shoot several pupils at the school
- The musical ends with a cheerful farewell show of pupils leaving school, which takes most of the second act

**Any 4 facts****(4 x ½)****(2)**

**Umoja:**

- Tells the moving tale of indigenous South African music – from the earliest rhythms to Kwaito
- It tells the amusing and life-changing story of a group of impoverished tribal Samburu women in Northern Kenya who reclaim their lives, turning age-old patriarchy on its head when they set up a women's only village
- Rebecca Lolosoli, a charismatic crusader for women's rights, brings the women together to establish the village of Umoja (unity), on an unoccupied field in the dry grasslands
- The women set up their own tourist village but with no jewellery making or English language skills, their business flops
- The men attempt to stop tourist buses arriving at Umoja, and launched daytime raids on the village
- But the women work day and night to keep the village alive and going

**Any 4 facts****(4 x ½)****(2)****African Footprint:**

- It is a show that hangs together through a series of short dance scenes, each drawn from a part of African culture
- There are also a lot of drumming and a few heartfelt ballads to vary the pace
- It fuses the hypnotic heartbeat of the African drum; the cheerful pennywhistle; the inspiring words of Don Mattera with Kwela-jive;
- traditional gumboot; tap; contemporary ballet; and hip-hop pantsula into an "explosion stampede of song and dance"

**Any 4 facts****(4 x ½)****(2)****AND****6.3 ROCK AND POP (COMPULSORY)**

6.3.1 Give TWO characteristics of rock music.

- The use of amplified instruments (electric guitar, bass guitar), electric keyboard and drum kit
- Strong beats
- Voices that consist of a lead singer (singing the verses of a song) and the backing vocalists (singing with the lead singer in the chorus sections)
- Make use of verse and chorus form (ABABCABB)
- Uses improvisation
- Combination of three different rhythmic ostinatos played on drum kits

**Any 2 characteristics****(2)**



6.3.2 You have been asked to write an article on ONE of the following artists or groups.

- David Bowie
- Seal
- Spice Girls
- Westlife
- Boys II Men
- Salt-N-Pepa
- Metallica
- Michael Jackson
- Prince
- U2
- Salif Keita
- Hugh Masekela
- Mano Debango
- Fela Kuti
- Miriam Makeba
- Philip Tabane
- Jonas Gwangwa
- Letta Mbulu
- Angélique Khijo
- Baaba Maal
- Oliver Mtukudzi
- Thomas Mapfumo
- Khadja Nin
- Caiphus Semenya

Your article should include the following:

- Style characteristics of the artist or group (3)
- ONE album (1)

**David Bowie:**

**Style characteristics: (Any 3 characteristics)**

- Multi-instrumentalist, songwriter, actor, producer, arranger, audio engineer, music video director and visual artist
- Replaced his acoustic guitar sound of David Bowie (1967), an amalgam of psychedelic and easy listening, with the heavy rock sound of *The Man who sold the World* (1970)
- He is also known for his androgynous appearances (red hair and wild outfits), both on the stage and on his CD covers
- With *The rise and fall of Ziggy Stardust and the spiders from Mars* album (1972) he returned to a more glam rock sound
- With *Diamond Dogs* (1974) Bowie demonstrated the genre of soul/disco music
- *Scary Monsters* had a hard rock edge with many innovations
- *Blue Jean* included a 22-minute short film directed by Julien Temple and reflected Bowie's interest in combining music with drama
- *Never Let Me Down* (1987) had a harder rock with a dance edge and was his final dance album

**Album: (Any ONE album)**

- *David Bowie* (1967)
- *The man who sold the World* (1970)
- *The rise and fall of Ziggy Stardust and the spiders from Mars* (1972)
- *Diamond Dogs* (1974)
- *Berlin Trilogy* (*Low*, *Heroes* and *Lodger*)
- *Reality* (2003)

(4)

**Seal:****Style characteristics: (Any 3 characteristics)**

- He is a British soul and R&B singer and songwriter
- He joined an English funk band called Push during the mid-eighties and went on tour to Japan
- After Japan, he made his way to Thailand, singing in a blues band, before leaving for India on his own
- Seal's breakthrough came when he collaborated with acid house (form of dance music) producer Adamski on the song "*Killer*" in 1990
- *Killer* was a mixture of rock and dance together with Seal's soulful singing
- He worked with English blues guitarist Jeff Beck on the Jimi Hendrix tribute album, *Stone Free*
- Seal is known for his husky, soulful and chillingly intimate vocals

**Album: (Any ONE album)**

- *Seal* (1991)
- *Seal II* (1994)
- *Human Being* (1998)
- *Seal IV* (2003)
- *System* (2007)
- *Soul* (2008)
- *Commitment* (2010)
- *Soul 2* (2011)

(4)

**Spice Girls:****Style characteristics: (Any 3 characteristics)**

- Cheerful and encouraging
- Conveys a feeling of independence and self-confidence to women of all ages
- Target market is women of all ages and races
- Their music is lively and energetic and undertones of feminism
- Their songs are easy to sing along with
- The lyrics concerned love, sex and an expression of the strong bond between female friends

**Album: (Any ONE album)**

- *Spice* (1996)
- *Spiceworld* (1997)
- *Forever* (2000)

(4)

**Westlife:****Style characteristics: (Any 3 characteristics)**

- Easy listening, energetic and fresh
- Their music attracts a wide range of audiences from all around the world
- Their music has a bit of an Irish flair to it
- Later their music developed a more individual style and catered not only for pop music fans but also for the more contemporary listeners
- The style is now a blend of ballads and mid-tempo tunes
- They sometimes have up-tempo songs
- Vocals are always passionate and memorable

**Album: (Any ONE album)**

- *Westlife* (1999)
- *Coast to Coast* (2000)
- *World of Our Own* (2001)
- *Turnaround* (2003)
- *Face to Face* (2005)
- *Back Home* (2007)
- *Gravity* (2010)

(4)

**Boys II Men:****Style characteristics: (Any 3 characteristics)**

- American R&B vocal group best known for emotional ballads and a capella harmonies
- Was known as a quartet but when McCary left the group they continued as a trio
- Use hip-hop beats in combination with R&B
- Made use of 'hip-hop doo-wop' effects (classic-soul vocal style)
- Found inspiration in New Edition's harmonies and routines
- All members features as leads, avoiding the usual R&B group arrangement of one or two lead singers and a team of background singers
- Wanya Morris and Shawn Stockman are both tenors, Nathan Morris a baritone and Michael McCary the bass
- Genre is known as R&B, soul and new jack swing

**Album: (Any ONE album)**

- *Cooleyhighharmony* (1991)
- *II* (1994)
- *Evolution* (1997)
- *Full Circle* (2002)
- *The Remedy* (2006)
- *Love* (2009)
- *Twenty* (2011)
- *Collide* (2014)

(4)

### Salt-N-Pepa

**Style characteristics: (Any 3 characteristics)**

- American hip-hop trio from Queens, New York, consisting of Cheryl James (“salt”), Sandra Denton (“Pepa”), and Deidra Roper (“DJ Spinderella”)
- They were one of the first all-female rap groups
- They changed the look of hip-hop by wearing scanty, sexy clothing and were not afraid to talk about sex and their thoughts about men

**Album: (Any ONE album)**

- *Hot, Cool & Vicious* (1986)
- *A Salt with a Deadly Pepa* (1988)
- *Blacks’ Magic* (1990)
- *Very Necessary* (1993)
- *Brand New* (1997)

(4)

### Metallica:

**Style characteristics: (Any 3 characteristics)**

- American heavy metal band formed in Los Angeles
- Influenced by early heavy metal and hard rock bands and artists including Queen, Black Sabbath, Deep Purple, AC/DC, and Aerosmith
- New Wave of British Heavy Metal bands Venom, Diamond and early punk rock bands Sex Pistols and the Misfits also influenced Metallica’s style
- Early releases contained fast tempos, harmonised leads, and nine minute instrumental tracks
- Lyrics dealt with personal and socially conscious issues
- Their new style was more simple and streamlined for a more commercial approach to appeal to mainstream audiences
- The band abandoned its aggressive, fast tempos to expand its music and expressive range
- Their music became almost alternative rock with new lyrical approach focussing on anger, loss, and retribution
- With their music of 1997, they displayed blues and early hard rock influences, incorporating more rhythm and harmony in song structures
- The band also used drop C tuning and later returned to E tuning for guitar solos as part of their thrash roots

**Album: (Any ONE album)**

- *Kill ‘Em All* (1983)
- *Ride the Lightning* (1984)
- *Master of Puppets* (1986)
- *... And Justice for All* (1988)
- *Metallica* (1991)
- *Load* (1996)
- *Reload* (1997)
- *St. Anger* (2003)
- *Death Magnetic* (2008)

(4)

**Michael Jackson:****Style characteristics: (Any 3 characteristics)**

- American singer, songwriter, record producer, dancer, and actor
- Called the King of Pop
- His first album, *Off the Wall*, contained funky disco-pop, smooth soul and sentimental pop ballads
- His music videos, including those of “*Beat It*”, “*Billie Jean*”, and “*Thriller*”, were credited with breaking down racial barriers and with transforming the medium into an art form and promotion tool
- These music videos helped to bring the then-relatively-new television channel MTV to fame
- His music took root in R&B, pop and soul
- From a young age, Jackson often punctuated his verses with a sudden exclamation of *oooh*, which Diana Ross had used in many of her songs
- Michael’s distinct voice was able to replace any instrument convincingly
- As a musician, he ranged from Motown’s dance fare and ballads to techno and house-edged new jack swing to work that incorporates both funk rhythms and hard rock guitar
- Michael was known for his signature “moonwalk” dance step, vocal hiccups, white socks and single white-sequenced glove
- His sound, style, movement and legacy inspired artists of all genres

**Album: (Any ONE album)**

- *Got To Be There* (1971)
- *Ben* (1972)
- *Music & Me* (1973)
- *Forever, Michael* (1975)
- *Off the Wall* (1979)
- *Thriller* (1982)
- *Bad* (1987)
- *Dangerous* (1991)
- *Invincible* (2001)

(4)

**Prince:****Style characteristics: (Any 3 characteristics)**

- American singer-songwriter, multi-instrumentalist, and actor
- Renowned as an innovator and is widely-known for his eclectic work, flamboyant stage presence and wide vocal range
- Widely regarded as the pioneer of Minneapolis sound, combining rock, R&B, soul, funk, hip-hop, disco, psychedelia, jazz, and pop
- He plays guitar, bass guitar, keyboards, drums, saxophone, harmonica, Linn Drums, and is a phenomenal vocalist
- His singing range encompasses a wide range from falsetto to baritone and rapid, flamboyant shifts of register, as well as diverse characterisation

**Album: (Any ONE album)**

- *For You* (1978)
- *Prince* (1979)
- *Purple Rain* (1984)
- *Around the World in a Day* (1985)
- *Batman* (1989)
- *Love Symbol Album* (1992)
- *Crystal Ball* (1998)
- *N.E.W.S* (2003)
- *Musicology* (2004)
- *Planet Earth* (2007)
- *20Ten* (2010)
- *Art Official Age* (2014)

(4)

**U2:****Style characteristics: (Any 3 characteristics)**

- Irish rock band from Dublin with four members (Bono, The Edge, Adam Clayton, and Larry Mullen, Jr.)
- U2's early sound was rooted in post-punk but eventually grew to incorporate influences from many genres as popular music
- They have maintained a sound built on melodic instrumentals
- Their lyrics, often embellished with spiritual imagery, focus on personal themes and socio-political concerns
- The Edge has consistently used a rhythmic echo and a signature delay in his guitar sound, coupled with an Irish-influenced drone played against his syncopated melodies that yields a well-defined ambient, chiming sound
- Bono is known for using his falsetto operatic voice
- They used synthesizers, distortion, and electronic beats derived from alternative rock, industrial music, dance, and hip-hop
- In the 2000s, U2 returned to a more stripped-down sound, with more conventional rhythms and reduced usage of synthesizers and effects

**Album: (Any ONE album)**

- *Boy* (1980)
- *October* (1981)
- *The Joshua Tree* (1987)
- *Achtung Baby* (1991)
- *Zooropa* (1993)
- *Pop* (1997)
- *No Line on the Horizon* (2009)
- *Songs of Innocence* (2014)

(4)

**Salif Keita:****Style characteristics: (Any 3 characteristics)**

- Afro-pop singer-songwriter from Mali
- His music combines traditional West African music styles with influences from both Europe and the Americas
- Instruments commonly used in his works include balafons, djembes, guitars, koras, organs, saxophones, and synthesisers
- Keita's album *La Différence* was dedicated to the struggle of the world albino community for which Keita has been crusading all his life

**Album: (Any ONE album)**

- *Seydou Bathili* (1982)
- *Soro* (1987)
- *Ko-Yan* (1989)
- *Folon* (1995)
- *Rail Band* (1996)
- *Mama* (2000)
- *La Différence* (2009)
- *Talé* (2012)

(4)

**Hugh Masekela:****Style characteristics: (Any 3 characteristics)**

- Began singing and playing the piano as a child
- Influenced by the film *Young man with a horn* where Kirk Douglas portrays an American jazz trumpeter
- Grew up among street songs, church songs, migrant labour work songs, political protest songs and the sounds of the wide cross-section of ethnic culture in the country
- Was later introduced to the urban sounds of the townships and influences of the Manhattan Brothers, Dorothy Masuka, Ladysmith Black Mambazo and Miriam Makeba
- The anti-apartheid movement became an important influence in his life
- He composed in jazz, funk, R&B, pop, and traditional African styles

**Album: (Any ONE album)**

- *Trumpet Africaine* (1962)
- *Home is where the music is* (1972)
- *Home* (1981)
- *Tomorrow* (1987)
- *Stimela* (1994)
- *Notes of Life* (1995)
- *Sixty* (2000)
- *Hope* (2003)
- *Revival* (2005)
- *Phola* (2009)
- *We are One* (2011)
- *Playing @ Work* (2012)

(4)

**Mano Debango:****Style characteristics: (Any 3 characteristics)**

- He is a Cameroonian saxophonist and vibraphone player
- He developed a musical style fusing jazz, funk and traditional Cameroonian music
- As a child Dibango attended Protestant church every night for religious education and where he studied music
- His song Soul Makossa influenced several popular music hits, including Michael Jackson's "*Wanna Be Startin' Somethin'*", his re-recording of the same song with Akon, the Fugees' "*Cowboys*", and Rihanna's "*Don't Stop the Music*"

**Album: (Any ONE album)**

- *Manu Dibango* (1968)
- *Saxy-Party* (1969)
- *Soul Makossa* (1972)
- *African Voodoo* (1972)
- *Blue Elephant* (1973)
- *Bao Bao* (1992)
- *Kamer Feelin'* (2001)
- *Africa Boogie* (2013)

(4)

**Fela Kuti:****Style characteristics: (Any 3 characteristics)**

- Nigerian multi-instrumentalist, musician, composer, pioneer of the Afrobeat music genre, human rights activist, and political maverick
- His Afrobeat style is a complex fusion of Jazz, Funk, Ghanaian/Nigerian High-Life, psychedelic rock, and traditional West African chants and rhythms
- Afrobeat is characterised by a fairly large band with many instruments, vocals, and a musical structure featuring jazzy, funky horn sections
- A riff-based "endless groove" is used, in which a base rhythm of drums, shekere, muted West African-style guitar, and melodic bass guitar riffs are repeated throughout the song
- Interlocking melodic riffs and rhythms are introduced one by one, building the groove bit-by-bit and layer-by-layer
- The horn section then becomes prominent, introducing other riffs and main melodic themes
- Fela's band featured two baritone saxophones, two bassists, and two or more guitarists
- Elements included in Fela's music are the call-and-response within the chorus and figurative but simple lyrics
- His songs were long, at least 10–15 minutes in length, and many reaching the 20 or even 30 minutes
- His songs were mostly sung in Nigerian pidgin English, although he also performed a few songs in the Yoruba language
- Fela's main instruments were the saxophone, keyboards, trumpet, electric guitar, and occasional drum solos



**Album: (Any ONE album)**

- *Fela's London Scene* (1971)
- *Live!* (1971)
- *Confusion* (1975)
- *Zombie* (1977)
- *Shuffering and Shmiling* (1978)
- *Unknown Soldier* (1981)
- *Beasts of No Nation* (1989)
- *The Best Best of fela Kuti* (1999)

(4)

**Miriam Makeba:****Style characteristics: (Any 3 characteristics)**

- Known as 'Mama Africa'
- Influenced from an early age by the traditional Xhosa and Zulu songs characterised by clicks
- She loved American jazz music, especially those of singer Ella Fitzgerald
- Her music is joyous, uplifting and soft-spoken, yet with a serious political message
- She is a pioneer who blended different styles, such as blues, gospel, contemporary jazz, folk and traditional Xhosa songs to make 'world music'
- Her repertoire included English ballads, Portuguese fados, Brazilian bossa novas, Hebrew and Yiddish melodies, Haitian chants and other folk and popular styles from around the world

**Album: (Any ONE album)**

- *Miriam Makeba* (1960)
- *Makeba Sings!* (1965)
- *An Evening with Belafonte/Makeba* (1965)
- *Pata Pata* (1967)
- *Country Girls* (1978)
- *Sing Me a Song* (1993)
- *Homeland* (2000)
- *Reflecting* (2004)

(4)

**Philip Tabane:****Style characteristics: (Any 3 characteristics)**

- One of South Africa's longest-running and most respected and innovative jazz guitarists and band leaders
- He is also a mentor to those who have been part of his percussion-based backing band Malombo
- Uses unconventional instrumentation: African drums and hand percussion, interplaying with Tabane's unique guitar, vocal, and flute sounds

**Album: (Any ONE album)**

- *The Indigenous Afro-Jazz sounds* (1969)
- *Malombo* (1988)
- *Ke A Bereka* (1996)

(4)

**Jonas Gwangwa:****Style characteristics: (Any 3 characteristics)**

- South African jazz trombonist
- First gained significance playing trombone with The Jazz Epistles but after the group broke up, he continued his solo career
- Later in his life he became an important composer doing scores for films like *Cry Freedom*
- In 1991 he returned to South Africa and in 1997 he composed the theme for their Olympic bid

**Album: (Any ONE album)**

- *Cry Freedom* (1987)
- *Flowers of the Nation* (1993)
- *A Temporary Inconvenience* (1999)

(4)

**Letta Mbulu:****Style characteristics: (Any 3 characteristics)**

- South African jazz singer born and raised in Soweto
- Her voice emanates a beautiful sound that radiates and resonates from deep within, brimming with a joy of life and more often than not inspiring the spirit of hope and happiness
- Her voice also attains grace through pure passion and is musical like too few voices ever are

**Album: (Any ONE album)**

- *Letta Mbulu Sings* (1967)
- *Free Soul* (1968)
- *Letta* (1970)
- *There's Music in the Air* (1976)
- *Letta Mbulu – Sweet juju* (1985)
- *The Best of Letta & Caiphus* (1996)
- *Letta Mbulu Sings/Free Soul* (2005)
- *Culani Nami* (2007)

(4)

**Angélique Khijo:****Style characteristics: (Any 3 characteristics)**

- Singer-songwriter and activist from Benin
- Musical influences include the Afropop, Caribbean zouk, Congolese rumba, jazz, gospel, and Latin styles
- Her childhood idols include Bella Bellow, James Brown, Nina Simone, Jimi Hendrix, Miriam Makeba, and Carlos Santana
- She sings in Fon, French, Yorùbá, English and Swahili
- Kidjo also utilised Benin's traditional Zilin vocal technique and jazz vocalese
- At the age of six, Kidjo performed with her mother's theatre troupe and received an early appreciation for traditional music and dance

**Album: (Any ONE album)**

- *Pretty* (1981)
- *Ewa Ka Djo* (1985)
- *Parakou* (1990)
- *Fifa* (1996)
- *Black Ivory Soul* (2002)
- *Djin Djin* (2007)
- *Eve* (2014)

(4)

**Baaba Maal:****Style characteristics: (Any 3 characteristics)**

- Senegalese singer, percussionist and guitarist from Podor
- He sings primarily in Pulaar and is the foremost promoter of the traditions of the Pulaar-speaking people who live on either side of the Senegal River in the ancient Senegalese kingdom of Futa Tooro
- Was influenced by a lifelong friend, blind guitarist Mansour Seck to study music
- He studied music at the university in Dakar and completed his postgraduate studies on a scholarship at Beaux-Arts in Paris
- After returning from Paris, Baaba studied traditional music with Mansour Seck and began performing with the band Daande Lenol
- He fused raga, salsa, and Breton harp music to create a popular sound that launched the careers of Positive Black Soul and also led to the formation of the Afro-Celt Sound System

**Album: (Any ONE album)**

- *Djam Leelii* (1989)
- *Baayo* (1991)
- *Wango* (1994)
- *Taara* (1997)
- *Nomad Soul* (1998)
- *Jombaajo* (2000)
- *On the Road* (2008)
- *Television* (2009)

(4)

**Oliver Mtukudzi:****Style characteristics: (Any 3 characteristics)**

- Zimbabwean musician, businessman, philanthropist, human rights activist and UNICEF Goodwill Ambassador for Southern Africa Region
- Began performing in 1977 when he joined the group Wagon Wheels which also featured Thomas Mapfumo
- Mtukudzi is also a contributor to Mahube, Southern Africa's "supergroup"
- He has a husky voice and has become the most recognized voice to emerge from Zimbabwe and onto the international scene
- He sings primarily in Shona language along with Ndebele and English
- He also incorporates elements of different music traditions, giving his music a distinctive style, known as Tuku Music

**Album: (Any ONE album)**

- *Shanje* (1981)
- *Nzara* (1983)
- *Mhaka* (1985)
- *Suger Pie* (1988)
- *Chikonzi* (1990)
- *Son of Africa* (1993)
- *Was My Child* (1995)
- *Tuku Music* (1999)
- *Shanda soundtrack* (2002)
- *Sarawoga* (2012)
- *Mukombe Wemvura* (2014)

(4)

**Thomas Mapfumo:****Style characteristics: (Any 3 characteristics)**

- Zimbabwean musician known as "The Lion of Zimbabwe" and "Mukanya"  
For his immense popularity and for the political influence he wields through his music  
He both created and made popular Chimurenga music and his slow-moving style and distinctive voice is instantly recognisable to Zimbabweans
- He was exposed to the traditional music of the Shona from an early age, which he later incorporated into his music with the use of the ngoma drum and the mbira
- He mostly played covers of American rock and soul tunes, such as Otis Redding and Elvis Presley, until he was in the Hallelujah Chicken Run Band where he introduced the innovation of adapting traditional Shona music to modern rock instrumentation
- He worked with guitarist Joshua Dube to transcribe the sounds of the chief instrument of traditional Shona music, the mbira to the electric guitar
- He also started singing primarily in the Shona language, rather than in English
- Most of his songs deals with political and social issues in Zimbabwe

**Album: (Any ONE album)**

- *Zimbabwe Mozambique* (1988)
- *Shumba* (1990)
- *Chamunorwa* (1991)
- *Ndangariro* (1991)
- *Hondo* (1993)
- *Vanhu Vatema* (1994)
- *Chimurenga Movement* (1997)

(4)

**Khadja Nin:****Style characteristics: (Any 3 characteristics)**

- Burundian singer and musician
- She studied music at an early age like most of her brothers and sisters
- She has an exceptional singing voice and became one of the lead vocalists in the Bujumbura choir at the age of seven
- Her breakthrough came in 1996 with her widely popular album *Sambolera*, which was sung in Swahili, Kirundi, and French
- She successfully used a blend between African rhythms and modern pop to create her own unique brand of music

**Album: (Any ONE album)**

- *Khadja Nin* (1992)
- *Ya Pili* (1994)
- *Sambolera* (1996)
- *Ya ...* (1998)

(4)

**Caiphus Semenya:****Style characteristics: (Any 3 characteristics)**

- One of South Africa's foremost musical directors and composers, with recent credits including the music scores for the SABC series *Molo Fish*, *Vicious Circle*, and *Gaba Mootho*
- He left South Africa in the 1960's and while in exile, he worked with compatriots Hugh Masekela, Jonas Gwangwa, Hotep Galeta, and Miriam Makeba
- He later moved to Los Angeles where he worked with the top range of jazz and pop American artists and producers
- He collaborated with Quincy Jones and provided African compositions for the scores to *Roots* (both parts) and Steven Spielberg's adaption of *The Color Purple*
- He later worked on the score to Disney's *The Lion King*

**Album: (Any ONE album)**

- *Woman Got a Right to Be* (1996)
- *One Night: Live in Concert*
- *Listen to the Wind*

(4)

**[10]****TOTAL SECTION B: 20**

## SECTION C

IN SECTION C, ANSWER ONE OF THE FOLLOWING:

- WESTERN ART MUSIC (QUESTIONS 7, 8 AND 9)
- JAZZ (QUESTIONS 10, 11 AND 12)
- INDIGENOUS AFRICAN MUSIC (QUESTIONS 13, 14 AND 15)

## WESTERN ART MUSIC

## QUESTION 7

7.1 Define the following twentieth century terms:

7.1.1 Neo-Classicism

20<sup>th</sup> century movement which revolted against the **lush, emotional** and **chromatic music** written towards the end of the **19<sup>th</sup> century** and at the beginning of the **20<sup>th</sup> century**

(2)

7.1.2 Bitonality

When two keys are played simultaneously.

(1)

7.2 **Claude Debussy: *Voiles***

7.2.1 Name the French painting style associated with Debussy's music.

Impressionism

(1)

7.2.2 Why did Debussy use the following in *Voiles*?

7.2.2.1 Whole-tone scale

To suggest the **gentle rocking of sails**

(1)

7.2.2.2 The piano's damper pedal (right pedal)

To create lingering vibrations that suggest a **misty atmosphere**

(1)

7.3 **Igor Stravinsky: *The Rite of Spring***

7.3.1 Which instrument plays the opening melody of *The Rite of Spring*?

Bassoon

(1)

7.3.2 Describe how Stravinsky used the following elements in *The Rite of Spring*.

**Melody:**

- **Folk-like melodies in narrow ranges**
- Use fragments that are repeated (**sequences of short motives**) with slight changes in rhythm and pitch

(2)

**Instruments:**

- Use subtle combination of instrumental timbres for colour
  - Use unconventional groups of instruments
- Full orchestra (tutti) in the last part of the work to show brute force

(2)

7.4 **George Gershwin: *Rhapsody in Blue***

The title has two musical aspects: a Rhapsody and Blues. Give the meaning to both of these aspects by referring to the structure and themes used in the piece.

- The title reflects the music's **free, fantasy-like** and **blues character**
- Rhapsody suggests a **free improvisatory form** but the structure is based on **themes in different keys** introduced by the orchestra or piano
- The main key is B<sup>b</sup> major (Theme A); Theme B is in E<sup>b</sup> major; Theme C is in A<sup>b</sup> major; Theme D is in C major
- It is a **one-movement work** and consists of **three main sections** and a **coda**
- Each section **includes at least one extended piano solo** in which **varied repetitions of the main theme** are combined with brilliant passages
- The **blues scale** is used in all the themes and includes **lowered sevenths** and a **mixture of major and minor thirds**

**Any 4 facts**

[4]

[15]

**AND**

**QUESTION 8**

Choose ONE of the following South African composers and write brief notes on the music features and style of composition.

8.1 *Mzilikazi Khumalo*

8.2 *Péter Louis van Dijk*

8.3 *SJ Khosa*

8.4 *BB Myataza*

8.5 *Arnold van Wyk*

8.6 *Peter Klatzow*

8.7 *MM Moerane*

8.8 *Hubert du Plessis*

8.9 *LP Mohapeloa*

8.1 **Mzilikazi Khumalo:**

- He mainly composed choral music
- He set many poems of BW Vilakazi to music
- His epic work, *UShaka KaSenzangakhona*, combines two large traditions, namely, Zulu poems and
- songs with the European instrumental and orchestral tradition
- He has worked with many choirs and composers from abroad with the specific purpose of sharing African themes and choir traditions with them

**Any 5 facts**

(5)

8.2 **Péter Louis van Dijk:**

- He is versatile on various instruments, among them, the guitar, violin, cello, piano, accordion, recorder, trombone and percussion
- He is often commissioned to compose for special occasions
- His compositions represents a large variety of genres, among them ballet music, music for choir and orchestra, music for youth (*Selfish Giant*, *The Musicians of Bremen*, *Youth Requiem*), and
- various works that were inspired by the San culture (*San40 Gloria*, *San Chronicle*, *The Rain People*)
- He has a widely varied career in music as a composer, performer, teacher and conductor, active on radio and television
- He wrote his first opera in 1973, and a second, in Afrikaans, that was performed two years later

**Any 5 facts**

(5)



8.3 **SJ Khosa:**

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

**Any 5 facts**

(5)

8.4 **BB Myataza:**

- Choir leader and
- composer who is largely self-educated
- Got his inspirations from the regular devotional evenings in his parental home
- Mainly writes choral compositions heard at choir competitions and festivals
- Arranges existing Xhosa songs and uses them in his own compositions

**Any 5 facts**

(5)

8.5 **Arnold van Wyk:**

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

**Any 5 facts**

(5)

8.6 **Peter Klatzow:**

- He writes for a wide range of musical genres,
- from vocal and solo instruments
- to large-scale orchestral works
- He was a lecturer in Piano, Harmony and Composition
- His major works include a full length ballet on Hamlet for which he was given a special Nederburg award
- Recent stylistic changes have seen a reversion to a more tonal idiom, which is particularly clear in his "*Prayers and Dances of Praise from Africa*"

**Any 5 facts**

(5)

8.7 **MM Moerane:**

- Music is based on Basotho folk songs,
- but also includes traditional Western musical patterns
- *My Country* is based on theme material originating from adopted African songs: a song by a warrior, the song of a person harvesting, an adapted lullaby and a song of praise
- Moerane was also a pianist and choir conductor

**Any 5 facts**

(5)

8.8 **Hubert du Plessis:**

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

**Any 5 facts**

(5)

8.9 **LP Mohapeloa:**

- His music, whether spiritual or secular, has over the years been enjoyed by adult and youth choirs in concerts and competitions
- Mohapeloa made a significant contribution to African culture in general, particularly the Sesotho culture
- He took great care in expressing the African element in his songs
- He was meticulous in the use of the written and spoken Sesotho language
- His songs were written mostly in sol-fa

**Any 5 facts**

(5)

**AND**

**QUESTION 9**

Write an essay on ONE of the following Romantic period works:

- 9.1 Schubert – *Der Erlkönig*
- 9.2 Chopin – *Polonaise in A flat major, Op. 53*
- 9.3 Mendelssohn – *Violin Concerto in E minor, first movement*
- 9.4 Tchaikovsky – *Romeo and Juliet ballet suite*

In your essay, refer to the following:

- Name the genre of the work (1)
- Form and structure (4)
- Instrumentation and characteristics of the work (5)

**Schubert – *Der Erlkönig*:**

<b>Genre:</b> Art Song	<b>1 mark</b>
<b>Form and structure:</b>	<b>4 marks</b>
<ul style="list-style-type: none"> <li>• <b>Through-composed</b> with new music for every line of text</li> <li>• Although the melodic motives recur, the <b>harmonic structure is constantly changing</b> and <b>the piece modulates within characters</b></li> <li>• The piece modulates frequently, although <b>each character change between major and minor mode</b> (Narrator begins in the minor mode; the father sings in both minor and major mode; the son sings in the minor mode; the Erlking's singing is in a variety of major keys)</li> </ul>	
<b>Instrumentation and characteristics:</b>	<b>5 marks</b>
<ul style="list-style-type: none"> <li>• Written for piano and tenor voice</li> <li>• The four characters in the song – narrator, father, son, and the Erlking – are usually all sung by a single vocalist, with each character largely in a different vocal range, and each has his own rhythmic nuances</li> <li>• A fifth character, the horse, is implied in rapid triplet figures played by the pianist throughout the work, mimicking hoof beats</li> <li>• The narrator sings in the middle range</li> <li>• The father's range lies in the lower range and has longer note values that suggest a comforting and reassuring mood when he replies to his son's questions</li> <li>• The son sings in a higher register and his melodic lines have faster rhythms expressing his anxiety</li> <li>• The music of the Erlking is playful and simple</li> <li>• When the Erlking's voice is heard, the accompaniment changes to an um-pah-pah rhythm and modulates when he finally says "I love you, your beautiful figure delights me!"</li> </ul>	
<b>Any 5 characteristics</b>	<b>(10)</b>

**Chopin – Polonaise in A flat major, Op. 53:**

<b>Genre:</b> Character piece	<b>1 mark</b>
<b>Form and structure:</b>	<b>4 marks</b>
<ul style="list-style-type: none"> <li>• <b>Ternary form (ABA)</b> with an introduction and coda</li> <li>• The <b>first theme</b> is a dance-like theme and in the <b>tonic key</b> (A-flat major)</li> <li>• The <b>second theme</b> is in <b>E major</b></li> <li>• The <b>coda</b> is <b>based on the principle theme of section A</b> with a majestic close marked by an unorthodox harmonic progression</li> </ul>	
<b>Instrumentation and characteristics:</b>	<b>5 marks</b>
<ul style="list-style-type: none"> <li>• Polish dance in triple meter, majestic in character</li> <li>• The polonaise features many piano technical aspects, including: fast ascending chromatic perfect fourths; rapid, difficult octave scaling; trills with the weaker fingers; fast arpeggios; chords with wide fingering; use of a wide range of the keyboard</li> <li>• The introduction includes fast ascending chromatic notes in both hands, setting the mood of the piece</li> <li>• The first theme has the left hand moving in pounding octaves and repeats up an octave with short trills, filling the auditory gaps in the theme</li> <li>• A march-like melody follows the second theme with frequent modulations before returning to the main theme</li> <li>• The repeat of the first theme is louder and more dramatic and ends in a coda including material derived from the main theme</li> </ul>	
<b>Any 5 characteristics</b>	

(10)

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

<b>Genre:</b> Concerto	<b>1 mark</b>
<b>Form and structure:</b>	<b>4 marks</b>
<ul style="list-style-type: none"> <li>• <b>Three movements</b></li> <li>• The <b>first and third movement</b> is in <b>sonata form</b></li> <li>• Instead of starting the first theme with the orchestra Mendelssohn <b>started this concerto with the solo violin</b>, high above the accompaniment in the orchestra</li> <li>• The <b>cadenza appears at the end of the development</b> rather than after the recapitulation</li> </ul>	
<b>Instrumentation and characteristics:</b>	<b>5 marks</b>
<ul style="list-style-type: none"> <li>• Starts with the violin solo with orchestral accompaniment, after which the orchestra expands this subject</li> <li>• Another melody follows as the link (bridge)</li> <li>• The more tranquil second subject is heard in the woodwinds with the soloist accompanying the latter subject on a long note on the open G string</li> <li>• The violin then plays the second subject with woodwind accompaniment</li> <li>• The recapitulation is played softly by the orchestra while the violin has fast moving arpeggios</li> </ul>	
<b>Any 5 characteristics</b>	

**Tchaikovsky – *Romeo and Juliet* ballet suite:**

<b>Genre:</b> Concert Overture	<b>1 mark</b>
<b>Form and structure:</b>	<b>4 marks</b>
<ul style="list-style-type: none"><li>• <b>Slow introduction</b> (the songs of the priest Lawrence) followed by a <b>fast movement in sonata form</b></li><li>• Ends with a <b>coda</b></li><li>• Also called an <b><i>overture fantasy</i></b> to indicate that the form has been treated freely</li></ul>	
<b>Instrumentation and characteristics:</b>	<b>5 marks</b>
<ul style="list-style-type: none"><li>• Introduction opens with a solemn, hymn-like melody (Friar Laurence theme) in the low clarinets and bassoons</li><li>• Later pizzicato violins is added</li><li>• Strings and woodwinds help to build a big crescendo as the music becomes faster with timpani rolls that leads the music to a softer section again before leading into the first theme of the fast movement</li><li>• The feud between the Montagues and the Capulets are suggested in the allegro first theme heard played by the full orchestra</li><li>• The second theme is played by the English horn</li><li>• Second theme (love theme) is later played in the oboes and strings</li><li>• The love theme changes to a funeral march</li><li>• The work ends with two emphatic chords</li></ul>	
<b>Any 5 characteristics</b>	

(10)

OR

## JAZZ

## QUESTION 10

- 10.1 Match the Jazz style in COLUMN A with the correct description in COLUMN B. Write only the correct letter (A – D) in the space provided on the question paper, for example 10.1.5 E.

COLUMN A (JAZZ STYLE)	COLUMN B (DESCRIPTION)
10.1.1 Modal Jazz	A Fast jazz with advanced harmonies
10.1.2 Hard-Bop	B Grew out of bebop and uses elaborate arrangements
10.1.3 Cool Jazz	C Harmony is based on selected notes of a given scale mode
10.1.4 Bebop	D Extension of bebop that incorporates blues and gospel music

## ANSWERS:

10.1.1 C  
10.1.2 D  
10.1.3 B  
10.1.4 A

(4)

- 10.2 Name FOUR differences between Hard-Bop and Bebop.

- Hard-Bop is simpler
- Hard-Bop has more variety in accompaniment patterns
- Hard-Bop has fewer popular tune chord progressions
- Hard-Bop is darker and weightier in tone quality
- Hard-Bop has more emphasis on swinging rhythms
- Hard-Bop has louder drumming

Any 4

(4)

## 10.3 Cool Jazz

- 10.3.1 What is the meaning of the word 'cool' in this jazz style?

To indicate a more calm and relaxed controlled approach to the style

(1)

- 10.3.2 Name ONE artist of Cool Jazz with ONE representative work.

Miles Davis – *Birth of Cool* (1950)  
Chet Baker – *New Morning Blues*  
Gerry Mulligan – *Walking Shoes*  
Lee Konitz – *Sub-conscious-Lee*

Any ONE artist with ONE representative work

(2)

10.4 **Modal Jazz**

10.4.1 List the harmonic features of Modal Jazz music.

- Slow harmonic rhythm with a single chord being played for up to sixteen bars
- Because each chord lasts for a long time, the chord loses its tendency to resolve
- Pedalpoints and drones are used more frequently
- Use musical modes rather than a basic chord progression

**Any 3**

(3)

10.4.2 Miles Davis was an important musician of this jazz style. Which instrument did he predominantly play?

Trumpet

(1)

**[15]**

**AND**

**QUESTION 11**

Discuss the important elements and style characteristics on ONE of the following South African Modern Constructs:

- 11.1 Maskanda
- 11.2 Kwaito
- 11.3 Disco
- 11.4 Malombo music
- 11.5 Bubble gum

**11.1 Maskanda**

- The term Maskanda comes from the Afrikaans word 'musikant' which means musician, and is associated with Zulu folk music
- The music consists of a song evolving with the singers' real life experiences, his daily joys, sorrows, etc.
- People dance, play drums and clap in different ways, and the dances performed can be rooted in the district or region where the maskanda comes from
- Associated with guitar
- Use rapidly spoken sections of Zulu praise poetry called 'izibongo'
- Known as 'Zulu Blues', because of the cyclical, repetitive and picking of strings on the guitar
- A maskanda song starts with a message (izihlabo) "This is what I am about to play and this is who I am"

**Any 5**

(5)

**11.2 Kwaito**

- The word Kwaito comes from the Afrikaans word 'kwaai', which means angry
- Also known as house music
- The language of kwaito is Isicamtho which is known as South African township slang
- The music is a mixture of different rhythmic styles, from marabi of the 1920s, kwela of the 1950s, mbaqanga music, bubble gum music of the 80s, and Imibongo (African praise poetry)
- Based on house music beats but slower tempo
- Deep bass lines often sung by male voices
- Use minimal instruments
- Lyrics more chanted than sung or rapped
- Echoes of hip-hop and rap are often used
- Associated with music that conveys a cultural message
- Instruments: synthesizers, sampler, percussion, vocals, drum machine (electronic drums)
- The lyrics of many popular kwaito songs focus on dancing and reflect the attitude of having fun, rather than engaging in the political issues of that time

**Any 5**

(5)



**11.3 Disco**

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

**Any 5**

(5)

**11.4 Malombo music**

- Known as a music genre producing the atmosphere of the dusty townships, the ancestral spirits and
- the contrast of the city's bright neon lights,
- as reflected in the electric Ghetto Guitar sound of Mamelodi Township Jazz
- Distinguished by unconventional instruments, such as Tabane's unique guitar technique (acoustic/semi-acoustic), African percussion instruments, penny whistle, tins, whistles, etc.
- Tabane blends traditional compositions and cultural themes with his acoustic sounds

**Any 5**

(5)

**11.5 Bubble gum**

- Bubble gum was influenced in the 1980s by mbaqanga, American disco and the Soul Brothers with their soulful pop
- Bubble gum borrows from township jive with vocals arranged as overlapping call-and-response patterns, but replaced by often using multiple synthesizers to reproduce most sounds
- Use township dance music rhythms
- Has an upbeat sound
- Songs have typically sing-along choruses and catchy melodies
- Simple chords and harmonies
- Repetitive riffs
- Rarely has guitar solos and often use handclapping to support the percussion
- Lyrics is often about love and happiness
- Overlapping call-and-response phrases
- Use electronic instruments

**Any 5**

(5)

**AND**

**QUESTION 12**

Write an essay on ONE of the following Jazz styles:

- 12.1 Free and Avant-Garde Jazz
- 12.2 Fusion
- 12.3 Smooth Jazz

In your essay, refer to the following:

- Description of the genre/style (4)
- Important features (4)
- ONE artist with ONE representative work (2)

**12.1 Free and Avant-Garde Jazz:****Description: (Any 4)**

- Free Jazz is a style of jazz that is almost totally spontaneous and is not based on regular forms and established chord progressions
- Improvisations did not follow a predetermined pattern any longer
- Avant-Garde Jazz has a predetermined structure over which improvisation may take place
- The structure may be composed note for note in advance, partially or even completely
- Expressing the 'voice' or 'sound' of the musician

**Important features: (Any 4)**

- The role of improvisation increased
- Played by small groups of musicians
- Retains a general pulsation and swing but without a regular metre with frequent accelerandos and ritardandos
- Use harmonic structures on which the improvisers play solo using notes based on the notes in the chords
- Diatonic, altered dominant and blues phrases are also used in this music
- Use a variety of rhythms and tempo's
- Use unconventional sounds on their instruments
- Instruments include: saxophone, trumpet, trombone, piano, guitar, double bass, and drums

**Artist with representative work: (Any ONE artist with ONE work)**

- John Coltrane – *Song of Praise*
- Ornette Coleman – *Free Jazz*
- Charles Mingus – *Passions of a Man*

(10)

**12.2 Fusion:****Description: (Any 4)**

- Synthesis of jazz and rock that developed from mixing funk and R&B rhythms and
- the amplification and electronic effects of rock music
- Sometimes called "jazz rock" for music performed by late 1960s and 1970s rock bands that used jazz elements in their music

- Incorporates ideas of jazz, be-bop, free jazz, psychedelic (exotic) rock, funk, blues rock and 20<sup>th</sup> century classical music
- Combines jazz musician's improvisatory approach with rock rhythms and a variety of tone colours

**Important features: (Any 4)**

- Complex time signatures
- Display technical competency in lengthy group improvisations, often using wind and brass instruments
- Instruments: acoustic instruments, synthesizers, electric keyboard, electric guitar, electric bass guitar, saxophone, trumpet and drums
- Acoustic instruments are often used with electric attachments to expand the range of tonal effects
- Large percussion section which include instruments from Africa, Latin America or India
- Emphasis is often on the group rather than on the individual singer or player

**Artist with representative work: (Any ONE artist with ONE work)**

- Miles Davis – *Bitches Brew*
- Herbie Hancock – *Watermelon man*
- Joe Zawinul – *Birdland*

(10)

12.3 **Smooth Jazz:**

**Description: (Any 4)**

- Developed in the US in the early 1970s and continues to develop until now
- Can be seen as an expansion from Jazz Fusion but while contemporary jazz is the performance which needs undivided attention from the listeners, smooth jazz is mostly used as background music
- Elements which contribute to the forming of smooth jazz include R&B, funk, rock and pop music

**Important features: (Any 4)**

- Generally played in a slow tempo which is more or less 90 to 106 beats per minute
- Uses programmed rhythms or recognisable patterns with or without samplers
- Instruments which play the melody for the music arrangements are usually saxophones or guitar
- Artists tend to play their instruments in a melodic fashion such that they are recognisable within a few measures

**Artist with representative work: (Any ONE artist with ONE work)**

- George Benson – *God bless the child; Give me the Night*
- Pat Metheny – *Imaginary Day*
- Michael Brecker – *The Mean Time*

(10)

OR

## INDIGENOUS AFRICAN MUSIC

### QUESTION 13

- 13.1 Match the vocal technique in COLUMN A with the correct description in COLUMN B. Write only the correct letter (A–D) in the space provided on the question paper, for example 13.1.5 E.

COLUMN A (VOCAL TECHNIQUE)	COLUMN B (DESCRIPTION)
13.1.1 Ululation	A the use of words to imitate sounds
13.1.2 Onomatopoeic singing	B the use of sounds that represent other ideas or instruments
13.1.3 Crepitation	C a sound technique used with vocalic liltling and mouth drumming
13.1.4 Phonaesthetics	D long, wavering, high-pitched sound resembling a howl with a trilling quality

#### ANSWERS:

13.1.1	D
13.1.2	A
13.1.3	C
13.1.4	B

(4)

### 13.2 Tshikona and Tshigombela dances

Give TWO similarities and TWO differences between these two dances.

#### Similarities:

- Both dances is performed by the Venda society
- Both dances is a festive dance performed at social gatherings and ceremonies

#### Differences:

- Tshikona is performed by men
- Tshigombela is performed by women

(4)

### 13.3 Give a definition for the term Taboo.

- |  |
|--|
| <ul style="list-style-type: none"> <li>• To declare something as sacred and forbidden</li> <li>• A ban or inhibition resulting from social custom or emotional aversion</li> </ul> |
|--|

(2)

13.4 Describe how the Zulu Indlamu dance is performed.

- Firstly, the men enter the dance floor and sing a preparatory song, isaga
- They usually approach in double file in a crouching position, circle the floor before sitting on the ground, and then sing the isaga
- Then follows the clan anthem (ihubo), which is the main accompanying dance-song
- The dance leader steps forward from the ranks of one or two rows of men and signals for the first sequence to begin by stamping into the ground
- The dancers sometimes throw themselves onto the ground or point their sticks to mark the final movement
- The synchronised stamping of the feet into the ground is its most distinctive feature
- It is also characterised by the way men hold shields in their left hands and sticks or spears in their right hands, to gesture with

**Any 5 facts**

(5)

[15]

**AND**

#### QUESTION 14

In indigenous communities, musical instruments are mostly played in solo form and are used as a form of self-expression. One such instrument is the Uhadi. Write a paragraph in which you discuss the performance method of the Uhadi instrument.

- Mainly played by women
- The Uhadi is **held in one hand** while the **string is struck with a reed** (umcinga) held in the other hand
- The player **stop the string** with one finger, or leave it open, producing **two different notes**, a tone apart
- While playing the Uhadi the player would **move the small opening** of the calabash towards and away to produce **different harmonics**
- The player is responsible for producing the melody line, and in most cases sings the leading part of the song

**Any 5 facts**

(5)

[5]

**AND**

**QUESTION 15**

Write an essay on the contribution made to African music by the following TWO Indigenous African Music Experts:

15.1 Mama Madosini

15.2 Princess Magogo

15.1 **Mama Madosini:**

- She uses ancient African traditional progressions that consist of two chords that are a whole tone apart
- Evokes feelings and ideas of an ancient lifestyle
- Accompanies herself on the Uhadi, Isitolotolo, and Umrhubhe
- Sings in isiXhosa
- Uses overtones
- Melodies based on a scale similar to that of the Lydian mode

**Any 5 facts**

(5)

15.2 **Princess Magogo:**

- Composed Zulu classical music
- Known for her excellent *isighubu* and *isithontolo*-bow playing
- Contributed to the development of traditional music
- She also made an invaluable contribution to the conservation of traditional music
- She was a praise singer (*imbongi*)
- Her work consists mostly of existing Zulu-songs and folktales
- She extended her work in music accompanied by the *ugubhu*-bow
- She provides a link to the heritage of Zulu culture

**Any 5 facts**

(5)

[10]

**TOTAL SECTION C: 30**

**SECTION D**

Learners specialising in **WESTERN ART MUSIC** must answer **QUESTIONS 17 AND 18**.

Learners specialising in **JAZZ** must answer **QUESTIONS 16 AND 18**.

Learners specialising in **INDIGENOUS AFRICAN MUSIC** must answer **QUESTIONS 16 AND 17**.

**QUESTION 16: OVERVIEW OF WESTERN ART MUSIC**

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (16.1–16.5) in the space provided below.

- 16.1 The fugue is a homophonic composition based on one subject.
- 16.2 A string quartet has four players: 2 violins, 1 viola and 1 cello.
- 16.3 Beethoven was a composer from the Baroque period.
- 16.4 A concerto is a composition for an instrumental soloist and orchestra.
- 16.5 An art song is usually accompanied by the piano.

**ANSWERS:**

- |      |       |
|------|-------|
| 16.1 | False |
| 16.2 | True  |
| 16.3 | False |
| 16.4 | True  |
| 16.5 | True  |

**[5]**

**QUESTION 17: OVERVIEW OF JAZZ**

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (17.1–17.5) in the space provided below.

- 17.1 Blue notes is also known as pitch-bent notes.
- 17.2 Ragtime is piano music generally in triple metre.
- 17.3 Stride piano music relies more on improvisation than composed music.
- 17.4 A twelve-bar blues chord progression would frequently use 7<sup>th</sup> chords.
- 17.5 Walking bass is a style of bass playing associated with the swing style and New Orleans style.

**ANSWERS:**

- |      |       |
|------|-------|
| 17.1 | True  |
| 17.2 | False |
| 17.3 | True  |
| 17.4 | True  |
| 17.5 | False |

**[5]**



**QUESTION 18: OVERVIEW OF INDIGENOUS AFRICAN MUSIC**

Indicate whether the following statements are TRUE or FALSE. Choose the answer and write 'true' or 'false' next to the question number (18.1-18.5) in the space provided below.

- 18.1 Polyrhythm is not a prominent feature in African music.
- 18.2 African music is very much cyclical with multiple entries at times.
- 18.3 The rhythm of Marabi music creates a trancelike feeling.
- 18.4 *Indlamu* is a typical Xhosa dance style performed by men.
- 18.5 Music was not written down but passed on from generation to another by word of mouth.

**ANSWERS:**

18.1	False
18.2	True
18.3	True
18.4	False
18.5	True

**[5]**

**TOTAL SECTION D: 10**  
**GRAND TOTAL: 120**