

QUESTION 1

1. The approach, knowledge and insight of the learner is tested in Question 1, therefore no formal "Memorandum" can be supplied.
2. The choice of works are free, but learners have to adhere to the content of the questions. WHAT is requested, HOW it is understood and how it is then related.
3. It is important that learners address the specific task: ie WHAT has been observed, HOW it was understood/ digested and how specific answers are related.
4. The answers must be a clear reflection of what the learner saw on video (production) and it must be very evident that the works have been researched and discussed.
5. Writing style is important and care must be taken that facts are accurately and clearly interpreted.
6. Needless to say, FACTUAL data must reflect the facts.
7. Insight in the works experienced must be evident.

QUESTION 2

As with question 1, the learner has a free choice in how the question is interpreted and answered. It is very important that THE ISSUE posed is addressed. Insight into the problem must be evident and the learner must clearly suggest possible solutions to the question. Solutions (or answers) must be motivated and an insight into the issues surrounding the questions must be evident. Writing style must adhere to academic standards acceptable on this level. Factual information must be substantiated and the personal freedom of choice must be visible.

QUESTION 3

With this question learners have to address the issue of WHY they have chosen their specific practical dance form. Insightful conclusions must be drawn and a clear understanding of the chosen dance form must be shown. Learners have to place themselves, physically, emotionally and historically into perspective and answers must reflect this understanding. Factual information must be substantiated and logical conclusions must be drawn.

QUESTION 4

4.1 Learners choice of choreographers and works. These must be drawn from the following list:

FROM THE UK <u>TWO</u> of the following:	FROM THE RSA <u>TWO</u> of the following:	FROM THE USA <u>TWO</u> of the following:	FROM EUROPE <u>TWO</u> of the following:
ASHTON, Frederick BINTLEY, David BRUCE, Christopher DE VALOIS, Ninette FORSYTHE, William GABLE, Christopher MACMILLAN, Kenneth	CEKWANA, Boyzie CRANKO, John GLASSER, Sylvia HAWKINS, Mark MANTSOE, Vincent S ORLIN, Robyn PAEPER, Veronica SEMELA, Jackie M STAFF, Frank	AILEY, Alvin BALANCHINE, George CUNNINGHAM, Merce DE MILLE, Agnes GRAHAM, Martha LIMÓN, José THARP, Twyla	BAUSCH, Pina BÉJART, Maurice EK, Mats JOOSS, Kurt KYLIÁN, Jiří NEUMEIER, John VAN MANEN, Hans

4.2 Learners choice from the list supplied under 4.1. However, the writing style must reflect the objects of what constitutes a biography. Information must be related in a "user-friendly", yet scientific/academic manner based on factually correct information. A logical thought process must be followed and unnecessary "padding" in the body of the text must be avoided.

QUESTION 5

Learners free-choice of works and choreographers. However the following information must be included:

VINCENT MANTSOE

1971 –

South African dancer and choreographer

Major Achievements

Vincent Mantsoe, a protégé of Sylvia Glasser and her Moving into Dance company, has developed into one of South Africa's most prominent dancers and choreographers.

Within seven years he evolved from sixteen-year-old township schoolboy to Resident Choreographer and Associate Artistic Director of Moving into Dance.

He has performed for state leaders such as Nelson Mandela, Helmut Kohl and Queen Beatrix of Brussels and has received numerous accolades, among them the 1995 Standard Bank Young Artist of the Year award, the 1996 FNB Male Choreographer of the Year for *Hanano* and the fifth and sixth *Recontres Choreographiques Internationales* awards for Independent Choreographers in 1996 and 1998. In 1999 he received the FNB VITA awards for Choreographer of the Year and Most Outstanding Performance by a Male Dancer as well as the *Prix de Peuple* at the Festival International de Nouvelle Danse in Montreal.

Mantsoe developed Glasser's Afrofusion into a unique, powerfully ritualistic cross-cultural dance fusion y adding elements of Asian dance to European and African styles. His most significant solo works are *Gula* (Bird), which has been called "one of the most beautiful solos of the global contemporary repertoire", *Phokwane* and his latest creation *Barana*. Ensemble works that have captured the imagination of world audiences are *Hanano - Blessing of the Earth*, *Speaking with tongues* and *Naka*.

The themes of his creations are firmly rooted in his own cultural and personal experiences. In *Mphenyane* he portrays a man who has lost touch with his ancestors and finds himself in constant conflict with himself and other cultures. There is a final realisation that an assimilation and appreciation of different cultures will lead to personal enrichment but only if the link to one's heritage is known and restored. *Phokwane* (a combination of his parents' traditional names, Phoko and Nkwane) is a tribute to his parents and reflects all the members of his family at different stages in their lives.

Brief Personal History

Vincent Sekwati Mantsoe was born in Johannesburg on 26 April 1971. His mother, aunts and grandmother were all sangomas who instilled in him an appreciation for his culture and a love of ritual singing and dancing.

As a teenager in Diepkloof Vincent learned street dancing ala Michael Jackson and formed a dance group called the Joy Dancers with friends. In 1990 he won a Moving into Dance scholarship, after spotting an advertisement in a newspaper. The disillusioned and aimless schoolboy was suddenly catapulted into the world of dance where he studied Afrofusion under Sylvia Glasser, Contemporary Dance and Creative Movement under Bev Elgie and Jazz with Nadine Benger.

In 1991 he debuted at the Wits theatre with Glasser's *Tranceformations* based on Bushman trance-dance. His phenomenal talent soon saw him touring with MID to Spain, where he made his overseas debut in 1992. Since then he has performed and presented workshops in numerous countries, including Australia, France, Germany, Japan, America, Sweden and the Netherlands.

In 1999 Mantsoe spent a month in Japan for a cultural collaboration with Michel Kelemenis and Takeshi Yazaki, the result of which is *Traduction Simultanee* performed in 2000 at Dance Umbrella in Johannesburg, in France and in Tunisia. He maintains a hectic national and international performance schedule.

PROFILE for MWEB's on-line South African Encyclopedia under "People of the Century" , written by Sonja Burger

Two other works from his repertoire:

1. PHOKWANE

CHOREOGRAPHY: VINCENT SEKWATI MANTSOE
MUSIC: PHILIP HAMILTON, STEPHEN MECUS

DURATION: 14 MINUTES

The word Phokwane comes from my parents' traditional names, Phoko and Nkwane. The work is a tribute and spiritual thanks to my parents for their support since I was a little soul. Each has their different strengths and the blessings of their ancestors. Their souls and their passion for their children remains the inspiration for their lives. Throughout my life they have guided and supported my development. The work reflects all the members of my family at different stages in their lives.

Special thanks to African Exchange for their support of this project and to Laure Faure for bringing this collaboration with Philip Hamilton to fruition.

2. NAKA

Naka, which means Horn, is in the tradition of the African heritage, and covers several cultural issues. They are communication with the ancestors, being cursed by evil spirits and the concept of respect.

CHOREOGRAPHY: VINCENT SEKWATI MANTSOE
MUSIC: TOUMANI DIABATE & BALLAKE SISSOKO (NEW ANCIENT STRINGS);
DARGIN/HUDSON/DOYLE/ATKINS (THE SOUND OF GONDWANA);
SYNERGY (MATSURI)
COSTUMES: KENNETH PARFETT OF YOUNG DESIGNERS WORKSHOP
PERFORMED BY: THE COMPANY
DURATION: 30 MINUTES

This work was commissioned through funding from the National Arts Council.

SYLVIA GLASSER

Executive and Artistic Director of Moving into Dance which she founded in 1978 . Holds BA from University of Witwatersrand JHB, majoring in English, Social Anthropology and /classical Life and Thought; MA in Dance from University of Houston Texas and Teachers Diploma from London College of Dance and Drama. Has taught and choreographed widely at various university departments and dance companies in S.A./Canada/U.S.A./Australia/Holland. Has published papers and articles in local and international journals. Was a key-note speaker at the 1997 daCI

(Dance and the Child International) conference. Pioneered In 1990 she received the David Webster award from the Social Anthropology Dept. At Wits University. In 1995 she was awarded FNB Vita Choreographer of the Year and in 1997 the FNB Vita Special Achievement Award for her work with Moving into Dance. In 1998 was in the Star newspaper list of the "top 100 people" in South Africa.

She has taught and had her work performed in Botswana, Canada the USA, Europe and Australia. In 1984 she taught in the Dance Department at York University in Toronto Canada and was invited to teach master classes at the Universities of Arizona, Houston and Rochester in the USA. In 1990 she was a Visiting Fellow at the School for Art and Music Education at the University of New South Wales' St George's campus for six months. In 1996 she was invited to teach workshops at the Dance Academy Brabant in Tilburg, The Netherlands.

In 1992 she established the full-time Company Dance Teachers Training Course at Moving into Dance. In 1992 she was nominated for the AA Vita Award for choreography and represented with her company, South Africa on the National Day at the World Expo'92 in Seville, Spain. In 1993 she was invited to present a paper "Appropriation and Appreciation" at an International SDHS/CORD Conference in New York USA and "Turning Disadvantage to Advantage Through Dance in South Africa" in Melbourne, Australia. In 1994 she presented lecture/demonstrations and workshops at the Dance and the Child International Conference in Sydney and a paper "Teaching Maths and Science through Dance". She presented a paper on Dance education for the 1993 ANC/DAC Conference on Culture and Development, and in January 1994 for the Arts Educators Arts Policy Development seminar "Motivation for Dance to be included in General Education".

In 1994 she received the FNB VITA Choreographer of the Year Award. She presented a paper at an International CORD Conference "Transcultural Transformations" in Miami USA which was published in the Journal of Visual Anthropology in 1996. In 1997 she received the FNB VITA Special Award with Moving into Dance for her achievements and contribution to the community. She was keynote speaker at the Dance and the Child Conference in Finland in 1997.

She was an executive member of Dance Alliance since inception until 1996.

The work of Sylvia Glasser as an educator and choreographer has been experienced and recognized in many countries in, Europe, Australia and Africa. The specific Moving into Dance Afrofusion dance technique and choreographic style is an original and specific trademark of South Africa dance heritage, especially for the years 1978 to 2000. Sylvia Glasser has been the chief initiator and collaborator who has nurtured and grown this new modern dance experience.

Two other works from her repertoire

SOPHIATOWN SHEBEEN

During the days of apartheid oppression, the vital spirit of life in Sophiatown was translated into music and dance that cannot be resisted. The music and the spirit of the 50's are clearly captured.

CHOREOGRAPHY: SYLVIA MAGOGO GLASSER & THE COMPANY
MUSIC: "KGAITSEDI REBECCA" BIG VOICE JACK
"KWELA" SOWETO STRING QUARTET
PERFORMED BY: THE COMPANY

THERE'S A DREAM DREAMING US

This piece, which was premiered in Toronto 1984, was inspired by a San saying, as used in the title. The dance refers to the duality of life - opposites, shadows, echoes, mirrors - dreams.

CHOREOGRAPHY: SYLVIA MAGOGO GLASSER
MUSIC: COURTESY ANDREW TRACY ILAM
COSTUMES: PAULINE & PORTIA MASHIGO
MASK: PATRICK RORKE

PERFORMED BY:

GREGORY MAQOMA & THEMBA
NKABINDE/SHANELL WINLOCK

DURATION:

14 MINUTES

MBUYISELWA JACKIE SEMELA

Founder Artistic Director, Choreographer and a Dance Teacher for the Soweto Dance Theatre since 1989. Learned African Dance as a young boy and is now tapping on his upbringing as a source or a fountain to draw from. He trained Jazz and Contemporary dance at Moving Into Dance for (one) 1 year, and in Johannesburg Dance Foundation for (two) 2. He has created a unique style of African Dance has gained new audiences because of his perseverance, discipline and focus. He has taught and produced many dancers across the country, and continues to do so at schools, technikons, and community centers.

Apart from being a teacher for SDT, he sometimes teaches and choreographs for other Companies, Art school, Theatre groups, Music videos, Films and Drama groups. He was working through the Dance Alliance to promote African Dance and creative movement as part of a syllabus for school. He is working with GDE Curriculum Development Committee. He was also an Executive Member of the Dance Alliance. He is presently teaching at National School of the Arts and also taught at Moving into Dance.

CHOREGRAPHER (several workshops)

1. Choreographed for Soweto Dance Theatre from 1989 and is still choreographing for them.
2. Choreographed "Just Dreaming" (The Heater the Mystic and the Diviner) Dance Umbrella 1990
3. Choreographed "Gone with the train" (Violence in the trains – A gospel jazz piece) Dance umbrella 1992
4. Choreographed "Jazz Township Rhythm" (Koffi and Sophiatown style) Dance Umbrella 1992
5. Choreographed "Missa Luba" (An African Mass – Commissioned by Nedbank – Grahamstown 1993
6. Choreographed "Thabang Pula e nele" (Society welcomes the rain after a draught) Grahamstown 1993
7. Choreographed for Cape Town based Manyanani Dance group for African '95 festival which was performed in London September '95
8. Choreographed for Cape town based Manyanani Dance group for African '95 festival which was performed in London September '95
9. Choreographed "The great the terrible" (History of Mzilikazi) Arts Alive 1995.
10. Choreographed "Bana ba Africa" (Stories told by Grand parents around fire place) Arts alive & state Theatre 1996
11. Choreographed "Thaselo – Attack" (Anglo boer war – collaboration with Pact Dance Company) Arts Alive & State Theatre 1996
12. Choreographed international feature film for JackieChan's "who am I" – 1997 May/June
13. Choreographed "children of the Ghetto" theme about political violence in SA) Dance Umbrella 1998
14. Choreographed "Thiba – Stop' (Serial Rapist, Violence against women and Children) Dance Umbrella 1998
15. Choreographed "Helpless" (Women's piece about war and starvation) Arts Alive 1998

EDUCATION

Attained A.D.F. International Choreographers Workshop Certificate, Presently studying BA Socio Cultural Anthropology with UNISA.

DANCE TEACHER – Pedagogy, Local and International 1988

Taught African Dance classes Westbrook, Connecticut USA 1988

Jazz Dance Workshop – Swaziland

1989

Taught and still teaches an After – school Dance Program at 1989-1998

The Soweto Dance Theatre

Taught a series of African classes at Market Theatre SA	1990
Taught African Dance classes at Duke University USA – American Dance Festival	1990
Taught African Dance classes in a studio at Cologne Germany Tanz project	1992
Taught African Dance for their teachers course At Moving Into Dance	1992-1995
Introduced an African Dance Interim syllabus At Pretoria Technikon	1992-1995
Dance workshops for Highveld School Festival	1995-1997
Taught Creative African Dance at the Highveld Standard Bank English Schools Festival held at the Johannesburg college of Education.	1995-1997
Taught an African Dance At Schools in Goterborg, Sweden	1994
Taught African Dance Technique & Drumming At a summer school in Poland city of byton.	1997
Taught African Dance for school children from Nordic Countries, Looking at dance as a school subject.	1998
Step Afrika Dance workshop in London Royal Festival Hall Blits Festival	1998

He has been recently assigned to look into the research and documentation towards the development of an African Dance syllabus.

Two other works from his repertoire

1. **JULUKA**

CHOREOGRAPHY: JACKIE M SEMELA
PERFORMED BY: SOWETO DANCE THEATER

2. **TLHAGELELA**

CHOREOGRAPHY: JACKIE M SEMELA
PERFORMED BY: SOWETO DANCE THEATER

Explain dance works of choreographers with reference to their origin , aspects which influenced them, their cultural, social and entertainment value

CHOREOGRAPHER: VINCENT SEKWATI MANTSOE

GULA MATARI - The Birds.

The dance shows how a man's spirit meets with the spirit of a bird, and soars on its wings.

CHOREOGRAPHY: VINCENT SEKWATI MANTSOE
MUSIC: GABRIELLE ROTH
COSTUMES: VINCENT SEKWATI MANTSOE
PERFORMED BY: 5 DANCERS FROM MOVING INTO DANCE MOPHATONG
DURATION: 15 MINUTES

Influences – The work is influenced by the choreographer's love of nature and its inhabitants, in this case birds. He is fascinated by the way birds move, the sounds that they make and how they relate with one another.

CHOREOGRAPHER: VINCENT SEKWATI MANTSOE

MPHEYANE

A man who has lost touch with his ancestors finds himself in constant conflict with himself and other cultures. Exposure of other cultures leads to further conflict where the effect is such that the psychological impact manifests itself physically.

There is no escape from other cultural influences as social and economic interaction is inevitable. There is a final realisation that an assimilation and appreciation of all these cultures will lead to personal enrichment but only when the link to your heritage is known and restored.

CHOREOGRAPHY: VINCENT SEKWATI MANTSOE
MUSIC: JAMES WOOD/RANDY CRAFTON
COSTUMES: VINCENT SEKWATI MANTSOE
PERFORMED BY: VINCENT SEKWATI MANTSOE
DURATION: 10 MINUTES

Influences – The choreographer drew from various sources to create the work, amongst other things, his ancestral roots, various dance forms and styles.

Cultural aspect – The choreographer is concerned about people losing touch with their cultural roots and the importance of adhering to and maintaining ones traditions

Social aspect – It is important to be part of a society where ones cultural roots are known and respected and also at the same not losing sight of one own when one is in contact with other people from various cultures and backgrounds.

CHOREOGRAPHER: SYLVIA MAGOGO GLASSER

STONE CAST RITUAL

*ancient african
rhythymical ritual
resounding rocks
hypnotically weaving
waves of worship
ways of work
stone cast
changes of image
images of change*

CHOREOGRAPHY: SYLVIA MAGOGO GLASSER
MUSIC: GABRIELLE ROTH
COSTUMES: SARAH ROBERTS
PERFORMED BY: THE COMPANY
DURATION: 20 MINUTES

Origin – The choreographer was inspired to create this work when she was on holiday. As she was relaxing at the beach one day, the movement and sounds of the waves conjured up various movements that she would later use for this work.

Cultural aspect – The work has many layers of people working on a plantation. The themes vary from women going to the fields to pick mielies at sunrise, the grinding of the corn to celebrating successful harvesting.

Social aspect – The work shows the importance of roles of both men and women but also they way they would come together to make the work, as the expression goes, lighter.

TRANCEFORMATIONS

A dance based on Bushman or San rock art and trance dancing, this ritual journey explores the images and transformations visualised and experienced by the medicine men or shamans while in trance. It seems probable that rock art arose out of these experiences of the shamans. The final transformation in our journey takes the Bushman into the modern world. This dance pays tribute to a dispossessed and dying people and their culture.

CHOREOGRAPHY:
MUSIC

SYLVIA MAGOGO GLASSER
COMPOSED AND RECORDED BY SHAUN
NAIDOO

COSTUMES:
PERFORMED BY:
DURATION:

SARAH ROBERTS
THE COMPANY
30 MINUTES

Origin - The choreographer, who has a degree in anthropology, drew on the work of Professor David Lewis-Williams of the University of the Witwatersrand Rock Art Research unit and Thomas Dowson for her source material.

Influences – The Bushman rock art and religious beliefs and experiences of the shamans.

Cultural aspect - As the Bushmen do not separate their spiritual lives from their everyday lives these rock shelters were places where people lived and moved through daily. The paintings could be seen as one more link between the everyday world and the spiritual world. The potency of animals such as eland was stored or kept in the paintings. This potency could flow from the paintings to the shamans while in trance and give them more power to heal, make rain or have successful hunting.

Therefore we can see that the trance-dance of the Bushmen can only be fully understood in terms of a highly complex belief system. This dance was part of the spiritual life of the Bushmen. Their symbols were highly evolved and part of a unified world where man was not alienated from nature.

The Bushman trance-dance, rock art and their beliefs were not simple or child-like, but very complicated. However, in order to understand their real meaning, ie. what they meant to the Bushmen, we have to look at the dance as part of a whole system of beliefs or world-view.

CHOREOGRAPHER: JACKIE MBUYISELA SEMELA

BAFANA BAFANA

The work is about the influence that the Batswana had in the development of Gumboot Dance and the sociopolitical issues of co-existence with the township residents, which more often was characterized by conflicts. Eventually there would be peace. The work depicts this with an explosion in a grand finale of mixing Pantsula and Gumboot dances.

CHOREOGRAPHY:
MUSIC:
COSTUMES:
PERFORMED BY:
DANCE

JACKIE MBUYISELA SEMELA
VARIOUS ARTISTS

VIA KATLEHONG GUMBOOT & PANTSULA

DURATION:

GROUP
20 MINUTES

Origin - The work is a South African story originating from the rural and urban environment. Two rural Tswanas arrive to look for work in the mines where they find mineworkers in working rubber boots. They begin to show the miners how they would use these boots to create dances, which are like their dances back home. Mineworkers are interested and begin to learn

Influence - The influence of Gumboot dance is said to be from various sources but for this instance we will look at the South African context, which is linked from migrant labour policy of the Apartheid regime.

Cultural aspect - It became a culture that every weekend mineworkers would display their traditional dances but would also unite to perform a Gumboot dances.

Social aspect - This would attract audiences from township residence nearby. This contact led to township dance groups mushrooming, others imitating the traditional dances of the miners but

most significant was when they began to create their own dances, which involved them expressing their issues. Pantsula dance was one of the dances that was created and deals with socio-political issues in the townships.

NTHEOWE (Leave me alone)

CHOREOGRAPHY:	JACKIE MBUYISELA SEMELA
MUSIC	
COSTUMES:	
PERFORMED BY:	SOWETO DANCE THEATER
DURATION:	20 MINUTES

Origin - This Dance piece originated from an experience of one my niece who was possessed with a restless spirit with evil intentions. When a person dies a violent death and falls outside in the street, what usually happens is that the family of the deceased will symbolically fetch the deceased from where he had fallen by passing via the scene of the violent death, where they offload the deceased and place him on the spot where he died. They would offer prayers and take part of the soil and put it in the coffin and then leave for the cemetery.

In the case of this piece, the whole ceremony/ritual did not happen and as a result the deceased became a restless spirit who came back through a 13-year-old daughter who often saw scary images of the restless spirit. This brought confusion to the family who went from pillar to post searching for a cure. At the end she finally broke free from the sickness and pain.

Influences - African Contemporary dance borrowing from West African dances.

Cultural value - It shows that alternative medicines are helpful and that many Africans still consult Sangomas when they seek some form of healing.

Social and entertainment value - Socially it deals with the family unit. The family was threatened and confused. It almost divided them on how to seek help but they chose to stand together and face the challenge. This means that we should not be afraid to confront and challenge issues especially when the demands are pressing. It is entertaining, releasing tension as the families celebrate their daughter's newfound freedom.

QUESTION 6

Choice of ballets and subsequent factual information: Learners own choice. However, the following information could serve as a guideline:

Giselle: Fantastic ballet in 2 acts: Choreographer Coralli and Perrot. Music by A. Adam. First performance 28 June 1841.

Coppelia: Ballet in 3 acts: Choreographer Saint-Leon. Music by Delibes. First performance 25 May 1870.

Swan Lake: Ballet in 4 acts: Choreographer V. Reisinger. Music Tchaikovsky. First performance 4. March 1877.

L'Après-midi d'un faune: Ballet in 1 act: Choreographer Nijinsky. Music Debussy. First performance 29 May 1912.

Le Sacre du Printemps: Picture from a pagan Russia in 2 parts: Choreographer Nijinsky. Music Stravinsky. First performance 29 May 1913.

Romeo and Juliet: Ballet with prologue, 3 acts and 13 scenes, and epilogue. Choreographer Lavrovsky/ Beriosoff/ MacMillan and others. Music: Prokofiev. First performance 30 Dec 1938.

The interpretation of the concept/ plot/ synopsis of the ballet is the learners own choice and account.

QUESTION 7

Body parts commonly used in African Dance

- Torso and back
- Pelvis
- Head
- Neck
- Arms

Execution

- Torso and back – swaying, rotating, isolating, vibrating, rippling, back and forth, figures of eight contract and release, rippling
- Pelvis – rotating, isolating, vibrating, rippling, back and forth, figures of eight
- Head - rotating
- Neck - rotating
- Arms – weaving, flicking, waving
- Feet – stamping, flicking, tapping, shuffling

Movement style and body parts used:

1. Venda – examples, Domba/python dance and the Tshikona

Dance in Venda solely consists of special movements, different from every day movements, which are culturally inspired, have inherent aesthetic values, and rhythmic organisation. Singing and drums are usual accompaniment.

The group dances follow a recognizable and repeatable form, which have a definite beginning, middle and end. Even solo dances have a particular structure, although it may differ at each performance.

Body parts used: Wavy arms, torso and stamping feet.

Tshikona - Venda national dance danced by men which is usually performed at, amongst other things, first fruits ceremonies and prayers to ancestors.

Body part(s) used: Stamping feet and high kicks.

2. Pedi – example. Pipe dance

Several people for the Pedi dances play a set of reed musical pipes. Each person plays a different note and people have to wait for their turn to play. The performers or participants dance and play the pipes.

Body part(s) used: Stamping feet and swaying torso.

3. Zulu - examples - Iscathamiya (to step lightly) and Indlamu

Iscathamiya developed out of many other forms of music/dance including traditional Zulu Ngoma songs and dances, Zulu wedding songs and dances.

Iscathamiya was popularised by Ladysmith Black Mambazo and nowadays there are many groups who perform this type of song and dances as entertainment.

Body part(s) used: Light tapping feet and "soft" arms.

Indlamu: A typical Zulu kick and stamp hitting the floor, flat foot on the ground. Ladies would do this with their legs straight because they are more flexible than men and because they hardly trained like men did. Men had to be muscular, strong, huge and fearsome as a result they would bend their legs slightly, however some men could straighten their legs.

This form of dancing is usually accompanied by heavy rhythmic drumbeat, hymns (ama-hubo), clapping, ululating (uku-lilizela), praise poetry (uku-bongelela) and sometimes clowning (uku-qhobosha) just to make it fun.

Body part(s) used: Flicking and stamping feet and strong arms.

QUESTION 8

Learners free choice, but should reflect factual information. The following could serve as a guideline:

Neoclassicism in Dance

Writing style and creative approach to the question to be examined. Could include:

Definition of Neo-classicism in dance:

- Artistic movement c1920-1950
- Marked by emotional restraint, balance, clarity or form
- Musical forms and stylistic features of earlier periods (especially 18th century) used.
- Not merely a revival of old forms, but it organizes 20th century harmonies and rhythms, using earlier techniques
- "Back to Bach"
- Turns away from programme music and favours absolute music for chamber groups.
- Use of clear, polyphonic textures.
- More tonal than atonal
- Mention modern sound and expectations of old styles and forms.
- Reference to neo-classicist examples in related fields must be made, including other composers such as Stravinsky, Schoenberg and Ravel.

Balanchine, George (1904-1983), Russian-born American choreographer, one of the foremost choreographers in the history of ballet, particularly in the neo-classical style.

The son of a composer, Balanchine was born Georgy Melitonovich Balanchivadze on January 22, 1904, in St Petersburg. He was trained at the Imperial Ballet Academy and studied composition at the St Petersburg Conservatory. His early works, for the 1922 series *Evenings of Young Ballet*, were criticized as too avant-garde. In 1925, while touring in Europe with his small company, he joined the Diaghilev Company in Paris as a choreographer. After the impresario Sergei Diaghilev died in 1929, Balanchine choreographed for several companies, and in 1933 he organized his own group, Les Ballets. In 1934 the American ballet patron Lincoln Kirstein invited him to New York to co-found and direct the School of American Ballet and the American Ballet Company. While with that company, Balanchine created works for various opera and ballet companies and for musical comedies. After the American Ballet Company dissolved in 1938, Balanchine's work for *The Boys from Syracuse* (1938) and the famous ballet sequence "Slaughter on Tenth Avenue" in *On Your Toes* (1936) established ballet as a permanent element of the musical. With Kirstein, in 1946, he co-founded Ballet Society, which in 1948 became the New York City Ballet. Under his direction this company became one of the world's great performing groups, with a repertory consisting largely of his ballets.

Balanchine is considered the foremost representative of neo-classicism in ballet. Through him, ballet in the United States has a direct connection with the Russian

classical ballet tradition of the celebrated 19th-century choreographer Marius Petipa. Although ballets such as *The Nutcracker* (1954; revised 1964) and the powerful *Don Quixote* (1965) have a story line, Balanchine is best known for his plotless ballets, such as *The Four Temperaments* (1946) and *Jewels* (1967), which explore dance for the sake of pattern and the movement of the human body to music. Balanchine's style ranged from classical stagings to choreography for more contemporary and modern composers, including the works of Americans George Gershwin and Richard Rodgers. Known also for his musical sensitivity, he choreographed music of many 20th-century composers, among them the Russian Sergei Prokofiev (*The Prodigal Son*, 1929), the Austrian-born Arnold Schoenberg (*Opus 34*, 1954), and the American Charles Ives (*Ivesiana*, 1954). His nearly 40-year friendship with the Russian-born composer Igor Stravinsky resulted in works such as *Apollon Musagète* (1928; revised as *Apollo*, 1957), *Agon* (1956), and *Violin Concerto* (1972). Balanchine's more than 100 ballets also include the lyric *Liebeslieder Walzer* (1960) and Americana such as *Stars and Stripes* (1958).¹

QUESTION 9

Coda from *Don Quixote*

- 9.1 Four-bar phrase with correctly grouped notes and rests in compound duple time =
6 Any appropriately grouped notes and rests. (4)
8
- 9.2 *Allegro* = Fast, quick, gay (1)
- 9.3 2 = Two crotchets in a bar + simple duple time (2)
4
- 9.4 Explain TWO of the following: Bar 1: *p* = *piano* = soft (2)
Bar 10: *f* = *forte* = loud (bar 1)
Bar 30: *ff* = *fortissimo* = very loud
- 9.5 Pause sign occurs in Bar 20. (1)
- 9.6 *Cresc.* = *crescendo* + gradually louder (half-mark each) (1)
- 9.7 Right hand = legato; Left hand = staccato (1)

QUESTION 10

- 10.1 Learners preparation for this speech could be summarised according to the individual knowledge, style and insight.
- 10.2.1 Relative highness or lowness of a sound.
- 10.2.2 "Distance" in pitch between any two tones.
- 10.2.3 Ordered flow of music through time; the pattern of duration of notes and silences in music.
- 10.2.4 Accenting of a note at an unexpected time, as between two beats or on a weak beat. Syncopation is a major characteristic of jazz.
- 10.2.5 Degrees of loudness or softness in music.
-

- 10.2.6 Basic pace of music.
- 10.2.7 (1) In jazz, a pattern in which one voice or instrument is answered by another voice, instrument, or group of instruments. (2) Performance style in which the phrases of a soloist are repeatedly answered by those of a chorus, often in African and other non-western music.
- 10.2.8 Form that can be represented as statements (A); contrast (B); return of statement (A)
- 10.2.9 Reiteration of a phrase, section or entire movement, often used to create a sense of unity. Striking differences of pitch, dynamics, rhythm, and tempo that provide variety and change of mood.
- 10.2.10 Compositional form featuring a main theme (A) which returns several times in alternation with other themes, such as A B A C A and A B A C A B A. Rondo is often the form of the last movement in classical symphonies, string quartets, and sonatas.

QUESTION 11

- 11.1.1 Neo-classicism in music
- 11.1.2 Neo-Classicism (music), a term most often referring to a stylistic trend in composition between the two world wars that emphasized the restraint and formal clarity of Classical models. At the time it was seen as one of two ways of reacting against the "excesses" of late Romanticism—the twelve-tone system of Schoenberg being the other. Both were austere where Romanticism was lush, restrained where Romanticism was expansive, and emphasized formal clarity where Romanticism had been formally relaxed. Neo-Classical music tended to be harmonically more conservative than the atonal twelve-tone method however, using dissonance as an expressive tool within a basically tonal framework. Baroque music provided the model for Neo-Classical works as much as Classical procedures: for instance, one of the first works of Igor Stravinsky in the new style, the ballet *Pulcinella* (1920), was based on music by Pergolesi and his contemporaries, while his Concerto for Piano and Wind instruments (1924) echoed the florid melodic style of the Baroque, as well as the integration of solo and accompaniment found in the concerto grosso, rather than the virtuoso solo display of the Classical concerto. Stravinsky continued in this idiom until the 1950s, longer than most others. After then he began turning to serial techniques. Other composers of Neo-Classical works include Prokofiev in the *Classical Symphony* (1917, although it is untypical of Prokofiev), Satie in his *Sonatine Bureaucratique* (1917) and Hindemith in his opera *Cardillac* (1926).
- 11.1.3 Learners own choice. Could include Ravel, Stravinsky, Prokofiev and others.
- 11.1.4 Learners own choice. Could include *Apollo*, *Sonatine*, *Theme and Variations*, and others.
- 11.2 Learners own insight.

QUESTION 12

Learners own choice and insight. Could include the following information:

Makeba, Miriam (1932-), South African jazz and folk singer, born Zensile Makeba, the first black South African musician to gain international fame.

Born into a Xhosa family in Prospect township, Johannesburg, Makeba sang in her school choir at the Methodist-sponsored Kilmerton Training School in Pretoria. She

toured with the Black Manhattan Brothers (1954-1957), and appeared in Lionel Rogosin's anti-apartheid film documentary *Come Back Africa* (1958). The jazz musical *King Kong* (1959), which traced the career of a black boxing champion who is not allowed to fight white opponents, took Makeba to London and New York (where she lived in exile after 1960). With the help of Harry Belafonte, Makeba began to sing solo concerts, blending traditional folk songs (the best known being "Qogothwane", or "The Click Song", which draws heavily on the percussive sounds of the Xhosa language) and jazzy pop. She sang at President Kennedy's Madison Square Garden birthday celebrations and testified against apartheid at the United Nations General Assembly of 1964. Makeba married and separated from the trumpeter Hugh Masekela in the 1960s; she was forced out of the United States and Europe when she married the radical black leader Stokeley Carmichael, moving to Guinea with him in 1969. In 1982, Makeba and Masekela appeared in a reunion concert in Botswana, and five years later she rejoined Masekela for Paul Simon's *Graceland* tour. Finally, after more than 30 years in exile, Makeba returned to South Africa in the 1990s.

Her recordings include *Miriam Makeba* (1960); *An Evening with Harry Belafonte and Miriam Makeba* (1965); *Pata Pata* (1977, also the title of her 1967 hit single); and *Sangoma* (1988). She has collaborated with many world musicians, including her daughter Bongi (also a singer), and in 1988 produced an autobiography (*Makeba: My Story*) with James Hall.

Ladysmith Black Mambazo, South African male vocal group, noted for their distinctive a cappella style. Formed by Joseph Shabalala in 1960 and making their first recording two years later, the group took their name from the leader's hometown of Ladysmith. *Mambazo* is Zulu for "axe", and the name has been variously explained as an allusion to the group metaphorically "cutting down" the vocal opposition in the highly competitive singing contests that brought them recognition in their homeland, or to their "cutting a path" through the woods for their music. Their style is part of the tradition known as *isicathamiya*, which developed when Zulu workers found themselves working in South African mines and factories. This involves booming, excited harmonies, call-and-response arrangements, and synchronized movements, some of which enact the plight of black workers during the apartheid regime. After Shabalala's conversion to Christianity in 1975, the lyrical content became more religious.

The 10-member group, which includes several members of Shabalala's family, has released more than 40 albums. They became internationally successful when they featured on the Paul Simon album *Graceland* (1986), which sold five million copies in the United States alone. Simon produced their album *Shaka Zulu* (1987), which won them a Grammy Award for Best Traditional Folk Recording. In 1993 the group performed at the ceremony where Nelson Mandela and President F. W. de Klerk received the Nobel Prize for Peace. They have performed with artists as diverse as Dolly Parton and Stevie Wonder, and the evocative power of their music has been utilized for film soundtracks and commercials. A compilation, *The Star And Wiseman—The Best Of Ladysmith Black Mambazo* (1998), reached number two in the UK album chart.

African popular music is a blending of aspects from African, European, American, and Middle Eastern musical traditions. In most parts of Africa, popular music was pioneered by workers drawn into the expanding colonial economies of the early 20th century. The development of popular styles has often been strongly influenced by the electronic mass media. The international popularity of African music increased in the 1980s, in part because of the participation of African musicians on albums by pop stars Paul Simon, Peter Gabriel, and David Byrne.

The most influential style of popular music within Africa is Congolese guitar-band music, also known as *soukous*. Influenced by Afro-Cuban music, this style developed in the towns of central Africa, and is now played by groups in Kinshasa, Brazzaville, and Paris. Proponents of *soukous* include Franco and l'Orchestre O.K. Jazz, Rochereau, Mbilis Bel, Papa Wemba, and Loketa.

In the late 19th century, a style called highlife began to develop in Ghana. There are two types of highlife groups—dance bands, in which musicians developed an Africanized version of Western ballroom dance music complete with trumpets and saxophones, and guitar bands, which usually include several electric guitars and a set of percussion instruments. In Nigeria, the afro-beat style of Fela Anikulapo-Kuti, formerly a highlife musician, is strongly influenced by African-American popular music and jazz. Yoruba musicians developed a variant of guitar band highlife called *juju*, which uses traditional proverbs and praise poetry and features the talking drum. Some of the most popular stars of *juju* music are King Sunny Adé and Chief Commander Ebenezer Obey. In Zimbabwe, Thomas Mapfumo and guitarist Joshua Sithole helped to develop a style called *jiti*, transferring Shona *mbira* patterns on to the electric guitar. This style played an important role in disseminating songs of resistance during the war of independence against the white-controlled Rhodesian government.

The tradition of professional *griots* in the savannah region of West Africa is carried on by musicians such as Youssou N'dour of Senegal and Salif Keita of Mali. These musicians, who often record in Paris, make use of traditional instruments such as the xylophone and *kora* in addition to using electric guitars and synthesizers. Their vocal styles often reflect the influence of Islamic music on the music of the savannah region.

South Africa is home to some of the best-known styles of African popular music. *Mbaqanga*, which was developed in the segregated black townships created during the apartheid era, is the most popular form of dance music. Contemporary *mbaqanga* groups, such as the Soul Brothers, and Mahlathini and the Mahotella Queens, include a lead singer and chorus, electric guitar and bass, drum kit, and some combination of saxophone, accordion, or organ. The Zulu male choral style *isicathamiya* ("a stalking approach"), performed by Ladysmith Black Mambazo, draws upon traditional wedding songs, African-American choral styles, and Wesleyan church hymns.

QUESTION 13

13.1 The works identified must be:
A: *Romeo and Juliet* and *Coppelia*.

13.1.1 Prokofiev/ Delibes

13.1.2 Russian/ French

13.1.3 Learners own choice.

13.1.4 *Romeo and Juliet/Coppelia*.

13.1.5 Prokofiev, Sergei Sergeyevich (1891-1953), influential Russian composer, a major figure in 20th-century music. Born April 23, 1891, in Sontzovka, near Ekaterinoslav (now Dnipropetrovsk, Ukraine), he studied with the Russian composers Reinhold Glière and Nikolay Rimsky-Korsakov. From 1918 to 1933 he lived in Europe, touring internationally as a pianist, performing among other works his five piano concertos and the first five of his nine piano sonatas. He returned to his homeland in 1934.

Prokofiev's early works, such as the Piano Concerto No. 1 (1911) and the *Scythian Suite* for orchestra (1914), gained him a reputation as a musical iconoclast. During his expatriate years he composed for the Russian ballet impresario Sergei Diaghilev the ballets *Chout* (The Buffoon, 1921) and *Le Pas d'Acier* (The Age of Steel, 1927), an apotheosis of the industrialization then occurring in Russia. Also from this period are the operas *The Love of Three Oranges* (1921) and *The Fiery Angel* (1919; staged, 1955). His most important work from this period is the *Classical Symphony* (1918), which helped establish the Neo-Classical style that dominated much 20th-century music; it is a concise, irreverent work using modern harmonies and rhythms in the traditional 18th-century format.

After his return to Russia, Prokofiev maintained his musical idiom, and his works show extraordinary integrity under the pressure of the Soviet artistic dogma of "socialist realism". They include *Peter and the Wolf* (1934), for narrator and orchestra; the ballet *Romeo and Juliet* (1936; performed 1940); the opera *War and Peace* (1946; revised 1952); the powerful Symphony No. 5 (1945); and, for film, the suite *Lieutenant Kije* (1933) and the cantata *Alexander Nevsky* (1938, for the film by the Soviet director Sergey Eisenstein). In 1948, although he had thus far been honoured, he was officially censured for "excessive formalism" and cacophonous harmony. He promised more lyricism, but his opera *Tale of a Real Man* (1948) was again censured. He regained favour with his Symphony No. 7 (1952; Stalin Prize). He died March 5, 1953, in Moscow (the same day as Stalin), as rehearsals began for his ballet *Tale of the Stone Flower* (1950; staged 1954).

Delibes, (Clément Philbert) Léo (1836-1891), French composer, born in Saint-Germaine-du-Val. He studied music at the Paris Conservatoire and from 1855 to 1869 wrote operettas and comic operas for the French commercial theatre. In 1866, while serving as second chorus master at the Paris Opéra, he established his reputation as a writer of ballet music with *La source*, on which he collaborated with the Austro-Russian composer Léon Minkus. Delibes composed the ballet *Coppélia*, his masterpiece, in 1870 and the mythological ballet *Sylvia* in 1876. He also composed a number of grand operas, one of which, *Lakmé* (1883), is still regularly performed. His works also include a book of songs (1872), which contains "Bonjour, Suzon" and "Les filles de Cadiz".

13.2 Learners own choice of composer. Writing style has to reflect that of an obituary.

QUESTION 14

- 14.1 Aerophone
Idiophone
Chordophone
Membranophone
(Electrophone)

14.2 SYSTEMS OF CLASSIFICATION

There is a wide variety of ways in which instruments may be grouped. They may be grouped by their primary materials (for example, metal, wood, earthenware, skin), by their function (devotional, military, domestic), or their musical role (rhythmic, melodic, drone). In 1914 a comprehensive, if unwieldy, system was devised, known as the Hornbostel-Sachs system, which defined instrument families in terms of what actually vibrates to produce the sound. The families were termed idiophones (solid, intrinsically sonorous objects); membranophones (stretched membranes); aerophones (enclosed or free masses of air); and chordophones (stretched strings). A fifth family, electrophones (oscillating electronic circuits), was added more recently. The Hornbostel-Sachs system is today widely used as an objective classification system for instruments from many different cultures. However, the classification of instruments by their primary materials still persists in, for instance, East Asian music and, up to a point, the Western orchestra, whose instrumental divisions consist of the string, woodwind, brass, and percussion families with an additional grouping for keyboard instruments.²

Illustration of instruments: Learners own choice.