



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2013

MEMORANDUM

MARKS: 125

TIME: 3 hours

This memorandum consists of 30 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. Answer SECTION A in pencil only in the spaces provided on this question paper.
3. Answer SECTION B in blue or black ink in the ANSWER BOOK provided.
4. Number the answers correctly according to the numbering system used in this question paper.
5. The last page of this question paper is manuscript paper intended for rough work. You may remove it.
6. Candidates may not have access to any musical instrument for the duration of the examination.
7. Write neatly and legibly.

MARKING GRID

QUESTION	TOTAL MARKS	MARKER	MODERATOR
SECTION A			
1	17		
2	18		
3	10		
4/5	15		
SUBTOTAL	60		
SECTION B			
6	10		
7	8		
8	6		
9	9		
10	8		
11	9		
12	5		
13	10		
SUBTOTAL	65		
GRAND TOTAL	125		

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3 and EITHER QUESTION 4 OR QUESTION 5.

QUESTION 1

Study the *Viennese Waltz* by WA Mozart below and answer the questions that follow.

Viennese Waltz

WA Mozart

5

9

13

f

p

f

ff

dim.

1.4.1

1.4.2

1.6

1.7

1.1 Name the keys in the following bars:

1.1.1 Bars 1–4:

Answer:

F major

1 mark for complete answer (no ½ marks)

(1)

1.1.2 Bars 11–12:

Answer:

C major

1 mark for complete answer (no ½ marks)

(1)

1.1.3 Bars 13–16:

Answer:

F major

1 mark for complete answer (no ½ marks)

(1)

1.2 What is the relationship between the key in bars 11–12 and the original key?

Answer:

Dominant

1 mark for complete answer (no ½ marks)

(1)

1.3 Write the scale of B^b melodic minor, ascending and descending, without key signature in the given time signature. You may use any note values that will fit into the four bars below. Indicate the semitones.

Answer:



(4)

*Accidentals: 1 mark ascending
1 mark descending*

Semitones: 1 mark

Rhythmic grouping: 1 mark

(Minus ½ mark per mistake or omission)

1.4 Name the intervals indicated at 1.4.1 and 1.4.2.

1.4.1

Answer:

Major 6th

1 mark. No ½ marks

(1)

1.4.2

Answer:Compound major 3rd / Major 10th / Major 3rd
1 mark. No ½ marks

(1)

- 1.5 Write and name the inversion of the interval indicated at 1.4.1. Transpose your answer ONE octave higher and write it in the treble clef.

Answer:

Minor 3rd

*Interval: notation = ½ mark**name = ½ mark**Transposition = 1 mark*

(2)

- 1.6 Rewrite bars 9 and 10 of the right-hand part using a compound time signature. The melody must still sound the same.

Answer:*New time signature = 1 mark**Notation = 3 marks (½ mark per beat)**Minus ½ mark per mistake*

(4)

- 1.7 Name the type and position of the triad in the left-hand part of bar 14, for example, augmented triad in second inversion.

Answer:

Minor triad in first inversion

1 mark for complete answer. No ½ marks

(1)

[17]

2.1 Figure the chords marked (a)–(e), for example G: I^b or I⁶ or G/B.

Answer:

- (a) F: IV or B^b
 (b) F: ii or Gm
 (c) F: I^b or I⁶ or F/A
 (d) F: iiic or iii⁶₄ or Am/E
 (e) F: V7c or V⁴₃ or C7/G
 1 mark per chord. No ½ marks

(5)

2.2 Name the rhythmic compositional technique used in bars 5 and 6.

Answer:

Syncopation
 1 mark

(1)

2.3 Name the feature, typical of African music, used in bar 7 in the block marked 2.3.

Answer:

Parallel movement of vocal parts
 1 mark for complete answer. No ½ marks

(1)

2.4 Circle the term which best describes the texture of the extract as a whole.

Answer:

Homophonic
 1 mark

(1)

2.5 Transpose the Tenor 2 (T2) and Bass 1 (B1) parts of bars 3 and 4 for Violin II and Viola on the score below.

Answer:

Violin I

Violin II

Viola

Violoncello

1 mark for each bar of the Violin II part = 2 marks
 1 mark for each bar of the Viola part = 2 marks
 Minus ½ mark per mistake

(4)

- 2.6 Indicate the pitch of bars 9 and 10 of the solo part in tonic-solfa notation..

Answer:



1 mark per bar = 2 marks

Minus ½ mark per mistake

(2)

- 2.7 Notate TWO minor triads in root position that appear diatonically in F[#] minor. Use accidentals instead of a key signature. Write in the treble clef.

Answer:



2 marks per triad. No ½ marks

No clef, no mark

(4)

[18]

QUESTION 3

Use any ONE of the opening motives below (page 8 or 9) and complete a twelve-bar melody in ABA form. Indicate for which instrument you are writing and add dynamic and articulation marks.



Possible answer:

Allegretto Flute

mf *mp* *f* *f* *mf*

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION
Form and cadential points	6 (3 + 3)
Musicality	8
Dynamics and articulation	2
Correct notation	2
Instrument and appropriate range	2
Total	20 ÷ 2 = 10

[10]

OR



Possible answer:

Trombone

Pesante



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION
Form and cadential points	6 (3 + 3)
Musicality	8
Dynamics and articulation	2
Correct notation	2
Instrument and appropriate range	2
Total	20 ÷ 2 = 10

[10]

Answer EITHER QUESTION 4 OR QUESTION 5.**QUESTION 4**

Complete the following four-part vocal harmonisation by adding the alto, tenor and bass parts. Use at least one passing note and one suspension in the parts that you add.

Possible answers:

Model answer 1

G: I V⁶ I I⁶ IV IV I I⁶ IV V⁷ vi IV V I

Model answer 2

G: I V I I⁶ IV ii⁷ V V⁶ I ii⁶ ii⁷ i⁶ V⁷ I

Model answer 3

G: I⁶ V⁶₄ I V⁶ G: I⁶ IV⁶ ii⁶ V⁶₅/V I⁶₄ V⁷ IV⁶₄ I
D: ii V⁷ I

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION
Correct notation, voice leading, doubling, spacing (14 chords)	14
Chord progression: choice of chords (12 progressions)	12
General impression: non-harmonic notes, originality	4
Total	30 ÷ 2 = 15

[15]**OR**

QUESTION 5

Complete *Eat your Heart out Blues* by filling in the empty bars. Ensure that you continue in the style of the given material. Include at least TWO different seventh chords in your answer.

Possible answer:

Eat your Heart out Blues

Bluesy, with swing

1 F F F F or F7

5 B \flat B \flat or B \flat 7 F F or F7

9 C7 B \flat or B \flat 7 F F or F7

Your answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION
Correct notation, voice leading, spacing, (12 chords, 1 chord per bar)	12 (Minus ½ mark per mistake)
Chord progression: choice of chords, including at least two seventh chords	12 (Minus ½ mark per mistake)
General impression	6
Total	30 ÷ 2 = 15

[15]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE**QUESTION 6: ROMANTIC MUSIC: *Symphony No 4 in E minor Op. 98* by J Brahms**

ONE mark will be allocated for each correct fact. Candidates must be credited for any other correct answers not found in the memorandum.

6.1

Answer: Passacaglia

(1)

6.2

Answer: Theme and Variation
Ternary form (ABA)

(2)

6.3

Answer: Consists of four variations: Variation 12-15 (1 mark)**Description:** (3 marks)

Variation 12: In a minor key, extended legato flute solo with string accompaniment

Variation 13–15: In a major key

Variation 13: Interchange of melodies between clarinet, oboe and flute

Variation 14: Solemn chords played by trombones, theme played by bass trombone

Variation 15: *pp*, oboe and bass instruments, slow moving chords, string accompaniment and descending flute phrase

Any 4

(4)

6.4

Answer: Definition: Coda is a concluding tail-piece to round off a musical work

(1)

Brahms' treatment of the coda:

- Restatement of the main theme in the woodwind and brass
- Strict eight-bar phrase structure is abandoned
- Theme is treated more freely than in the opening
- Theme quickly alternates between trombones, woodwind and orchestra
- Coda ends with powerfully repeated chords played by full orchestra

(Any 2)

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 352-355

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 86-87

(2)

[10]

QUESTION 7: ROMANTIC MUSIC**7.1 Character Piece: *Polonaise in Ab Major Op 53* - F Chopin****Answer:****Definition of Genre**

- An instrumental piece often for piano
- The piece usually evokes a particular mood or scene
- This mood is often suggested by a descriptive title

*Any 2***(2)****Description of the piece**

- The polonaise is a stately processional dance in triple metre for the Polish nobility
- Introduction - A-B-A-Coda (Ternary form)
- Section A:
 - The main theme is characterised by intervals of thirds in the right hand and by a wide-ranging accompaniment in the left
 - The first theme has a dance-like character
- Section B:
 - March-like melody accompanied by repeated, rapid octaves in the left hand
 - Requires a high level of technical facility from the performer
 - Powerful crescendos bring mounting excitement
- Section A:
 - Mood gradually relaxes and the heroic main theme returns
 - Ends with a coda

Any 6

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 305-306
OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 103-105
Wikipedia.org

(6)
[8]**OR**

7.2 Art song: *Der Erlkönig* - F Schubert**Answer:****Definition of Genre**

- The setting of a poem for solo voice and piano
- Translating the poem's mood and imagery into music (2)

Description of the piece

- It is a musical setting of a narrative ballad by Goethe
- Tells of a father riding on horseback through a storm with his sick child who has visions of the legendary Erlking
- The Erlking (King of the elves) symbolises death, which brings a supernatural element into the song
- Important words are often emphasized by stressed tones or melodic climaxes
- Schubert uses a through-composed setting to capture the mounting excitement in the poem
- Tension of the wild ride is conveyed through rapid octaves and a bass motive played by the piano
- A relentless triplet rhythm unifies the song and suggests the horse's gallop
- Dissonant harmonies are used to intensify the boy's outcries
- Schubert pitches the boy's voice higher and higher to show his mounting fear
- Schubert contrasts the father's low vocal register against the boy's high pitched voice to suggest the father's re-assurance.
- He uses coy, lyrical melodies in major keys to suggest the way in which the Erlking tries to entice the child to come with him
- Schubert imaginatively varies the music by making one singer play the role of several characters in a miniature drama

Any 6

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 282-289
OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 97-102
Wikipedia.org

(6)
[8]

OR

7.3 Opera: *La Bohème* - G Puccini**Answer: Definition of Genre**

- Drama that is sung to orchestral accompaniment
- A large scale composition with vocal soloists, chorus, orchestra, costumes and scenery

(2)

Description of the piece

- *La Bohème* (Bohemian Life) takes place in the Latin Quarter of Paris around 1830
- The story is about Rodolfo (the hero), a poet who lives and shares a garret with Marcello, a painter; Colline, a philosopher; Schaunard, a musician and Mimi (the heroine), a poor tubercular seamstress
- The music has an improvisatory quality
- Many fluctuations of tempo occur that reflect changes of mood and dramatic action
- Puccini alternates between speech-like and melodic phrases as in the musical dialogue between Mimi and Rodolfo
- When Rodolfo and Mimi's hands touch, Rodolfo sings the aria *Che gelida manina* (*How cold your little hand is*)
- Mimi responds with a poetic description of her simple life in the aria *Mi chiamano Mimi* (*They call me Mimi*)
- Under the spell of their newfound love they sing a duet which closes Act 1
- The orchestra murmurs a touching phrase each time Mimi enters which suggests her fragility and tenderness
- Puccini uses agitated music to emphasise Mimi's coughing fit
- An oboe solo is used to enhance the apprehensive mood caused by Mimi's fainting
- The love theme of the whole opera is captured in a climactic phrase of Rodolfo's aria sung to the words *Talor dal mio forziere* (*My hoard of treasure is robbed by two thieves: a pair of beautiful eyes*)

Any 6

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 368-377
OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 72-77
Wikipedia.org

(6)

[8]**OR**

7.4 Symphonic poem: *The Moldau* - B Smetana**Answer:****Definition of Genre**

- A single-movement programmatic composition for orchestra
- May be in a non-standard form or traditional form such as sonata or rondo

(2)

Description of the piece

- It depicts Bohemia's main river (The Moldau) as it flows through the countryside
- It is part of the cycle *Má Vlast (My Country)* and is a romantic representation of nature and Czech nationalism
- Smetana uses contrasting musical material in *The Moldau* to represent different scenes and episodes described in the programme
- Themes are titled as: *Two springs, The river, Forest hunt, Peasant wedding, Moonlight: Dance of water nymphs*
- Horn fanfares suggest the hunting scene
- A rustic polka and Bohemian dance represent a peasant wedding
- Shimmering woodwinds and a serene melody in high muted strings suggest a moonlit night
- Full orchestra playing fortissimo, portrays the river at its widest point
- Unifies the symphonic poem by a continuous semi-quaver motive which evokes the movement of water

Any 6

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 339-341
OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 90-92
Wikipedia.org

(6)
[8]**OR**

7.5 Concerto: *Violin Concerto in E minor*, first movement - F Mendelssohn**Answer: Definition of Genre**

- An extended composition for instrumental soloist and orchestra, usually in three movements: Fast–Slow–Fast
- It combines the soloist's virtuosity and interpretive abilities with the orchestra's wide range of tone colour and dynamics

(2)

Description of the piece

- This movement is in sonata form
- The tempo is *Allegro molto*
- Portrays a passionate mood
- The first movement departs from the classical concerto form by beginning with the soloist, instead of the orchestra
- The expansive first theme is heard above a murmuring string accompaniment
- The second theme is tranquil and is introduced by the woodwinds
- The cadenza is written out instead of improvised
- The cadenza requires virtuoso playing
- The cadenza is played at the end of the development section as a transition to the recapitulation instead of at the end of the recapitulation as in some other concertos
- The tempo increases in the coda and the work ends with brilliant running passages
- Mendelssohn uses a combination of the solo violin playing a single sustained note and the woodwinds playing a tranquil melody to produce a delicate intimate sound

Any 6

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 312-315
OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 61-62
Wikipedia.org

(6)

[8]

QUESTION 8: TWENTIETH-CENTURY MUSIC

8.1

Answer: Piano Work: C Debussy - *Voiles* from *Preludes Book 1*

- 8.1.1 True
- 8.1.2 False
- 8.1.3 True
- 8.1.4 False
- 8.1.5 True
- 8.1.6 True

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 418- 419

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 43-45(teacher's book)

[6]**OR**

8.2

Answer: Musical Theatre:**Lerner and Loewe – *My Fair Lady (The Rain in Spain)*****L Bernstein – *West Side Story (Maria)*****A Lloyd Webber – *The Phantom of the Opera (All I Ask of You)***

- 8.2.1 True
- 8.2.2 False
- 8.2.3 False
- 8.2.4 True
- 8.2.5 False
- 8.2.6 False

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 545-554OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 123-135
*Wikipedia.org***[6]****OR**

8.3

Answer: Ballet: I Stravinsky - *The Rite of Spring*

- 8.3.1 True
- 8.3.2 True
- 8.3.3 False
- 8.3.4 True
- 8.3.5 False
- 8.3.6 True

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 428-432OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 209-211
*Wikipedia.org***[6]**

QUESTION 9: AFRICAN CHORAL MUSIC

- 9.1 A *Monna e motenya*: Bonisile Gcisa
 B *Gabi Gabi*: arr. by William Powell
 C *Plea from Africa*: John Knox Bokwe

One mark for the name of the piece and one mark for the composer / arranger (2)

9.2 ***Monna e motenya*: Bonisile Gcisa**

Call and response:

- Occurs between the soprano and the rest of the voices
 - The call occurs at the beginning of every phrase
 - Overlapping of call and response often occurs
- Any 2* (2)

Harmony and tonality

- The harmonic language is diatonic and a simple chord cycle (IV–iib–Ic–V–vi–ii–I–Vb) is used in the first phrase
 - No modulation occurs, the song remains in F major throughout
- 2 facts* (2)

OR

***Gabi Gabi*: African praise song, arr. by William Powell**

Call and response:

- Occurs between the tenor voice and the rest of the choir
 - The call and response is heard only in the A-section
 - Overlapping of call and response often occurs
- Any 2* (2)

Harmony and tonality

- The harmonic language is diatonic, mainly based on the tonic and dominant chords
 - No modulations occur but there is a secondary dominant before IV (in bar 5). The work remains in G major throughout
- Any 2* (2)

OR

***Plea from Africa*: John Knox Bokwe**

Call and response:

- Occurs between the soprano and the rest of the voices
 - Call and response only used in the chorus
 - Overlapping of call and response often occurs
- Any 2* (2)

Harmony and tonality

- The harmonic language is diatonic and a simple chord cycle (I–IV–Ic–V7–I) is used in the first phrase
 - The key is F major and no modulation occurs
 - There are secondary dominants in bars 19 and 27 and a chromatic lower auxiliary note in bars 20 and 22
- Any 2* (2)

9.3 **Monna e motenya: Bonisile Gcisa**

- Binary form = 1 mark

- | | |
|---|---------------|
| <ul style="list-style-type: none"> • Section A: Bar 0⁴–4³; F major • Section B: Bar 4⁴–8³; F major • Section A¹: Bar 8⁴–12³; F major • Section B¹: Bar 12⁴–16³; F major | = max 2 marks |
|---|---------------|

OR

- | | |
|--|---------------|
| <ul style="list-style-type: none"> • AB / ABAB = 1 mark • Phrases are <i>repeated</i> = 1 mark • F major = 1 mark | = max 2 marks |
|--|---------------|

OR

- One-part form = 1 mark

- | | |
|---|---------------|
| <ul style="list-style-type: none"> • Section A¹: Bar 0⁴–4³; F major • Section A²: Bar 4⁴–8³; F major • Section A³: Bar 8⁴–12³; F major • Section A²: Bar 12⁴–16³; F major | = max 2 marks |
|---|---------------|

Any 3: 1 mark for form and 2 marks for any other relevant detail

(3)

OR**Gabi Gabi: African praise song, arr. by William Powell**

- The song is in simple binary form
- Section A: Bar 1–5¹; G major
- Section B: Bar 5²–9¹; G major
- The song is repeated several times in performance

(3)

*Any 3: 1 mark for form and 2 marks for any other relevant detail***OR****Plea from Africa: John Knox Bokwe**

- The song is in binary form or verse-and-chorus form (two verses)
- The verse is sung by a soloist and the mixed choir joins in at the chorus
- Section A: a¹ - Introduction (Bar 0⁴–4³); 4⁴–12³; F major
a² - Bar 12⁴–20³; F major
- Section B: Bar 20⁴–28; F major

OR

- Introduction: Bar 0⁴–4³; F major
- Verse: 4⁴–20³; F major
- Chorus: 20⁴–28; F major

Any 3: 1 mark for form and 2 marks for any other relevant detail

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 190-204
Wikipedia.org

(3)
[9]

QUESTION 10: INTERNATIONAL POPULAR MUSIC**Answer: Heavy Metal**

- 10.1 Metallica (1)
- 10.2
 - A genre of rock music that developed in the late 1960s and early 1970s
 - Heavy metal bands developed a thick, massive sound, typically characterised by pounding drums, heavily amplified bass and rhythm guitar
 - Complex arrangements often feature extended guitar solos
 - Highly amplified distorted guitar sounds
 - Instrumental solos, like lead guitar solos played at high volume with distorted sound, play an important role
 - The vocalist usually sings in a high nasal voice, using many vocal effects like growls and screams
 - Except for rock ballads, songs are played at very fast tempi
 - Drummers often use a double bass drum pedal to play very fast bass drum patterns
 - Strongly emphasised beats, driven by the drummer focussing on speed, power and precision of drumming is typical of metal music
 - Overall loudness is considered a necessary feature
 - The prominent role of the bass is also key to the metal sound, and the interplay of bass and guitar is a central element
 - Heavy metal lyrics and performance styles are generally associated with masculinity
 - Keyboards were popular with early metal bands – especially the organ and occasionally the mellotron – though their use is less common in recent years
- Any 6 (6)
- 10.3
 - *Kill 'Em All*
 - *Ride The Lightning*
 - *... And Justice For All*
 - *Load*

Any 1 of the above-mentioned albums or any other relevant hit or album (1)

[8]

OR

Answer: R&B

10.1 Michael Jackson (1)

- 10.2
- The term R&B is used to define a style of African American music originating after the demise of disco in the 1980s
 - A predominantly vocal style
 - It is a form of dance music which fuses Blues, Jazz and Gospel styles
 - R&B combines elements of soul, funk, pop, and from 1986 on, hip hop
 - The use of hip hop beats is typical, although the roughness and grit inherent in hip hop is usually smoothed out to give a gentler sound
 - Contemporary R&B has a slick, electronic record production style, employing drum machine generated rhythms
 - Vocalists sing in a way that portrays their uninhibited emotions
 - Features lead singers with backing vocalists singing smooth, lush vocal arrangements

Any 6 (6)

- 10.3
- *Off The Wall*
 - *Thriller*
 - *Billy Jean*
 - *The Girl Is Mine*
 - *Heal The World*

Any 1 of the above-mentioned albums or hits or any other relevant hit or album (1)
[8]

OR

Answer: Glam Rock

10.1 David Bowie (1)

- 10.2
- Glam Rock is a sub-genre of rock music that uses all the stylistic elements of rock and heavy metal, but the feel is lighter and faster
 - The band consists of: rhythm guitar, lead guitar, bass guitar, drummer and vocalist (who may or may not be an instrumentalist)
 - Style defined by outrageous clothing fashions of Glam Rock stars
 - Songs are performed with heavy rock accompaniment
 - Use of octave switches for different repetitions of the same melody
 - Performers employed innovative stage craft
 - Musically glam rock was very diverse, varying from simple rock 'n' roll to complex art rock
 - Strong visual and image component i.e. how the performer dresses and the image he projects

Any 6 (6)

- 10.3
- *The Man Who Sold The World*
 - *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*
 - *Diamond Dogs*
 - *Pin Up*
 - *Low*

Any 1 of the above-mentioned albums or any other relevant hit or album (1)

[8]

OR

Answer: Brit Pop

10.1 Oasis (1)

- 10.2
- British Pop originated in the 90s in the UK
 - It is a subgenre of alternative rock
 - It also shows a reverence for the sounds of the past especially the British guitar pop music of the 1960s and 1970s (British Invasion, glam rock and punk rock)
 - Lyrics meant to be relevant to British youth, referring to uniquely British topics
 - The electric guitar is used as a lead instrument and keyboards and synthesizers are used
 - Music relies on catchy hooks consisting of simple melodies with a repetitive structure
 - Rock beats are often used
 - Lyrics were often sung in regional British accents

Any 6 (6)

- 10.3
- *Definitely Maybe*
 - *(What's The Story) Morning Glory*
 - *Be Here Now*
 - *Wonderwall*

Any 1 of the above-mentioned albums or hits or any other relevant hit or album (1)
[8]

OR

Answer: Girl Bands

10.1 Spice Girls (1)

- 10.2
- A girl group is a popular act featuring several young female singers who generally sing in close harmony
 - Ensemble singing with tight, polished instrumental arrangements
 - Girl groups work in many genres, including disco, contemporary R&B, pop and country music
 - The music can be categorised as Easy Listening
 - The mood is upbeat and cheerful
 - Live band accompaniment used
 - Simple melodies and repetitive structures are used so that the songs can be quickly learnt by the audiences/fans
 - Girl groups often work with behind-the-scene songwriters and music producers to create hit singles
 - Music is geared towards women/girls
 - Lyrics concern love, sex and expression of strong bonds between females

Any 6 (6)

- 10.3
- *Spice*
 - *Spiceworld*
 - *Viva Forever*
 - *Mama*
 - *Who Do You Think You Are*
 - *Say You'll Be There*
 - *Wannabe*
- Any 1 of the above-mentioned albums or hits or any other relevant hit or album

(1)
[8]

OR

Answer: Boy Bands

10.1 Westlife (1)

- 10.2
- A boy band is a popular act consisting of only male singers
 - Members are expected to dance as well as sing, usually giving highly choreographed performances
 - Music genres used by boy bands are mostly R&B and Pop
 - Ensemble singing instead of solo singing, with tight, polished instrumental arrangements
 - The music can be categorised as Easy Listening
 - Live band accompaniment used
 - Club or electronic sounds are heard on re-mixes and on single releases
 - Catchy pop hooks, melodies and harmonies prevail
 - There is a general commercial orientation towards an audience of preteens, teenyboppers and teens
 - The group's image is an important part of its commercial success. Typically each member of the group will portray a particular personality stereotype
 - Lyrics are about love

Any 6 (6)

- 10.4
- *Swear It Again*
 - *World Of Our Own*
 - *Flying Without Wings*
 - *My Love*
 - *Mandy*
 - *Allow Us To Be Frank*
- Any 1 of the above-mentioned albums or hits or any other relevant hit or album

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 190-204
Wikipedia.org

(1)
[8]

QUESTION 11: JAZZ

<p><i>Origins and style characteristics - 6 facts, 1 mark per fact = 6 marks</i></p> <p><i>Prominent composer = 1 mark</i></p> <p><i>2 works = 2 marks.</i></p>

Answer: Origins and style characteristics of Ragtime

- Composed piano music that flourished from 1890s - 1915 in the USA
- Developed by African American pianists who travelled in the Midwest and South of the USA
- Forms are derived from European marches and dances
- The rhythms are rooted in African American folk music
- 2/4 time signature
- Performed at moderate march tempo
- The pianist's right hand plays a highly syncopated melody
- The pianist's left hand steadily maintains the beat with alternating bass note and chord
- A ragtime piece consists of several sections, each with its own melody.
- The form is in AA BB A CC DD or Introduction, AA BB CC DD EE

*Any 6 facts***(6)****Prominent composers and compositions**

Scott Joplin – 1 mark

*Maple Leaf Rag, The Entertainer, Pine Apple Rag, Berthena Waltz, Solace**– any two, 1 mark each = 2 marks***or**

Jelly Roll Morton – 1 mark

*Frog-I-More Rag, King Porter's Stomp, Animule Dance**– any two, 1 mark each = 2 marks*Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 520-521

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 215

*Wikipedia.org***(3)**
[9]

QUESTION 12: MUSIC INDUSTRY**Answer: How to register a work:**

- You must first become a member of SAMRO
- The required forms must be submitted to SAMRO, containing all information concerning the work AND at least the first 12 notes of the work in question
- There must be proof that your music has become commercialised, i.e that the work has earned royalties

Why do you register a work:

- SAMRO administers the payment of royalties to its members whenever their compositions have been used
- SAMRO also collects money for needletime (remuneration of music performers and producers for the public performance/use of the recorded performances)
- They also administer the pensions that members have accumulated
- SAMRO protects the rights of their members against illegal downloading of their music from the Internet
- SAMRO administers the rights of its members when excerpts from their compositions are required by music theatres, advertisements on radio, TV, or films
- SAMRO promotes copyright law of composers' works through the collection of license fees from television broadcasters, radio stations, pubs, clubs, restaurants and all businesses who broadcast music
- SAMRO also functions as a collective administration society that negotiates music user licenses
- SAMRO determines airtime by getting set lists from live venues, cue sheets from television stations and playlists from radio stations
- SAMRO ensures that royalties are distributed to a member's heirs for seventy years after his/her death

Any 5

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 185-189
Wikipedia.org

[5]

**QUESTION 13: SOUTH AFRICAN COMPOSERS AND SOUTH AFRICAN ARTISTS
IN POPULAR MUSIC**

Answer:			
13.1	Mzilikazi Khumalo OR	Niel van der Watt OR	SJ Khosa
Biographical details	Born in 1932 in Kwangwela in KwaZulu-Natal	Born in 1962 in Pretoria, Gauteng	Born in 1936 in Mapaplia, Limpopo Province
	Conductor and Director of Soweto Songsters	Composes works commissioned by SAMRO	Awarded by SARRAL in 2003
Style characteristics	Often uses spoken text and humming sounds	Interval of the 4 th is often employed, melodically and harmonically	Music is simple with lots of repetition
	Mostly uses isiZulu texts in compositions	Employs various texts, including Afrikaans, English, Sepedi and Latin	Text mostly in Xitsonga
	Combines African music traditions with European orchestral accompaniment	Music is tonal, though various keys are employed in one piece	Composed many children's songs
Works	<i>Ushaka ka Senzangakhona</i>	<i>Liedwerk van Klip</i>	<i>Famban' Kahle</i>

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 169-184
 Wikipedia.org

(6)

Answer:

13.2	Lucky Dube OR	Mandoza OR	Steve Hofmeyr
Style characteristics	African Reggae	Kwaito	Rock
	Rhythm guitar often plays chords on the off-beat	Performs with pre-recorded accompaniment (backtracks)	Versatile vocalist, working in various styles
	Lyrics often reflect a political issue	Lyrics often reflect a personal struggle	Lyrics have strong poetic characteristics
Hit or Album	<i>Prisoner</i>	<i>Nkalakatha</i>	<i>Desertbound</i>

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 216-217
 Wikipedia.org

(4)
[10]

TOTAL SECTION B: 65
GRAND TOTAL: 125