



education

Department:
Education
REPUBLIC OF SOUTH AFRICA

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

MUSIC P1

FEBRUARY/MARCH 2010

MEMORANDUM

MARKS: 120

This memorandum consists of 36 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. SECTION A must be answered on this question paper in the spaces provided. SECTION B must be answered in the ANSWER BOOK.
3. It is recommended that SECTION A be answered in pencil only.
4. The last page of this question paper is manuscript paper intended for rough work. It may be removed by the candidate.

MARKING GRID

SECTION A			
QUESTION	TOTAL MARKS	MARKER	MODERATOR
1	22		
2	8		
3	10		
4	8		
5	12		
SUBTOTAL	60		
SECTION B			
QUESTION	TOTAL MARKS	MARKER	MODERATOR
6	8		
7 OR 8	14		
9	4		
10	4		
11	4		
12	6		
13	5		
14	5		
15	5		
16	5		
SUBTOTAL	60		
GRAND TOTAL: 120			

SECTION A: THEORY OF MUSIC**Answer QUESTIONS 1, 2, 3, 4 and then QUESTION 5.1 OR 5.2.****QUESTION 1**

Study the following excerpt (bars 26 to 31) from *The Hebrides Overture* by Felix Mendelssohn-Bartholdy and answer the questions that follow:

26

Flute

Oboe

Clarinet

Bassoon

D Horn

D Trumpet

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass.

(a)

29

Flute

Oboe

Clarinet

Bassoon

(b)

(c)

D Horn

D Trumpet

Timpani

Violin I

Violin II

Viola

Violoncello

Double Bass.

- 1.1 Name the key of this excerpt.

Answer: B minor = 1 mark

(1)

- 1.2 Name the submediant major key of the main key of the excerpt.

Answer: G major = 1 mark

(1)

- 1.3 Transpose bar 28 of flute1 part two octaves lower for viola. Add the key signature.

Answer:



Clef = 1 mark

Key signature = 1 mark

Notes = minus ½ per bar for wrong notes = 2 marks

(4)

- 1.4 Rewrite bar 26 of the first violin for Bassoon. Add the new key signature.

Answer:



Key signature = 1 mark

Notation = 1 mark

(2)

- 1.5 Rewrite the double bass part in bar 29 in compound quadruple time.

Answer:



Time signature = 1 mark

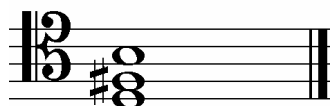
Notation = 2 marks

(3)

- 1.6 Name the triad formed in bar 26 as indicated at (a) of the cello and double bass parts AND notate the triad in first inversion by using the tenor clef.

Answer: minor triad/ B minor triad

Bar 26(a)



Name of triad = 1 mark

Clef = 1 mark

Notation = 1 mark

(3)

- 1.7 Identify a place where a sequence occurs in the cello part.

Answer:

Any of the following.

Bars 26 to 27 **or** 27 to 28 **or** 30 to 31

(1)

- 1.8 Name the intervals at the blocks marked (b) and (c)

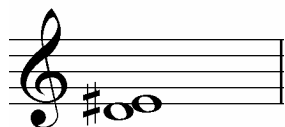
Answer:

(c) Minor 10th (compound 3rd)

(d) Diminished 14th (compound 7th)

(2)

- 1.9 Notate and name the inversion of (c).



Answer: Augmented 2nd

Notation = 1 mark

Name of inversion = 1 mark

(2)

- 1.10 Answer the following by encircling either **A** or **B**.

- 1.10.1 The A[#] in bar 29 of the viola and cello parts is

A the leading note of B minor. ✓

B The leading note of G major.

(1)

1.10.2 What is the non-harmonic note C[#] named, marked with an asterisk in the flute part in bar 29?

A Auxiliary note

B Passing note ✓ (1)

1.10.3 The cadence formed in bars 29 and 30 is a ...

A perfect cadence in B minor. ✓

B plagal cadence in A minor. (1)
[22]

QUESTION 2

Study the fragment below and follow the instructions.

All I ask of you
from The Phantom of the Opera

Andrew Lloyd Webber
Lyrics by Charles Hart

The image displays a musical score for a song titled "The Dark Night". The score is written for Alto and Piano. The Alto part is in treble clef, and the Piano part is in grand staff (treble and bass clefs). The key signature is B-flat major (two flats), and the time signature is 4/4. The lyrics are: "No more talk of dark-ness. For - get these wide - eye'd fears. I'm here, nothing can harm you, my words will warm and calm you." The Alto part has a melodic line with some rests, and the Piano part provides harmonic support with chords and moving lines in both hands. The Alto part ends with a double bar line, and the Piano part continues with a final chord.

Alto

No more talk of dark-ness. For - get these wide - eye'd fears. I'm

Piano

A.

here, nothing can harm you, my words will warm and calm you.

Pno.

- 2.1 Write the solfa notation above the notes of the solo alto part of bar 1. Indicate the doh in the box provided.

Doh is Db

Answer:

Doh is Db

r . d : r . , m | m . s | : . m

No more talk of dark - ness. For -

Doh is $D^b = 1$ mark

Solfa names and rhythm = 3 marks

(4)

- 2.2 The compositional technique used in the bass clef of the piano part is called ...

Answer: Ostinato/ or pedal point or repetition (1)

- 2.3 Identify bars where syncopation occurs.

Answer: Bars 3 and 4 (1)

- 2.4 Name the non-harmonic note **A** on the first beat of bar 4, for example passing note, et cetera.

Answer: Auxiliary note (1)

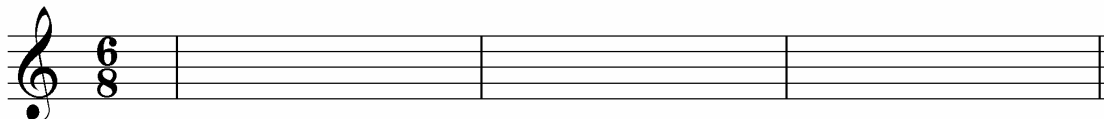
- 2.5 Name the enharmonic note name for the C^b note in bar 4.

Answer: B or A^x (1)
[8]

QUESTION 3

Write the following scales according to the instructions given. You may use a note more than once to create a specific rhythm.

- 3.1 G melodic minor descending with key signature by using any note values. Start with a quaver upbeat:



Answer: (example)



Any other rhythmic pattern following a scale pattern will be acceptable, e.g.:



Key signature = 1 mark

Upbeat and notation = $6 \div 2 = 3$

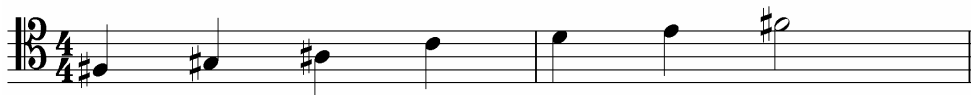
Rhythm = 1 mark

(5)

- 3.2 F[#] whole-tone scale ascending in 4/4 time, in the tenor clef.



Answer (example)



OR



Any number of bars will be acceptable.

Notation and rhythm = 8 marks

Total = Half a mark for every correct note.

Half a mark for a correct rhythm.

(4)

- 3.3 State whether the following statement is TRUE or FALSE. Make a cross (X) in the block of your choice.

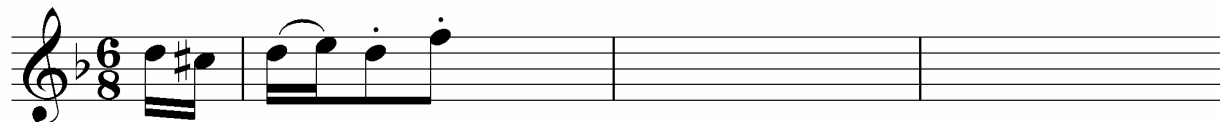
The Blues scale consists of a raised 3rd, a lowered 4th and a lowered 7th note.

(1)

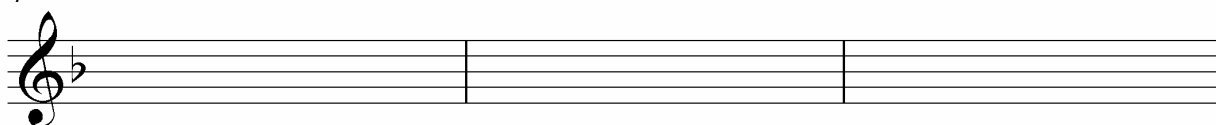
TRUE	FALSE
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QUESTION 4

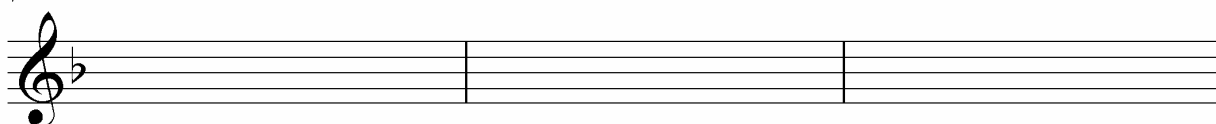
Use ONE of the given opening motifs to complete a twelve-bar melody in ternary form.
Add dynamics and articulation marks.

Melody for Flute

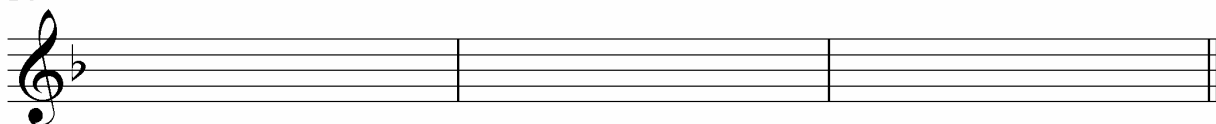
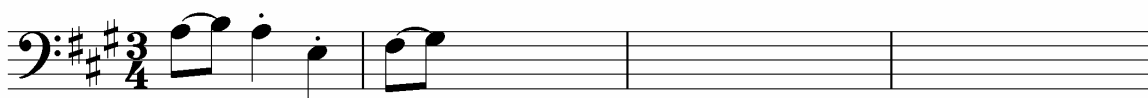
4



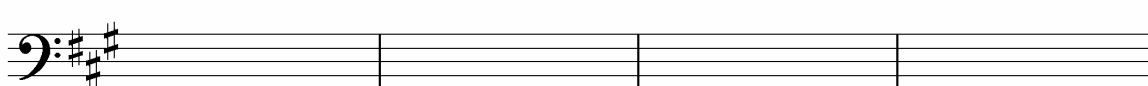
7



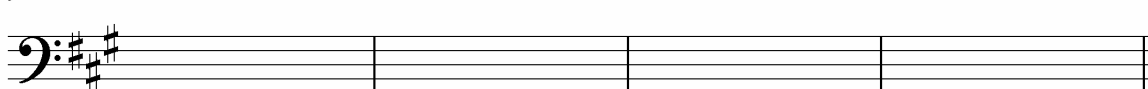
10

**OF****Melody for Bassoon**

5



9



Answer**Marking grid**

DESCRIPTION	MARK ALLOCATION	CANDIDATES MARK
Correct use of time signature	1	
Articulation / Dynamics	2	
Musicality	13	
Total	$16 \div 2 = 8$	

[8]**Answer QUESTION 5.1 OR QUESTION 5.2.****QUESTION 5.1**

Study the Chorale below and then follow the instructions.

CHORAL

Chord symbols: I, I⁶, V, IV, ii^{o6}, V, V, V⁷, I

- 5.1.1 Figure the chords at (a), (b) and (c) with Roman numerals in the spaces below, for example D:V, D:IV⁶. (Any correct standard figuring will be accepted.)

Answer:

(a) C:ii⁶

(b) C: vii^{o6}

(c) C: $\frac{4}{2}/V^7d$ (3)

- 5.1.2 Complete the four-part harmonisation by writing suitable chords where applicable. (8)

- 5.1.3 Encircle a note that forms an anticipation on the score. Indicate it clearly with an A. (1)
[12]

Answer:

Marking grid

DESCRIPTION	MARK ALLOCATION	CANDIDATES MARK
5.1.1 = 1 mark each	3	
5.1.2 = 1 mark per chord = $10 \div 2 = 5$ V7 chord	5 1	
5.3	1	
Musicality	2	
Total		

Example answer.

The image displays two systems of musical notation in 4/4 time, featuring piano accompaniment and a vocal line. The first system consists of 12 measures, with labels (a), (b), and (c) above specific measures. The second system consists of 8 measures, with a label 'A' above the first measure. Below each system, the corresponding chord progressions are listed using Roman numerals.

System 1 Chord Progression:
 I I⁶ ii⁶ V vi IV vii^{o6} I⁶ IV⁶₄ I ii^{o6} V V V⁴⁴₂

System 2 Chord Progression:
 I⁶ I IV ii⁶ I⁶₄ V vi ii V V⁷ I

OR

QUESTION 5.2

Study the following and follow the instructions.

A Jazzy tune

Measures 1-4 of the jazz tune. The key signature has one flat (Bb), and the time signature is 4/4. Measure 1 is marked with a C⁷ chord. Measure 2 is marked with a G⁷/B chord. Measure 3 is marked with a C chord. Measure 4 is marked with an A chord. The notation includes a treble and bass staff with various chords and melodic lines.

(a) (b)

Measures 5-8 of the jazz tune. Measure 5 is marked with a Cm/B chord. Measure 6 is marked with an Am⁷ chord. Measure 7 is marked with a G⁷ chord. Measure 8 is marked with a G⁷ chord. The notation includes a treble and bass staff with various chords and melodic lines.

(c) (d) (e)

Measures 9-12 of the jazz tune. Measure 9 is marked with a Gm⁹/A chord. Measure 10 is marked with a G⁷ chord. Measure 11 is marked with a C⁷ chord. Measure 12 is marked with a Cdim⁷ chord. Measure 13 is marked with a G⁷/B chord. Measure 14 is marked with a G chord. The notation includes a treble and bass staff with various chords and melodic lines.

(f) (g)

Measures 13-16 of the jazz tune. Measure 13 is marked with a C⁷ chord. Measure 14 is marked with an A⁷/C[#] chord. Measure 15 is marked with a D⁷ chord. Measure 16 is marked with a G⁷/B chord. Measure 17 is marked with a C chord. The notation includes a treble and bass staff with various chords and melodic lines.

- 5.2.1 Name the chords symbols at (a), (e) and (f), for example Dmin, A/C[#], D⁷, et cetera.

Answer:

(a) A⁷/C[#]

(e) D⁷/A

(f) G⁷

(3)

- 5.2.2 Add suitable chords at (b) and (d). Write chord symbols above the melody part, for example D/F, B⁷, et cetera.

Answer: See music score (Any suitable chord and figuring will be accepted)

Chord = 1 mark

Chord symbol = 1 mark

(4)

- 5.2.3 Complete the bass clef part at (c) and (g) according to the given chord symbols. Use applicable rhythmic patterns according to the given style of the work.

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

(4)

- 5.2.4 Encircle an auxiliary note on the score. Indicate it clearly with an **Aux**.

Answer: (Any correct auxiliary note will be accepted.)

(1)

[12]

Answer: See score below

For QUESTION 5.2.2 any correct chord will be accepted.

A Jazzy tune

The musical score for "A Jazzy tune" is written in 4/4 time and consists of 16 measures. The piano accompaniment is shown in a grand staff (treble and bass clefs). Chords are indicated above the staff, and specific bass notes are labeled (a) through (g). The key signature has one flat (Bb).

Measures 1-4: Chords C⁷, A⁷/C[#], A, G⁷/B, A, C. Bass notes (a) and (b) are marked.

Measures 5-8: Chords Cm/B, Am⁷, D⁷/A, G⁷. Bass notes (c), (d), and (e) are marked.

Measures 9-12: Chords Gm⁹/A, G⁷, G⁷, C⁷, Cdim⁷, G⁷/B, G. Bass notes (f) and (g) are marked.

Measures 13-16: Chords C⁷, A⁷/C[#], D⁷, G⁷/B, C. The piece ends with a double bar line.

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

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

QUESTION 6: JAZZ

Briefly describe the importance of **ragtime** and **blues** in the development of Jazz.

[8]**Answer: Ragtime**

- Ragtime is a style of syncopated piano music that was popular from the 1890s to about 1915.
- Ragtime piano music is generally in 2/4 time and is performed at a moderate march tempo.
- The pianist's right hand plays a highly syncopated melody, while the left hand steadily maintains the beat.
- Early jazz musicians often used ragtime melodies as a springboard for their improvisations.
- The syncopations, steady beat, and piano style of ragtime were an important legacy for Jazz.
- Scott Joplin was a famous ragtime composer
- Joplin's most famous piano pieces include *Maple Leaf Rag* and *The Entertainer*

(4)**Answer: Blues**

- Among the most important foundations of Jazz is The Blues
- The Blues is a form of vocal and instrumental music that has been widely used by Jazz instrumentalists and vocalists from about the 1920s.
- Vocal Blues uses a 3-line stanza form (AAB) which is set to a harmonic framework known as the 12-bar blues.
- Jazz instrumentalists imitate the performing style of blues singers and use the harmonic pattern of 12-bar blues as a basis for improvisation.
- Blues was often used in early (New Orleans) jazz.
Examples are *Dippermouth Blues* by King Oliver and *West End Blues* by Louis Armstrong.

(4)
[8]

Answer Question 7 OR Question 8.**QUESTION 7: ROMANTIC MUSIC**

7.1 Answer the following short questions on the fourth movement of Brahms' *Symphony no.4 in E minor*.

7.1.1 The theme for the fourth movement of Brahms' *Symphony No. 4 in E minor* was borrowed from another composer. Who is this composer and from which work is it borrowed?

Answer: The melody is that of the **Bach** cantata: *Unto Thee, O Lord, I Lift Up My Soul* (2)

7.1.2 How did Brahms change the original melody?

Answer: Brahms inserted a chromatic note into the original melody. (1)

7.1.3 How many notes does the theme consist of?

Answer: The Theme consists of eight notes, each a full bar long. (1)

7.1.4 Name the key signature and time signature of the movement.

Answer:

- E minor
- $\frac{3}{4}$

 (2)

7.1.5 How many variations follow the theme?

Answer: The fourth movement of the Brahms' Symphony contains 30 variations. (1)

7.1.6 What is the form of the fourth movement of Brahms' *Symphony No. 4 in E minor*? (For example ABACA coda)

Answer: The movement consists of three large sections and a coda: ABA' Coda or ternary form. (1)
[8]

7.2 Choose ONE of the following Romantic compositions:

<i>Polonaise in A flat major, Op. 53</i>	<i>Frédéric Chopin</i>
<i>Der Erlkönig</i>	<i>Franz Schubert</i>
<i>La Bohème</i>	<i>Giacomo Puccini</i>
<i>Violin Concerto in E minor, first movement</i>	<i>Felix Mendelssohn</i>
<i>The Moldau</i>	<i>Bedrich Smetana</i>

7.2.1 State the genre of the work.

Polonaise in A flat major, Op. 53: Genre: Character Piece (1)

7.2.2 Name **FIVE** Style Characteristics of the piece you have chosen.

- The polonaise originated as a stately dance for Polish nobility. The piece therefore demonstrates Musical nationalism depicting a specific national identity.
- Composition for solo instrument that communicates a specific atmosphere - Stately processional dance.
- Makes use of Ternary Form: Introduction, ternary form with a short coda.
- The main theme has a wide-ranging accompaniment.
- The contrasting B section consists of a march-like melody accompanied by repeated octaves in the left hand.
- It is a powerful and majestic work, using a wide range of dynamics and powerful crescendos.
- It requires a high level of technical proficiency from the pianist. (5)

OR

7.2.1 *Der Erlkönig* Genre: Art Song (1)

- 7.2.2
- Composition for solo voice and piano.
 - Piano accompaniment integral part of composer's conception, serves as an interpretive partner to the voice – suggesting the wild horse-ride, tension and the horse's gallop.
 - The piano accompaniment also serves to unify the different episodes of the song.
 - One singer sounds like several characters, through interesting uses of different voice registers.
 - Poetry and music intimately fused in the art song (German text, based on a poem of the supernatural by Goethe).
 - Schubert creates a through-composed setting to capture the mounting excitement of the poem. (5)

OR

- 7.2.1 *La Bohème* Genre: Opera (1)
- 7.2.2
- Puccini used melodies that have short, easily remembered phrases.
 - Characters and plot revealed through song. Main characters are Rodolfo, a young poet and Mimi, a poor seamstress.
 - He used the orchestra to reinforce the vocal melody and to suggest atmosphere, landscape and mood. The romantic orchestra was larger and more varied in tone colour than the classical orchestra.
 - He minimized the difference between aria and recitative, creating a continuous flow of music.
 - Like a play, opera has acts – *La Bohème* has four acts. Puccini achieves unity and continuity by using the same material in different acts.
 - Puccini was very much concerned with the literary and dramatic qualities of his libretto. (5)

OR

- 7.2.1 *Violin Concerto in E minor, first movement* Genre: Concerto (1)
- 7.2.2
- The Concerto offers a unique fusion of lyricism and virtuosity.
 - Consists of three movements, played without pause.
 - Both first and third movements are in sonata form.
 - Good interplay between soloist and orchestra, with themes passing from one to another, producing a beautiful contrast of tone colour and expression.
 - The first movement begins with the soloist who presents the first theme above the murmuring strings. Traditionally the orchestra would have an extended opening section.
 - The piece uses a wide range of dynamics from orchestral murmurs to fortissimo passages.
 - The concerto features unusual combinations of instruments.
 - The cadenza is placed between the development and the recapitulation to become an integral part of the movement. (5)

OR

- 7.2.1 *The Moldau* Genre: Symphonic Poem (1)
- 7.2.2
- An orchestral composition that relates a particular story, picture or idea through the use of sound.
 - The work is part of the cycle *Má Vlast* (My Country).
 - The piece is both a romantic representation of nature and a display of Czech nationalism.
 - Contrasting musical sections that represent different scenes and episodes described in the programme.
 - A recurring folk-like theme symbolizes the river.
 - Running notes portray the running river.
 - Smetana uses musical effects that call to mind a flowing stream, a hunting scene, a peasant wedding and the crash of waves.
 - Hunting along the riverbank is suggested by horn fanfares.
 - The peasant wedding is suggested by a rustic polka.
- (5)
[14]

OR

QUESTION 8

You are a Music student in Mannheim. The year is 1886. You are visiting Austria, where you have attended the first performance of Brahms' *Symphony No. 4 in E minor*.

Write a critical report on the work and its performance to your composition teacher in Mannheim.

Include the following:

- Your perception of the quality of the work, with motivation for your answers.
 - A comprehensive review of the quality of the performance.
 - Include a description of the style characteristics of the piece
 - Motivate why you would like the Mannheim Orchestra to perform this work.
- [14]

Marking Guideline for QUESTION 8

Mark	Description
12 - 14	The essay demonstrates the learner's ability to evaluate the Brahms Symphony, by way of critiquing and judging the knowledge/information.
9 - 11	The essay demonstrates the learner's ability to Analyse the Brahms Symphony by way of breaking information into parts to explore understandings and relationships through applying , comparing and/or organising the knowledge,
5 - 8	The essay demonstrates an understanding of the Brahms Symphony. The learner is able to explain ideas or concepts with reference to the piece.
1 - 4	The learner's essay reproduces learnt knowledge – demonstrated by remembering and recalling information about the Brahms Symphony.

QUESTION 9: TWENTIETH-CENTURY MUSIC

- 9.1 Choose ONE **style** from COLUMN B that matches ONE **composer** in COLUMN A. Write the letter of the style that you have studied (A – E) next to the question number (9.1.1 – 9.1.5), for example 9.1.6 F.

COLUMN A (COMPOSER)	COLUMN B (STYLE)
9.1.1 Claude Debussy	(a) Jazz
9.1.2 Igor Stravinsky	(b) Musical Theatre
9.1.3 Frederick Loewe	(c) Impression
9.1.4 Leonard Bernstein	(d) Neoclassicism
9.1.5 Andrew Lloyd Weber	(e) Romanticism

Answer: Composer

Claude Debussy

Igor Stravinsky

Frederick Loewe

Leonard Bernstein

Andrew Lloyd Weber

Style

Impressionism

Neoclassicism

Musical Theatre

Musical Theatre

Musical Theatre

(1)

9.2 The statements numbered (a) to (m) are style characteristics of three twentieth-century music styles, namely Impressionism, Neoclassicism and Musical Theatre.

Choose THREE style characteristics that match the style that you have studied.

- (a) Music that evokes fleeting moods and misty atmospheres.
- (b) Musical forms and stylistic features from earlier periods, especially of the 18th century, were used.
- (c) The music emphasises tone-colour, atmosphere and fluidity.
- (d) It uses simpler melodies, harmonies and forms than opera, and it contains more spoken dialogue.
- (e) The music sounds free and spontaneous, almost improvised.
- (f) It is a type of theatre work that aims to entertain through fusion of a dramatic script, acting, and spoken dialogue with music, singing and dancing and with scenery, costumes and spectacle.
- (g) Composers turned away from programme music and large orchestras. They preferred non-programmatic (absolute) music for chamber music ensembles.
- (h) The work is in two acts, of which the second is shorter and brings back some of the melodies heard earlier.
- (i) The use of church modes, pentatonic scales and whole-tone scales helped weaken the sense of tonality.
- (j) Most music in this style was tonal and used major and minor scales.
- (k) Soloists are often amplified by microphones.
- (l) The music shows rhythmic flexibility.
- (m) The style is marked by emotional restraint, balance and clarity.

Answer: Impressionism: a; c; e; i; l

Neo-Classicism: b; g; j; m

Musical Theatre: d; f; h; k

(3)
[4]

QUESTION 10: INTERNATIONAL POPULAR MUSIC

You have studied ONE international popular music group or artist.

10.1 Define the musical style in which this artist/group mainly works. (2)

10.2 Briefly describe how the artist/group has contributed to this musical style. (2)
[4]

Answer: Definition of musical style

Heavy metal

- 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. (2)
 - A key aspect of much heavy metal is the guitar solo.
- Artist's/Group's Contribution to the Musical Style

- Answer:**
- **Metallica** uses a highly amplified distorted sound.
 - The lead role of the guitar in heavy metal often collides with the traditional "front man" or bandleader role of the vocalist, which creates a musical tension. Both guitar and vocals have equal importance in heavy metal.
 - James Hetfield's intentionally gruff vocal style contributes to the variety of vocal styles in heavy Metal.
 - Fast tempi and complex arrangement. (2)

Answer: Definition of musical style

R&B

- Contemporary R&B is a genre of American popular music.
- 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. (2)

Artist's/Group's Contribution to the musical style

- Answer:**
- Michael Jackson's achievements in the music industry have included, among other things, a revolutionary transformation of music videos, epitomized by 1983's *Thriller*, often cited as the greatest music video of all time.
 - He became the first black entertainer to amass a strong following on MTV while leading the relatively young channel out of obscurity.
 - His distinctive style, moves, and vocals have inspired, influenced, and spawned a whole generation of hip hop, pop, and R&B artists, including Mariah Carey, Usher, Britney Spears, Justin Timberlake, and Chris Brown, among others. (2)

Answer: Definition of Musical Style

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.

(2)

Artist's/Group's Contribution to the Musical Style

- Answer:**
- Active in five decades of rock and roll, and frequently re-inventing his music and image, 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
 - After a three-year period of experimentation he re-emerged in 1972 during the glam-rock era as a flamboyant, androgynous alter ego Ziggy Stardust, spearheaded by the hit single "Starman" and the album *The Rise and Fall of Ziggy Stardust and the Spiders from Mars*. The relatively short-lived Ziggy persona epitomised a career often marked by musical innovation, reinvention and striking visual presentation.

(2)

Answer: Definition of Musical Style

Britpop

- Britpop was a mid-1990s British alternative rock genre and movement that was at its most popular in Great Britain.
- The movement emerged from the indie scene of the early 1990s and was characterised by bands influenced by British guitar pop music of the 1960s and 1970s.
- The movement developed as a reaction against various musical and cultural trends in the late 1980s and early 1990s, particularly the grunge phenomenon from the United States.
- In the wake of the musical "invasion" into the United Kingdom by popular American bands such as Nirvana and Dinosaur Jr., many bands positioned themselves as opposing musical forces, referencing British guitar music of the past and writing about uniquely British topics and concerns.
- Britpop bands were strongly influenced by the British guitar music of the 1960s and 1970s

(2)

Artist's/Group's Contribution to the Musical Style

- Answer:**
- Musically and lyrically, **Oasis** cite British Invasion bands such as The Beatles, The Who, The Rolling Stones and The Kinks as their major influences.
 - Their music style reflects a sense of reverence for the sounds of the past.
 - Stylistically, Oasis relied on catchy hooks and wrote lyrics that were meant to be relevant to British young people of their own generation.

(2)

Definition of musical style

Answer: 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 so that people can catch on and join in easily.
- The Girl/Boy Bands phenomenon often involves mass marketing and consumer-driven efforts by major record companies.
- The influence of R&B on pop can be heard in the work of several Boy/Girl Bands. (2)

Artist's/Group's Contribution to the Musical Style

- Answer:**
- The **Spice Girls** were a BRIT Award-winning English all-female pop group.
 - They formed in 1994 in London and embraced merchandising and helped to introduce the term Girl Power into popular discourse
 - Their music is upbeat and cheerful
 - The music features ensemble singing with tight, polished instrumental arrangements
 - In November 2000 The Spice Girls released their final album, *Forever*, which showed a new edgier R&B sound (2)

- Answer:**
- **Westlife** are an Irish vocal group who formed in 1998.
 - Their musical influences stem from boy bands that have gone before them such as *Boyzone* and *Take That*.
 - In recent albums the group's sound has evolved from youth-oriented pop to mainstream music.
 - Their style of music now is a mature blend of ballads and mid-tempo tunes. (2)

[4]

QUESTION 11: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC

- Choose **ONE** of the following South African contemporary artists:

Mandoza, Lucky Dube or Steve Hofmeyr.

Name FOUR important characteristics about the music style of your chosen artist.

11.1 Mandoza

Answer:

- Kwaito style
- Lyrics: aimed at displaying constructive content
- Lyrics are shouted or chanted rather than sung or rapped
- Sings at least in 4 languages including Afrikaans
- Combines musical styles of Hip Hop, Kwaito, Mbaqanga and Traditional African Music
- Dark voice timbre
- Personal appearance very important for artist

[4]

OR

11.2 **Lucky Dube**

Answer:

- Reggae style
- Singing in quite a few indigenous languages
- Lyrics quite intriguing
- Very creative artist
- Lyrics based on real life experiences
- Music portrays the spiritual and political struggles of the South. African People
- His singing voice was often compared to that of Peter Tosh

(4)

OR

11.3 Steve Hofmeyr

Answer:

- 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.
- He is experienced in Musical Theatre.
- Very versatile vocalist.

(4)
[4]**QUESTION 12: SOUTH AFRICAN TRADITIONAL MUSIC****Answer either QUESTION 12.1 OR QUESTION 12.2 OR QUESTION 12.3.**12.1 **Kwaito**

You are a kwaito musician and you have been invited to a school to give a talk on Kwaito music. What would you say to the learners?

Your discussion must include the following:

- A brief history
- The music with reference to the influences
- Lyrics with reference to the language used
- Performance
- Lifestyle

[6]

Answer:

- Kwaito originates from house music and developed in the 1990's.
- 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 urban languages from South Africa.
- More than one language could be present in the same song.

- Isicamtho-(South African slang) previously referred to as tsotsi taal.
- It is performed without 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.

(6)
[6]**OR****12.2 Music for social and cultural occasions**

12.2.1 Briefly describe how melody, improvisation and accompaniment are used in African traditional music.

(3)

Answer:

- 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 continually

(3)

12.2.2 Give TWO examples of how rhythmic patterns might be created in African traditional music compositions.

(2)

Answer: Rhythms originate from daily activities such as:

- 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.

(2)

12.2.3 African Traditional music could be used for entertainment. Mention **ONE** other use for African music.

(1)
[6]**Answer:**

- To announce the birth of a child
- Weddings
- When adolescence starts
- Marriages
- Death and burials
- Music is also present 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

(1)

Any one of the above answers

OR**12.3 Moppies and ghomma songs**

12.3.1 Briefly discuss moppies and ghomma songs with reference to ONE of the following TWO concepts:

- Ghomma rhythm
- Instrumentation

Answer: Ghomma rhythm

- Songs are always accompanied by a Ghomma beat which is a two sixteenth and an eight note beat, accompanied by a Ghomma drum.
- There is a continuous tafa – te rhythm heard throughout the songs.
- The Ghomma drum is always part of the orchestra that plays this rhythm.

(2)

OR

Instrumentation:

- The Ghomma drum is always part of the orchestra that plays this rhythm. The orchestra consists of a guitar, mandolin, banjo and cello.
- Violin and double bass are used occasionally. There is a continuous tafa – te rhythm heard throughout the songs.

(2)

12.3.2 Moppies and Ghomma songs are divided into 2 categories namely symphonies and blues.

- Is this statement true or false?
- Motivate your answer

Answer: Moppies and ghomma songs are divided into four categories namely:

1. Traditional wedding songs
2. Dutch (Afrikaans) folk songs
3. Moppies – Humorous songs
4. Ghomma – picnic songs

(4)
[6]

QUESTION 13: SOUTH AFRICAN COMPOSERS

Write a short paragraph about the music contribution of ONE of the South African composers below.

- Mzilikazi Khumalo
- Niel van der Watt
- S.J. Khosa

[5]**Mzilikazi Khumalo**

- Answer:**
- Under the guidance of Charles Norburn he set many poems of BW Vilakazi to music and therefore beautifully linking music and poetry.
 - Adjudicator for choir competitions such as ATASA *National Eisteddfod*, Ford Choir Competition and the Roodepoort International Eisteddfod of South Africa. In doing so he gave immense direction in the development of South African choral music.
 - Music Director of the annual *Caltex Sowetan Nation Building Massed Choir Festival*.
 - Has delivered many lectures at music conferences, among them "The Role of Traditional Music in the development of youth".
 - Very involved in nation building through music as a vehicle.
 - Composed the first black South African Opera *Ushaka* where he combined Zulu and European traditions.
 - Vice chairman of the SAMRO Board of Directors.
 - South African music ambassador in sharing South African themes and choir traditions with the international world.

Any 5. (5)**OR****Niel van der Watt**

- Answer:**
- Prolific composer of commissioned works.
 - Contributed towards the development of chamber music in South Africa – Leading composer in chamber music.
 - Contributed towards the development of orchestral music in South Africa.
 - Contributed towards the development of music for choir and solo voice in South Africa.
 - Van der Watt has also arranged a significant amount of traditional African music for choir.
 - Setting leading Afrikaans poetry to music, including the works of Antjie Krog and N.P van Wyk Louw.
 - Although he is a Protestant, he has composed a large amount of Roman Catholic liturgical music, including two Masses and a Requiem.
 - His works have been performed in places as far flung as Russia, Réunion and Hong Kong.
 - Compositions include: Secular, Religious, Traditional, Solo works, and instrumental works.

Any 5. (5)**OR**

SJ Khosa

- Answer**
- SJ Khosa completed more than 400 songs,
 - Composed approximately 80 arrangements of traditional folk songs.
 - In 1990 a collection of children's songs in Xitsonga and English was published and in 2004 a song book with the title *Ndzhaka ya tinsimu* – heritage songs.
 - In 2003 he was awarded song composer of the year by SARRAL for his contribution to South African choral music.
 - He is a well-known adjudicator of choir competitions and a conductor of mass choirs. He conducts the Lulekani Youth Choir and also the Xitonga Traditional Group.

Any 5. (5)
[5]

QUESTION 14: THE NATIONAL ANTHEM OF THE REPUBLIC OF SOUTH AFRICA

14.1 Name the composer of *Nkosi Sikelel' iAfrika*.

Answer: Enoch Sontonga (1)

14.2 How many times do you hear 'South Africa' in the National Anthem?

Answer: Three times (1)

14.3 In which language are the first two lines of the National Anthem sung? (1)

Answer: Xhosa

14.4 What contribution did Zaidel-Rudolph make towards the National Anthem?

Answer: Zaidel-Rudolph wrote the English words. (1)

14.2 Name the keys of the two parts of the National Anthem.

Answer: The first part of the anthem is in G major and the second in D major. (1)
[5]

QUESTION 15: SOUTH AFRICAN CHORAL MUSIC

Choose ONE of the following choral works and answer the questions that follow:

- *Gabi Gabi*
- *Plea for Africa*
- *Monna e Motenya*

15.1 List any THREE African choral music characteristics with reference to the work of your choice.

- Answer:**
- Call and response.
 - Repetition.
 - Parallel intervals.
 - Use of complex rhythms.
 - Or any other applicable answers.
- (3)

15.2 What kind of social gathering would your choice be suitable for, and why?

Answer: Monna e Motenya:

- Wedding, concert, any other joyful gathering.
 - It is humorous, entertaining, light-hearted and happy.
- (2)

OR

Answer: Plea for Africa:

- Church, Opening of parliament, Inaugurations, Graduations, any other solemn occasion.
 - It is a serious song, sad, heavy and strong.
- (2)

OR

Answer: Gabi, Gabi:

- Church, Wedding, Traditional ceremonies, celebrations, any other joyful gathering.
 - It is light-hearted, joyous, energetic
- (2)

[5]

QUESTION 16: MUSIC INDUSTRY

You have composed a song that is currently being advertised on television as a 'ring tone'. Briefly explain the steps that the company had to take to prevent you from instituting legal steps against them.

- Answer:**
- They first have to get permission from you to play the "ring tone."
 - Agreement must be reached between you and the company concerning percentage of royalties.
 - You must be able to control the number of times your song can be 'downloaded' from the Internet.
 - The song can only be used according to your agreement; any new changes must first be discussed with you.
 - An agreement must be reached between you and the company that you are actually signing away your rights because your name will not appear anywhere.
- (5)

[5]
60

TOTAL SECTION B:

GRAND TOTAL: 120