



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2010

MEMORANDUM

MARKS: 120

This memorandum consists of 27 pages.

Calculation of marks from raw marks to the totals on the marksheets:

The respective totals of the marks are as follows:

	Raw marks	Mark sheet marks
Practical	150	142
Paper 1	120	125
Paper2	30	33

Both the raw marks and the converted marks must be indicated on the scripts of written papers and report forms of practical examinations.

Any fractions of marks must be rounded upwards, e.g. 27.2 becomes 28.

The converted marks must be written onto the mark sheets.

Incorrect spelling will not be penalised.

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3, 4 and EITHER QUESTION 5.1 OR QUESTION 5.2.

QUESTION 1

Study the fragment below from *Igbà Kerin – Avon Abàmi Eye* by Akin Euba and answer the questions that follow.

Igbà Kerin - Avon Abàmi Eye

(Supernatural Birds)

From Four Pictures from Oyo calabashes for piano

Akin Euba (Nigeria)
(born 1935)

Rhythmical ♩ = 132

5 *8va* (c) (d) (e) *f* *p*

9 (f) (g) *mf*

13 (h) (i) (j) *cresc.* *rall.*

- 1.1 Transcribe the first TWO bars of the right-hand part (G clef) in the tenor clef.

Answer:



Clef = 1 mark

Notes = 4 marks (some notes are repeated)

(5)

- 1.2 Write the enharmonic equivalent of the notes marked at (a) in bar 4.

Answer:

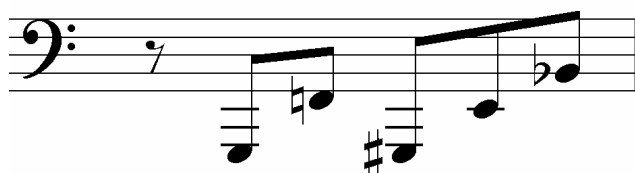


Notation = 1 marks (½ mark per note)

(1)

- 1.3 Rewrite the FIVE notes of the left-hand part (F clef) at (b) in bar 5 as it would sound if played on a double bass.

Answer:



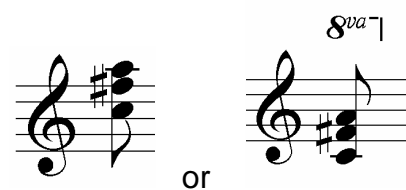
Notation = 2 marks (- ½ mark for each wrong note)

It could be indicated with an 'ottava 8' as well.

(2)

- 1.4 Write the chord at (c) in bar 5 one octave lower.

Answer:



Notation = 1 mark

(1)

- 1.5 Name the intervals at (d) in bar 6 and (j) in bar 14.

Answer:

(d) Augmented 6th

(j) Diminished 12th/Diminished compound fifth

½ mark for the distance of the interval, e.g. 6th

½ mark for the type of interval, e.g. augmented

(2)

- 1.6 Name the triad and its inversion at (e) in bar 6, for example major triad in first inversion.

Answer:

√

√

Diminished triad in second inversion

(2)

- 1.7 The time signature of the piece changes in bar 12 and again in bar 13. Insert the new time signatures under (g) and (h) in the score.

Answer:

(g) 9/8 (2 x ½ mark)

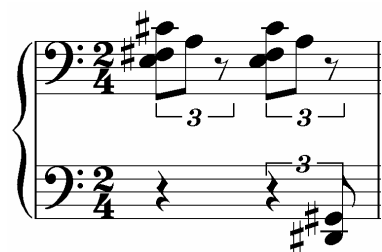
(h) 6/8 (2 x ½ mark)

The relevant time signature signs must be inserted on both staves.

(2)

- 1.8 Rewrite bar 9 at (f) in simple duple time. Add the new time signature.

Answer:



All candidates receive 3 marks, due to the wrong clef in the given staff on the question paper.

(3)

- 1.9 Transpose the notes in the block at (i) in bar 13 a minor third lower.

Answer:



All candidates receive 2 marks, due to the omission of the stave on the question paper.

(2)

[20]

QUESTION 2

Study the four-part fragment below and follow the instructions.

- 2.1 Write the solfa notation for the notes at (a) and (b).

Answer:

- (a) s
(b) r

(2)

- 2.2 Change the soprano part by inserting non-harmonic notes at (c), (d) and (e) on the score.

Answer:

See music score.

(3)

One of the following may be used at (e): Anticipation, suspension, chromatic note, or échappé

- 2.3 Name the non-harmonic notes that you used at (c) and (d).

Answer:

The marker must identify the notes the candidate wrote, and decide what it is, e.g.

- (a) Passing note
(b) Auxiliary note

(2)

½ mark for the note name, e.g. B^b

- 2.4 Figure the THREE chords in the last bar, for example IV, G: I⁶, G/D, et cetera on the score.

(3)

½ mark for the chord without inversion

A possible answer:

[10]

QUESTION 3

- 3.1 Write the descending scale of B^b melodic minor with key signature in an interesting rhythm so that it forms a melody in simple triple time.

Answer:

Key signature = 1 mark

Notation = 2 marks

Interesting rhythm and suitable ending = 1 mark

Time signature = 1 mark

(5)

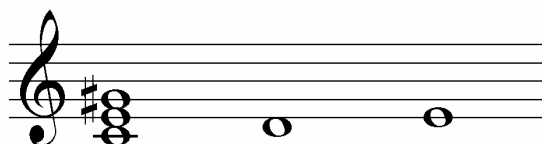
- 3.2 In which mode is the music example below?

**Answer:**

Dorian mode

(1)

- 3.3 The triad below consists of notes of the whole-tone scale starting on C. Write TWO consecutive triads in root position on the notes below using only notes that occur in the whole-tone scale starting on C.

**Answer:**

1 mark per note.

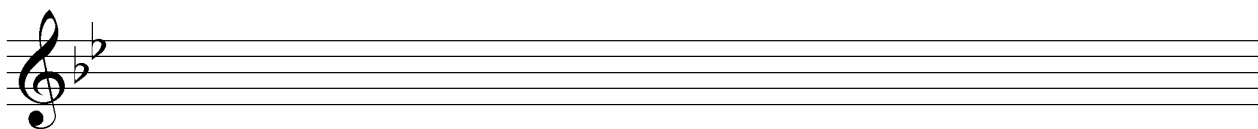
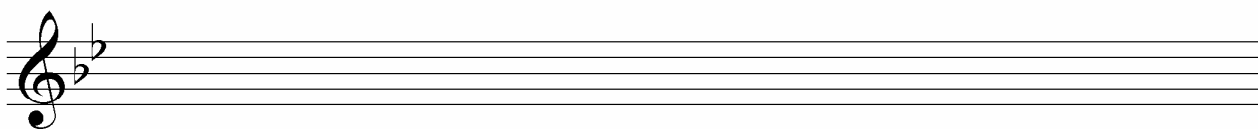
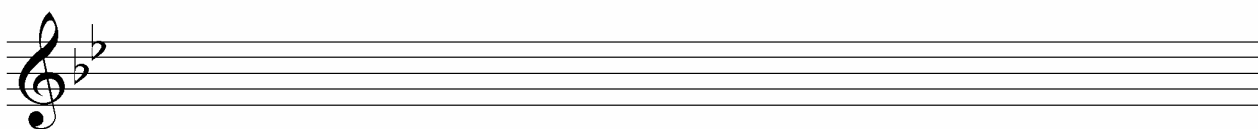
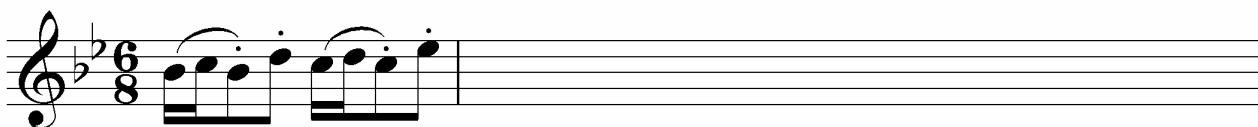
Accept all enharmonic equivalents.(4)
[10]

QUESTION 4

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

Instrument: Flute

Allegro



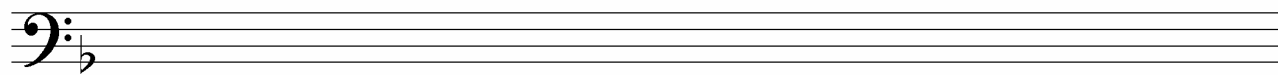
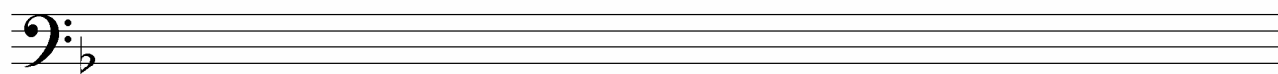
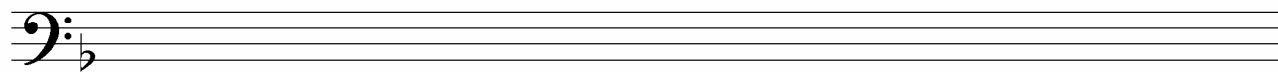
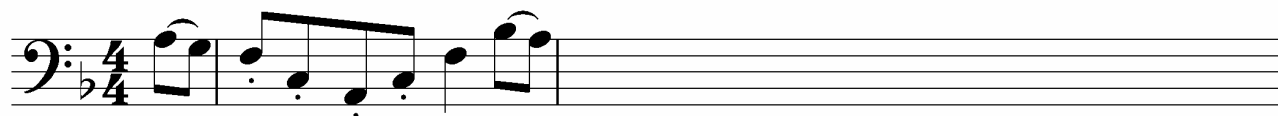
[8]

OR

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
Form and cadential points	6 (3 + 3)
Musicality	6
Dynamics and articulation	2
Correctness of notation	2
Total	16 ÷ 2 = 8

Instrument: Cello

Con moto**[8]**

The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
Form and cadential points	6 (3 + 3)
Musicality	6
Dynamics and articulation	2
Correctness of notation	2
Total	16 ÷ 2 = 8

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

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

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

The musical score is in G major (one sharp) and 3/4 time. It consists of two systems of four-part harmonisation. The first system has four measures. The second system starts with a measure marked '5' and continues with three more measures. The chords to be completed are indicated by the notes and the V₂ label.

[12]

Possible answer:

The possible answer shows the following chords for the first system: I, I⁶, ii⁶, I₄⁶, V, I⁶, IV, I₄⁶, IV⁶, I₄⁶, V, V₂⁴. The second system starts with a measure marked '5' and continues with three more measures. The chords for the second system are: I⁶, I, Ib, IV, ii⁶, I₄⁶, V⁷, I. Below the second system, it says 'or/of IV'.

Marking guide:

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

OF

5.2 Study the extract below from *Fawlty Towers* by Dennis Wilson and follow the instructions.

Fawlty Towers

Dennis Wilson

5.2.1 Complete the score with the indicated chords at (a) to (e). (5)

Answer: See music score.

5.2.2 Complete the score by adding SEVEN suitable chords of your choice.

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

1 mark per bar = 7 marks
See example answer on next page.

(7)
[12]

Possible answer:

Fawlty Towers

Dennis Wilson

(a) D⁷

(b) Gmaj7/D

5

9

(c) Bdim/D

13

(d) E⁷/D

(e) D⁷/A

17

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

ONE mark will be allocated for each correct fact.

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

QUESTION 6: JAZZ

Answer EITHER QUESTION 6.1 OR QUESTION 6.2

6.1 Answer the following questions on South African jazz:

6.1.1 Name TWO international styles that influenced South African jazz. (2)

International influences

- Swing
- Bebop
- R&B
- Ragtime
- Dixieland
- Blues

(Any TWO influences)

6.1.2 Name and explain THREE local styles that had an influence on South African jazz. (6)

Local influences

- Marabi: (1) which is a keyboard style that focuses on the pedals of an electric organ. (1) Mixture of Dixieland and Ragtime (1) Melody is improvised over the repetition of 3 different chords. (1)
- Indlamu: (1) which is Zulu dance rhythms. (1)
- Kwela: (1) which is music that is centred around the penny whistle. (1)
- All of the above influences developed to a music style known as "mbaqanga" (1) which is a type of township jazz. (1) Mixture of Zulu and Sotho music with African American and singing tradition of Marabi. (1)

6.1.3 Name TWO South African jazz musicians who influenced the development of South African jazz.

South African Jazz artists who influenced the development

- Abdullah Ibrahim
- Hugh Masekela, etc.

(2)
[10]

OR

- 6.2 Discuss the historical development of blues as a jazz style. Include an example of a blues work and a blues artist to enhance your discussion.

Presentation of discussion, e.g: intro, body, conclusion / **or paragraph style** = 2 marks

Minus 2 marks if it is written in point form.

Facts = 6 marks

Example of blues work = 1 mark

Example of blues artist = 1 mark

Answer:

- The term refers to a form of vocal and instrumental music and to a style of performance.
- Developed from spiritual music.
- Blues grew out of African American folk music, such as work songs and the field hollers of slaves.
- It is uncertain when blues originated, but around 1890s it was sung in rural areas of the south.
- Based on the blues scale, i.e. flattened 3rd, 5th (or sharpened 4th) and 7th of the major scale.
- Blues consist of 3-line stanzas resulting in the typical 12 bar blues form structure.
- Original 'country blues' usually performed with guitar accompaniment, was unstandardised in form or style.
- Poetic and musical form of blues crystallized around 1910.
- It gained popularity through the publication of *Memphis Blues* (1912) and *St. Louis Blues* (1914) by WC Handy.
- During the 1920s blues became a national craze among African Americans.
- Records by blues singers such as (e.g.) Bessie Smith sold in millions.
- Since then, jazz and blues have been intertwined.
- The continuing impact of blues is apparent in such popular styles as blues, rock and roll and soul.

Examples: (songs with artists)

- Bessie Smith: *Give me a pigfoot and a bottle of beer. / I'm leaving you, baby / Lost your head Blues*
- Billie Holiday: *Body and Soul*, etc.

[10]

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

Indicate whether the following statements TRUE or FALSE. Choose the answer and write only 'true' or 'false' next to the question number (7.1.1 – 7.1.7) in the ANSWER BOOK.

- | | | |
|-------|--|---------------------|
| 7.1.1 | The theme and variation form displays similarities to the <i>passacaglia</i> (variations on a ground bass) of the Romantic period. | False |
| 7.1.2 | This movement is in rondo form. | False |
| 7.1.3 | The tempo and character of this movement can be explained as fast, energetic and with passion. | True |
| 7.1.4 | This movement consists of a theme, thirty variations and an extended coda. | True |
| 7.1.5 | The A-section is lyrical and slow. | False |
| 7.1.6 | The coda begins with a reappearance of the main theme played by the woodwind and brass instruments. | True |
| 7.1.7 | This movement is in quadruple time. | False
(7) |

7.2 Answer the questions on ONE of the Romantic genres (QUESTIONS 7.2.1 – 7.2.5) that you have studied. Number your answer according to the question (genre) that you have chosen.

7.2.1 The art song: Schubert – *Erkönig*

(a) List the characteristics of the art song.

Answer:

- Composition for solo voice and piano.
- Poetry and music are fused.
- Accompaniment forms an integral part of the composer's concept.
- Accompaniment serves as an interpretive partner to the voice.

(3)

(b) Explain how the music contributes to the storyline of *Erkönig*.

Answer:

- Schubert uses a through-composed setting to capture mounting excitement of the poem.
- The piano part with its rapid octaves and menacing bass motive conveys the tension of the wild ride.
- The piano's relentless triplet rhythm unifies the episodes of the song and suggests the horse's gallop.

- By imaginatively varying the music, Schubert makes one singer sing like several characters in a miniature drama, e.g. the terrified boy sings in a high register in a minor key.
- Each time the boy sings a musical outcry it is intensified through dissonant harmonies.
- To convey mounting fear, Schubert pitches the boy's outcry higher and higher each time. (3)

Any 3 facts

OR

7.2.2 Character pieces: *Chopin – Polonaise in A flat major*

- (a) List the characteristics of a typical character piece.

Answer:

- Short lyric piano pieces.
- Individual characteristics, e.g. etude, polonaise, nocturne, etc.
- Usually evokes a particular mood or scene, suggested more often than not by a descriptive title.
- The form is usually ABA .
- Tests the pianist's musicality and endurance.

Any 3 facts

(3)

- (b) Describe the term *polonaise*.

Answer:

- A Polish stately dance.
- In 3/4 time with dotted rhythms.
- Moderate tempo.

Any two facts

(2)

- (c) What is the form of the *Polonaise in A flat major*?

Answer:

Ternary form, ABA.

(1)

OR

7.2.3 **Opera: Puccini – *La Bohème*****Answer:**

(a) List the characteristics of an opera.

- Dramatic work in which the whole, or the greater part, of the text is sung with instrumental accompaniment.
- Opera is a large music production with soloists, choir, ensembles, orchestra, overtures, arias and recitatives. (3)
- The story (libretto) is told by singing, acting, movement, costumes and décor.

(b) Name TWO characters in the above-mentioned opera. (2)

Answer:

Rudolfo, Mimi, Marcello, Schaunard, Colline.

(c) Name ONE well-known aria from the opera. (1)

Answer:E.g. Your tiny hand is so frozen. (*Che gelida manina*)**OR**7.2.4 **Symphonic tone poem: Smetana – *The Moldau***(a) Describe the term *symphonic tone poem*.**Answer:**

- Programmatic composition for orchestra.
- In one movement.
- May have a traditional form (such as sonata or rondo) or an original, irregular form.
- Depicts the emotions, characters, and events of particular stories or sounds and motions of nature.

Any 3 facts

(3)

(b) Explain how the music depicts the scenes in the programme of *The Moldau*.**Answer:**

- It depicts the flow of the *Moldau* through Czechoslovakia.
- Two streamlets (one warm and one cold), which are both represented by their own instruments. (flute – cold; clarinet – warm)
- The rivers converge into a large river – becomes the river theme.
- A hunting expedition is depicted by a dotted rhythm in the music.
- A country dance has a typical folklike character.

Any 3 facts

(3)

OR

7.2.5 **Concerto: Mendelssohn – *Violin Concerto in E minor* (first movement)**

- (a) List the characteristics of a Romantic concerto.

Answer:

- A composition for instrumental soloist and orchestra usually in three movements: fast, slow, fast.
- Cadenza forms an integral part of the composition.

Any 2 facts

(3)

- (b) Name and briefly describe the form of the first movement of Mendelssohn's *Violin Concerto in E minor*.

Answer:

- Sonata form = 1 mark
- Exposition with the first theme introduced by the soloist and second theme by the orchestra = 1 mark
- Development section – main theme varied and cadenza leading to the = 1 mark
- Recapitulation = 1 mark
- Coda with running passages that end the movement = 1 mark.

(3)
[13]

QUESTION 8: TWENTIETH-CENTURY MUSIC

- 8.1 Briefly describe ONE of the following styles:

8.1.1 Impressionism (4)

8.1.2 Musical theatre (4)

8.1.3 Neo-classicism (4)

- 8.2 Write a paragraph on one of the following:

8.2.1 Debussy – *Voiles*, from *Preludes Book 1* (4)

8.2.2 *My fair Lady* OR
West Side Story OR
Phantom of the Opera (4)

8.2.3 Stravinsky – *The rite of spring*. (4)

[8]

1 mark must be deducted if not written in paragraph style.

8.1.1 Answer: Impressionism

- Finely graded instrumental colours.
- Melodies often circling around a single pitch.
- Complex textures.
- Continuously evolving forms.

(4)

8.2.1 Answer: Debussy: *Voiles*, from *Preludes Book 1*

- Impression created is the gentle rocking of boat sails in the wind.
- Melodic lines tend to be brief and fragmentary.
- Motives tend to be short and are often repeated.
- Melodies have small ranges.
- Rhythm is very vague. Avoid strong recurring accents that coincide with the bar line.
- Whole-tone scale and pentatonic scales are used.
- Damper pedal is used frequently which allows the pianist to sustain sounds resulting in hazy tones.
- Pedal markings are indicated by Debussy and often involve long sustained sounds and are not according to changing harmonies.
- *Una Corda* is often employed to enhance timbre.
- He uses a succession of dissonant chords that do not resolve.
- He uses parallel chords resulting in parallel 5ths.
- He uses 3, 4 and 5 note chords.

(4)

[8]**OR****8.1.2 Answer: Musical theatre**

- Type of American theatre created to entertain through fusion of a dramatic script.
- Acting and spoken dialogue with music, singing and dancing, as well as scenery, costumes and spectacle.
- Singers sing with microphone.

(4)

**8.2.2 Answer: Lerner & Loewe: *My Fair Lady*; *The rain in Spain*;
West Side Story: *Maria*;
Phantom of the Opera: *All I ask of you***

- *Maria* (*West Side Story*) is sung by Tony (leader of Jets) - tenor.
- It is sung when Tony serenades Maria outside her bedroom.
- A common musical device in *West Side Story* is the tritone. (also known as the augmented fourth) It is featured throughout the musical, such as the repeated word, Maria, in the song *Maria*.
- *The Rain in Spain* (*My Fair Lady*) is set to the lilting rhythm of the habanera in duple time.
- The song ends with a rousing Spanish dance in triple meter.
- Interaction between Eliza and Higgins – with spoken dialogue by Higgins.
- *All I ask of You* (*Phantom of the Opera*) is sung by Raoul (tenor) and Christine (soprano).

- It is sung for the first time in Act 1 when Raoul promises to love and protect her always. (4)
- It is sung for the second time by the Phantom when he vows vengeance against Raoul. [8]

Any relevant correct facts will be accepted

1 mark per fact

Stravinsky: *The rite of spring*

8.1.3 Answer: Neo-classicism

- Musical style is marked by emotional restraint, balance and clarity.
- Inspired by the forms and stylistic features of eighteenth – century music, found in many works from 1920 – 1950. (4)

8.2.3 Answer:

- Composed in 1913.
- Third ballet score for the Russian Ballet.
- Today it is more frequently performed as a concert piece.
- Work divided in two large parts subdivided into sections that follow each other without pause
- Each of the two parts begins with a slow introduction and ends with a frenzied, climactic dance.
- Sections move at different tempi.
- The titles of the dances suggest a primitive subject matter.
- Part 1: *Omens of spring-Dances of the youth maidens, Ritual of abduction, Spring rounds, Games of the rival Tribes, Procession of the wise elder, Adoration of the earth and Dance of the earth.*
- Part II: *The Sacrifice: 1 Introduction, 2 Mysterious circles of the young girls, 3 Glorification of the chosen maiden, 4 Evocation of the Ancestors, 5 Ritual of the ancestors, 6 Sacrificial dance.* (4)
- Written for a huge orchestra that includes eight horns and four tubas. [8]
- Rhythm is a vital structural element.
- Melodies have narrow ranges.

OR

QUESTION 9: INTERNATIONAL POPULAR MUSIC

Write a newspaper article for an upcoming pop concert on ONE of the following and refer to the important features of the type of performance that will be presented.

- Heavy metal
- R & B pop
- Glam Rock
- Brit Pop
- Girl/Boy bands
- Mandoza
- Lucky Dube
- Steve Hofmeyr

[8]

Candidates must name 4 features.

2 Marks for each feature

Minus 1 mark if not written in newspaper or paragraph style

Answer:

Metallica: Heavy metal

- It is typically characterized by a guitar-and-drum-dominated sound, strong rhythms and classical, bluesy or symphonic styles.
- However, heavy metal sub-genres contain their own stylistic variations that often omit or alter many of these characteristics.
- The most commonly used line-up for a metal band is a drummer, a bassist, a rhythm guitarist, a lead guitarist, and a singer – who may or may not be an instrumentalist.
- Keyboards were popular with early metal bands – especially the organ and occasionally the mellotron – though their use is less usual in recent years.
- A key aspect of heavy metal is the guitar solo.
- Uses highly amplified distorted sounds.
- The lead role of the guitar in heavy metal often collides with the traditional "front man" or bandleader role of the vocalist, which creates musical tension.
- Both guitar and vocals have equal importance in heavy metal.
- Fast tempi and complex arrangements are typical.

[8]

OR

Answer:

Michael Jackson: R&B Pop

- Although the acronym “R&B” originates from its association with traditional *rhythm and blues* music, the term R&B is today most often used to define a style of African American music originating after the demise of disco in the 1980s.
- This newer style, often described as contemporary R&B, combines elements of soul, funk, pop, and from 1986 on, hip hop.
- The abbreviation R&B is almost always used instead of the full rhythm and blues term, although some sources refer to the style as urban contemporary (the name of the radio format that plays hip hop and contemporary R&B) or urban pop.
- Contemporary R&B has a slick, electronic record production style, drum machine-backed rhythms, and a smooth, lush style of vocal arrangement.
- Uses of hip hop-inspired beats are typical, although the roughness and grit inherent in hip hop is usually reduced and smoothed out.

[8]

OR

Answer:

David Bowie: Glam Rock

- Glam Rock is a sub-genre of rock music.
- Glam Rock uses all the stylistic elements of rock and heavy metal, but the feel is lighter and faster.
- Glam Rock was pioneered by Marc Bolan of T. Rex fame.
- Artists wear make-up and outlandish outfits and hairstyles.
- Active in five decades of rock and roll.
- David Bowie is widely regarded as an influential innovator, particularly for his work through the 1970s.
- In 1970 Bowie released *The Man Who Sold the World*, rejecting the acoustic guitar sound of the previous album and replacing it with heavy rock accompaniment.

[8]

OR

Answer:

Oasis: Britpop

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

[8]

OR

Answer:

Spice Girls/Westlife: Girl/Boy Bands

- The 1990s and 21st century were marked by a resurgence of boy band and girl group trends.
- The music has specific stylistic traits such as a danceable beat.
- Simple melodies and repetitive structure are used so that people can catch on and join in easily.
- The Girl/Boy Bands phenomenon often involves mass marketing.
- Consumer-driven efforts by major record companies are the norm.
- The influence of R&B on pop can be heard in the work of several Boy/Girl Bands, e.g. Spice Girls and Westlife.

[8]

OR

Answer:

Mandoza: Kwaito

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

[8]

OR

Answer:

Lucky Dube: Reggae

- Typical reggae style founded on rhythms.
- Characterised by regular emphasis on the off beat.
- Rhythm guitar often plays the chords on the off beats.
- Off beats often go with a specific reggae dance.
- Lyrics based on real life experiences.
- Music portrays the spiritual and political struggles of South African people.

[8]

OR

Answer:

Steve Hofmeyr

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

[8]

QUESTION 10: SOUTH AFRICAN TRADITIONAL MUSIC

You are invited to deliver a paper on African traditional music at the World Youth Music Summit in China. Give a brief description of your paper on ONE of the following topics:

- | | | |
|------|---|------|
| 10.1 | Kwaito | [10] |
| 10.2 | Music for social and cultural occasions | [10] |
| 10.3 | Moppies and ghomma songs | [10] |

Descriptive answers are expected.

10.1 Kwaito**Answer:**

- Kwaito originates from house music and developed in the 1990s.
- The word Kwaito was derived from the Afrikaans word 'kwaai'.
- Kwaito music is based on house music but has a slower tempo.
- It uses deep bass lines.
- Singing is often shouted or chanted rather than sung or rapped.
- The lyrics are normally in South African urban languages.
- More than one language could be present in the same song.
- Isicamtho (South African slang) is the main language used in kwaito.
- It is performed without live instruments.
- Uses pre-recorded instrumental accompaniment/backtracks.
- Kwaito is an expression of a way of life.
- The music life is also portrayed in the dance, talk and dress of the township.

Any 10 facts

[10]

OR

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

Melodies:

- Short melodies.
- Melodies are changed at will by singers and instrumentalists.
- During performances any person may start improvising while others continue to play.
- Accompaniment may consist of chords or short melodies that are repeated continuously.

Rhythms originate from daily activities:

- The chopping sounds of axes have their own typical rhythm.
- Rhythmical movement of women's hands that chafe wheat may create a nice polyrhythm.
- Rowing fishermen use a rhythm and create new ones by ever so often tapping on the sides of the boat with their oars.

African Traditional music could be used for:

- Entertainment
- To announce the birth of a child.
- Weddings
- When adolescence starts
- Death and burials
- Music is also present at expeditions
- Looking after cattle and normal farm work
- Songs are also used to cure illness
- To bring rain, for political purposes and in religious dances
- To communicate with the spirits of the ancestors

Any 10 facts

OR

10.3 Moppies and Goema Songs

Answer:

- Songs are always accompanied by a goema beat which is a two sixteenth and an eighth note beat, accompanied by a goema drum.
- There is a continuous *tafa – te* rhythm heard throughout the songs.
- The goema drum is always part of the orchestra that plays this rhythm.
- The orchestra consists of a guitar, mandolin, banjo and cello.
- Moppies and goema songs are divided into four categories namely traditional wedding songs, Dutch (Afrikaans) folk songs, Moppies – humorous songs, goema-picnic songs.
- Content of the songs is mostly light-hearted and funny songs with a political content were sung during apartheid to express opposition to the system.
- The goema drum is made out of a wine cask with an open end on one side over which velum is fastened.
- Moppies and goema songs are accompanied by dance movements.
- Traces of other cultures - the Khoi-khoi, Indonesian, Indian and Madagascan are evident in the songs.
- Some interesting historical facts relating to the Cape are related through the songs.
- Most composers of these songs could not notate the music but some of the music is now being notated.

[10]

QUESTION 11: SOUTH AFRICAN CHORAL MUSIC

Discuss ONE of the following choral works in terms of harmony, form and character:

At least one fact on each of the 3 aspects will be expected.

11.1 *Monna e motenyna* – B Gcisa

Answer:**Harmony**

- Uses mostly primary chords.
- No modulations.
- Phrases ending in perfect and imperfect cadences.
- Call and response - soprano voice calls and the rest of the voices respond.
- Typical African harmonisation with parallel fifths and octaves.
- The alto tenor and bass often move in similar motion.

Form

- Strophic

Character

- Music repeats itself over and over
- Humorous
- Lively

[6]

11.2 *Plea from Africa*: JK Bokwe

Answer:**Harmony**

- Uses mostly primary chords.
- Phrases ending mostly in perfect cadences.
- There are modulations within the music.
- Secondary dominants occur.

Form

- A B form = binary form.
- Starts with instrumental introduction.
- Verse / chorus form

Character

- Call and response between soprano and the other voices.
- Stately.

[6]

11.3 *Gabi, Gabi***Answer:****Harmony**

- Uses mostly primary chords.
- Phrases ending in perfect cadences.
- Dissonant seconds and ninths.
- No modulation.

Form

- A B form = binary form.

Character

- Call and response between the tenor voice and other voices.
- The song repeats itself over and over.

[6]**OR****QUESTION 12: MUSIC INDUSTRY**

List the functions of SARRAL.

Answer:**SARRAL:**

- Administers recordings of musical works.
- Ensures that a recording is made with the composer's permission.
- Ensures that proper negotiations are carried out between the person wishing to make the recording and the composer.
- Ensures that when permission is granted, a fair and equitable royalty is paid to the composer.
- Ensures that a proper license is issued to the person making the recording.
- Protect and collect the mechanical rights of composers or publishers.
- Track how many times your music has been copied onto a physical medium.
- Administer licence renewals for compositions used in advertising for TV, radio and camera, as well as audio-visual productions.
- Administers needletime rights and royalties.
- It looks after the rights of composers of musical works, whether such musical works are being recorded.

[5]

One mark per fact.

TOTAL SECTION B:	60
GRAND TOTAL:	120