



basic education

Department:
Basic Education
REPUBLIC OF SOUTH AFRICA

NATIONAL SENIOR CERTIFICATE

GRADE 12

MUSIC P1

NOVEMBER 2012

MEMORANDUM

MARKS: 125

This memorandum consists of 31 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 only in the ANSWER BOOK provided.
4. Number the questions 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. The candidate 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	6		
8	4		
9	8		
10	7		
11	10		
12	10		
13	5		
14	5		
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 *Andante* by WA Mozart and answer the questions that follow.

Andante

W A Mozart

The first system of the musical score for 'Andante' by Mozart. It consists of two staves: a treble clef staff and a bass clef staff. The key signature is two sharps (F# and C#), and the time signature is 3/8. The piece begins with a piano (*p*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes, and the second staff contains a bass line with eighth notes. A crescendo hairpin is shown over the first staff, leading to a fortissimo-piano (*fp*) dynamic. A first ending bracket labeled '1.4.1' spans the final two measures of the system.

The second system of the musical score. It begins with a first ending bracket labeled '1.7' over the first two measures. The first staff has a fortissimo-piano (*fp*) dynamic, followed by a piano (*p*) dynamic. The second staff has a piano (*p*) dynamic. A first ending bracket labeled '1.4.2' spans the final two measures of the system.

The third system of the musical score. It begins with a first ending bracket labeled '1.6' over the first four measures. The first staff has a fortissimo (*fz*) dynamic, followed by a fortissimo-piano (*fp*) dynamic. The second staff has a fortissimo-piano (*fp*) dynamic. The system concludes with a repeat sign.

1.1 Name the keys in the following bars:

1.1.1 Bars 1–4:

Answer:

D major

1 mark for complete answer. No ½ marks

(1)

1.1.2 Bars 5–8:

Answer:

A major

1 mark for complete answer. No ½ marks

(1)

1.1.3 Bars 14–16:

Answer:

D major OR B minor modulating to D major

1 mark for complete answer. No ½ marks

(1)

1.2 What is the relationship between the key in bars 5–8 and the original key?

Answer:

Dominant

1 mark for complete answer. No ½ marks

(1)

1.3 Write F# melodic minor scale without key signature, one octave ascending and descending in the given time signature. Use any appropriate note values. Indicate the semitones.

Answer:



Jazz option



Notes ascending = 1 mark

Notes descending = 1 mark

Semitones = 1 mark

Rhythmic grouping = 1 mark

Minus ½ mark per mistake or omission. This should not exceed the mark allocation for the relevant aspect.

(4)

1.4 Name the intervals indicated in bars 5 and 11.

1.4.1 Bar 5:

Answer:

Major 6th

1 mark. No ½ marks

(1)

1.4.2 Bar 11:

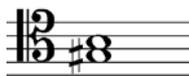
Answer:

Compound diminished 5th OR Diminished 12th OR Diminished 5th
1 mark. No ½ marks

(1)

1.5 Write and name the inversion of the interval indicated in bar 5. Write your answer in the tenor clef.

Answer:



Minor 3rd

Notation (any place on the staff) = 1 mark

Name = 1 mark

Minus ½ mark for wrong clef

(2)

1.6 Double the note values of the right-hand part of bars 14–16. Write down the new time signature.

Answer:



New time signature = 1 mark

Notation, 1 mark per bar = 3 marks

Minus ½ mark per mistake. This should not exceed the mark allocation for the relevant aspect.

(4)

1.7 Write ONE enharmonic equivalent for the note marked 1.7 in the right-hand part of bar 10.

Answer:



1 mark. No ½ marks

No clef, no mark

Any note values will be accepted.

(1)

[17]

QUESTION 2

Study the extract from *Homeless* by Paul Simon and Joseph Shabalala below and answer the questions.

Homeless

P Simon / J Shabalala

The musical score is written in 4/4 time and B-flat major. It consists of three systems of staves. The first system includes a SOLO line and two systems of piano accompaniment (T1/T2 and B1/B2). The SOLO line starts with a melodic phrase, followed by a repeat sign and a 2.6 interval. The piano accompaniment includes two systems of chords, with the second system labeled (a) and (b). The second system of staves includes a 2.2 interval. The third system of staves includes two systems of chords, with the second system labeled (c) and (d).

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

Answer:

- (a) F: V⁷ or C⁷
- (b) F: I or F
- (c) F: IV^c or IV⁶₄ or B^b/F
- (d) F: vi or Dm

1 mark per chord. No ½ marks.

Don't penalise if the key is left out.

(4)

2.2 Name the cadence in bar 5. Provide the key, chord progression and name of the cadence, for example A: V-vi, interrupted cadence.

Answer:

F: IV – I Plagal cadence or F: B^b – F Plagal cadence

1 mark for key and chord progression (2 x ½ marks = 1 mark)

1 mark for name of cadence.

(2)

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

Answer:

A Homophonic

1 mark

(1)

2.4 Identify the singing style, typical of African music, evident in bars 1–4.

Answer:

Call-and-response singing

Isicathamiya

Any 1 = 1 mark

(1)

2.5 Transcribe the Tenor 2 (T2) and Bass 1 (B1) parts of bars 7 and 8 for Violin II and Viola on the score below.

Answer:

The image shows a musical score for four instruments: Violin I, Violin II, Viola, and Violoncello. The score is in 2/4 time and has a key signature of one flat (Bb). The first bar contains a whole note chord (F, Bb, D) followed by a quarter rest. The second bar contains a half note chord (F, Bb, D). The Violin II and Viola parts are identical in this extract.

1 mark for each bar of Violin II = 2 marks

1 mark for each bar of Viola = 2 marks

Minus ½ mark per mistake. This should not exceed the mark allocation for the relevant aspect

No penalisation if no key signature added.

(4)

2.6 Write only the pitches of bars 1 and 2 of the solo part in solfa notation.

Answer:

OR s, s, d s, d d d m r
s,, s,, d, s,, d, d, d, m, r,

1 mark per bar
Minus ½ mark per mistake
Penalise only once for a specific wrong pitch (i.e. s instead of s,)

(2)

2.7 Notate ONE major triad and ONE minor triad that appear in the pentatonic scale starting on G. Use the bass clef and write the triads in root position.

Answer:

2 marks per triad
No ½ marks
Triads may be notated any place on the staff
No clef, no mark

(4)
[18]

QUESTION 3

Use any ONE of the opening motives below to complete a twelve-bar melody in ABA form. Indicate the instrument for which you are writing and add dynamic indications and articulation marks.



Possible answer:

Instrument: Clarinet



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
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]

Musicality

(Markers are free to use ½ marks)

- 8 = 100% (A+)
- 7 = 88% (A)
- 6 = 75% (B)
- 5 = 63% (C)
- 4 = 50% (D)
- 3 = 38% (E)
- 2 = 25% (F)
- 1 = 13% (G)
- 0 = 0% (H)

OR



Possible answer:

Instrument: Cello



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
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]

Musicality

(Markers are free to use ½ marks)

- 8 = 100% (A+)
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- 6 = 75% (B)
- 5 = 63% (C)
- 4 = 50% (D)
- 3 = 38% (E)
- 2 = 25% (F)
- 1 = 13% (G)
- 0 = 0% (H)

Answer EITHER QUESTION 4 OR QUESTION 5.

QUESTION 4

Complete the four-part vocal harmonisation below 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

F: I V I I vi IV I I V vi ii I₄⁶ V I

Model answer 2

F: I⁶ V₃⁴ I vi IV ii⁷ V I iii IV ii I₄⁶ V I

Model answer 3

F: I⁶ V₄⁶ I I vi⁶ I⁶ V vi ii I₄⁶ V⁷ IV₄⁶ I
C: ii⁶ V I

OR

F: I V₄⁶ | I⁶ I | IV IV⁶ | IV₄⁶ I | I⁶ iii | IV IV⁶ | I₄⁶ V⁷ | I

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION
Correctness: notation, voice leading, doubling, spacing (14 chords)	14 (Minus ½ mark per mistake)
Chord progression: choice of chords (12 progressions and use of non-harmonic notes)	12 (Minus ½ mark per mistake)
General impression (use of passing note and suspension will be credited with ½ mark each)	4
TOTAL	30 ÷ 2 = 15

[15]

If there is a bass line only, mark “Chord progression” out of 6 instead of 12, and allocate no marks for “Correctness” and “General impression”.

OR

QUESTION 5

Complete *End of Term Blues* below 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:

End of Term Blues

Funky, with swing

Your answer will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness: notation, voice leading, spacing (8 chords)	8 x 2 = 16 (Minus ½ mark per mistake)	
Chord progression: choice of chords including the use of at least TWO different seventh chords	8 (Minus ½ mark per mistake)	
General impression	6	
TOTAL	30 ÷ 2 = 15	

TOTAL SECTION A: [15]
60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer the questions in this section in the ANSWER BOOK provided.

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

QUESTION 6: ROMANTIC MUSIC (*Symphony No. 4 in E minor Op. 98* by J Brahms)

6.1

A Theme, variations 1–11	B Variations 12–15	A ¹ Variations 16–30	Coda
√	√	√	√

(4)

*Minus ½ mark per section if the variation numbers are omitted.
Marks will be allocated for correct information, even if not schematically represented.*

6.2

	Section A	Section B
Mood	Mostly forceful and intense	Mostly relaxed and calm
Tonality	Minor key	Major key (3 variations) Minor key (1 variation)
Tempo	Lively and energetic tempo	Slower tempo

*1 mark for each comparison between Section A and B (mood, tonality, tempo) = 3 marks
No ½ marks*

(3)

- 6.3
- Reappearance of the main theme in the woodwind and brass
 - Strict eight-bar phrase structure is abandoned
 - Theme treated more freely than in the opening section
 - Theme alternates between trombones, woodwind and full orchestra
 - Coda ends with powerful repeated chords played by the full orchestra
- (Any 3 or other relevant facts)*
- (3)

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 351-358 **[10]**

QUESTION 7: TWENTIETH-CENTURY MUSIC**7.1 Piano Work (Character Piece):
C Debussy - *Voiles* from *Preludes Book 1*****Definition of Genre:**

- An instrumental piece, often for piano
 - The piece usually evokes a particular mood or scene
 - It often has a descriptive title and/or is programmatic
- (Any 2)

(2)

7.2 Brief description:

- The music creates the impression of gentle rocking of sails in the wind
 - The work starts with a descending whole-tone scale in thirds in the right-hand part (sails motive)
 - A low pedal point is heard in the left-hand part
 - The second idea is a stepwise melody in octaves heard in the middle register
 - The third idea is a melody which circles around A^b
 - The brief middle section is rhythmically quicker
 - The middle section uses an ascending pentatonic scale
 - Motives tend to be short and are often repeated
 - The whole-tone scale as well as the sails motive return in the concluding section
 - At the end of the work there is no sense of harmonic resolution
 - Pedal markings are indicated by Debussy and often blur the harmonies
 - The damper pedal is often used to sustain tones after the keys are released
 - Debussy uses parallel chords in succession
- (Any 4)

(4)

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 412-419

[6]**OR**

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

Definition of genre:

- Musical Theatre is a story which is related through singing, acting, costumes and decor in a light-music style
- It usually contains spoken dialogue
- Embraces a variety of styles but in contrast to opera, tends to use simple harmonies, melodies and form

(Any 2)

(2)

- 7.2 **Brief description:**
Lerner & Loewe - *My Fair Lady (The Rain in Spain)*

- *The Rain in Spain (My Fair Lady)* is set to the lilting rhythm of the habanera in duple time
- The song ends with a rousing Spanish dance in triple metre
- Interaction between Eliza and Higgins – with spoken dialogue by Higgins

(Any 2)

L Bernstein - *West Side Story (Maria)*

- The verse or introduction is in a quasi-recitativo style while the chorus section is more in the style of a song or aria
- The name 'Maria' is repeated six times just before the aria section starts
- The tritone (also known as the augmented fourth) is featured throughout the musical, for example the repeated word, 'Maria', in the song *Maria*
- A tango rhythm is repeated in the bass line of the aria section
- The harmonic language in this song is somewhat chromatic
- The strong emotional quality of the song is reinforced by a wide dynamic range

(Any 2)

A Lloyd Webber - *Phantom of the Opera (All I Ask of You)*

- Raoul and Christine sing solo sections alternatively for the greater part of the song
- There is a sense of duet-singing between Christine and Raoul only in the last section where the two voices sing mainly in thirds
- Melodic material of this love song is lyrical and fits well with the romantic circumstances of the scene in which the duet occurs
- The harmonic language is diatonic, the key is D^b major and few chromatic notes occur
- The metres change often to fit the rhythm of the lyrics, e.g. 4/4, 2/4, and 3/4
- The tempo of the song is Andante which enhances the mood of the piece

(Any 2)

(Descriptions of at least TWO of the three must be given – 2 marks each) =
 Any 2 x 2 = 4 marks
 Description of each musical as a whole will also be accepted.

(4)

Kamien, R: Music: An Appreciation, 8th edition, 2004. McGraw-Hill, p 545-554
 OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 123-143
 Wikipedia.org

[6]

OR

7.1 **Ballet:**
I Stravinsky - *Le Sacre du printemps* (*The Rite of Spring*)

Definition of genre:

- A ballet is a multi-movement work which relates a story through the mediums of dance, costumes and decor
- Musical accompaniment is provided by an orchestra or ensemble (2)

7.2 **Brief description:**

- Work divided in two large parts subdivided into sections that follow each other without pause
- The titles of the dances suggest primitive subject matter
- **Part I – *Introduction*:** high bassoon solo, English horn melody, pizzicato strings
- ***Omens of Spring – Dances of the Youth and Maidens*:** sudden repeated dissonant polychords, rapid interjections by high trumpet and piccolo, legato melody in French horn
- ***Ritual of Abduction*:** sustained brass chord, violent strokes on timpani, staccato passages with changing metre, *ff*-trill in violins
- **Part II – *Sacrificial Dance***
 - A: Explosive percussive chord and brutal blows on timpani, incessant time signature changes. Jolting accents create intense excitement;
 - B: Drop in dynamic level, repeated single chord;
 - C: Features brasses and percussive sounds from five timpani, a tam-tam and bass drum
- Rhythm is an important structural element, often using ostinato patterns and poly-rhythmic motives
- Melodies have narrow ranges which are derived from Russian folk tunes
- Melodic and harmonic repetition gives the music a ritualistic, hypnotic quality

(Any 4) (4)

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 424-432
 OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 207-212
 Edited by Don Michael Randel: *The New Harvard Dictionary of Music*. The Belknap Press of Harvard University Press

[6]

QUESTION 8: ROMANTIC PERIOD**8.1 Symphonic poem: *The Moldau* - B Smetana**

- 8.1.1 True
- 8.1.2 True
- 8.1.3 False
- 8.1.4 False

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 339-314 and 619
OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 90-96

(4)

OR**8.2 Art song: *Der Erlkönig* - F Schubert**

- 8.2.1 False
- 8.2.2 False
- 8.2.3 True
- 8.2.4 True

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 286-288 and 597
OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 97-102

(4)

OR**8.3 Piano piece: *Polonaise in A^b Op. 53* - F Chopin**

- 8.3.1 True
- 8.3.2 True
- 8.3.3 False
- 8.3.4 True

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 103-106

(4)

OR**8.4 Opera: *La Bohème* - G Puccini**

- 8.4.1 False
- 8.4.2 False
- 8.4.3 True
- 8.4.4 True

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

(4)

OR**8.5 Concerto: *Violin Concerto in E Minor Op. 64* - F Mendelssohn**

- 8.5.1 False
- 8.5.2 False
- 8.5.3 False
- 8.5.4 True

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 313-315
OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 60-65
Wikipedia.org

(4)

[4]

QUESTION 9: AFRICAN CHORAL MUSIC

Description of the work = Any 7 facts = 7 marks
Essay format = 1 mark

9.1 Monna e motenya: B Gcisa

- A traditional song with a humorous character
- The tempo is lively to reinforce the light-hearted character
- Simple binary form
- The song is repeated several times in performance
- There is call-and-response singing between the soprano part and the rest of the choir (alto, tenor and bass)
- The harmonic language is diatonic
- A simple chord cycle (IV-iib-Ic-V-vi-ii-I-Vb) is used in the first phrase
- The song is in F major, no modulation occurs
- Typical African harmonisation with parallel movement between voices is used
- In performance, the song will be accompanied by appropriate dance movements

(7 + 1) [8]

OR

9.2 Gabi Gabi: Traditional, arranged by W Powell

- A traditional song with a religious character
- Moderate tempo and sung with energy to reinforce the praise-and-worship character
- Simple binary form
- The song is repeated several times in performance
- There is call-and-response singing between the tenor part and the rest of the choir (soprano, alto and bass)
- The harmonic language is diatonic
- Mainly based on the tonic and dominant chords
- The song is in F major, no modulations occur but there is a secondary dominant before IV (in bar 5)
- In performance, the song will be accompanied by appropriate dance movements

(7 + 1) [8]

OR

9.3 ***Plea from Africa: J Bokwe***

- A hymn with a strong religious character
- Slow tempo to reinforce the solemn character
- The song is in binary form: Verse 1 – chorus, Verse 2 – chorus
- The verse is sung by a soloist and the mixed choir joins in at the chorus
- A simple form of call-and-response singing is found in the chorus only between the soprano part and the rest of the choir
- Uses mostly primary chords
- The harmonic language is diatonic
- Simple chord cycle (I-IV-Ic-V7-I) is used in the first phrase
- The key is F major, but there are secondary dominants / modulations in bars 19 and 27
- A chromatic lower auxiliary note occurs in bars 20 and 22
- The voices must be accompanied by piano, organ or orchestra
- Lyrics provided by an unknown lady nicknamed *The Glasgow Lady*

(7 + 1) **[8]**

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

QUESTION 10: INTERNATIONAL POPULAR MUSIC• **Metallica**

10.1 Heavy metal (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 guitars
 - Complex arrangements often feature extended guitar solos
 - Highly amplified distorted guitar sounds
 - Emphatic 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 of heavy metal music
 - 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 and machismo
 - Many styles of heavy metal have emerged, for example glam metal and thrash metal

(Any 3) (3)

- 10.3
- Credited as one of the innovators who opened the way towards thrash metal with other bands such as Slayer, Anthrax and Megadeth
 - Expanded the limits of heavy metal through the use of speed of execution and volume and created intricately structured compositions
 - Metallica brought the sound of thrash metal into the top 40 of the *Billboard* album chart in 1986 with *Master of Puppets* and two years later with *....And Justice for All*
 - In the early 1990s thrash metal's fan base expanded dramatically
 - In 1991 Metallica's self-titled album topped the *Billboard* chart.
- (Any 2) (2)
- 10.4 *Any relevant answer linked to the style characteristics can be accepted.* (1)
[7]

OR

• **Michael Jackson**

- 10.1 R&B (1)
- 10.2
- The term R&B is most often used to define a style of African American music originating after the demise of disco in the 1980s
 - Contemporary R&B combines elements of hip hop, soul and funk
 - It fuses Blues, Jazz and Gospel styles
 - It has a polished record production style, drum machine-backed rhythms and a smooth lush style of vocal arrangement
 - A predominantly vocal style which features lead singers often known for their use of melisma
 - Electronic influences are becoming an increasing trend
- (Any 3) (3)
- 10.3
- Michael Jackson was one of the first post-disco black musicians to cross over to mainstream audiences (in the 1980s)
 - A revolutionary transformation of music videos, epitomised by 1983's *Thriller*
 - Popularised the moonwalk (a dance move)
 - In the 1990s he was instrumental in bringing contemporary R&B to the mainstream
 - He combined traditional R&B with elements of contemporary pop, rock and dance pop to create a lighter, more youthful sound
- (Any 2) (2)
- 10.4 *Any relevant answer linked to the style characteristics can be accepted.* (1)
[7]

OR

- **David Bowie**

- 10.1 Glam rock (1)
- 10.2
- A style of rock and pop music that developed in the UK in the early 1970s
 - Glam Rock uses all the stylistic elements of rock and heavy metal, but the feel is lighter and faster
 - Musically glam rock was very diverse, varying from simple rock 'n' roll to complex art rock
 - The band consists of: rhythm guitar, lead guitar, bass guitar, drummer and vocalist (who may or may not be an instrumentalist)
 - Has a strong visual and image component i.e. how the performer dresses and the image he projects – outrageous clothes, make-up and hairstyles
- (Any 3) (3)
- 10.3
- Bowie replaced the acoustic guitar sound with heavy rock sound accompaniment
 - He wore very flamboyant outfits
 - Use of octave switches for different repetitions of the same melody
 - Innovative stage craft
 - Bowie is considered an influential innovator particularly for his work through the seventies
 - He became an international superstar who prompted the adoption of glam styles among acts like Lou Reed and Iggy Pop
 - Inspired the innovators of the punk rock music movement
- (Any 2) (2)
- 10.4 *Any relevant answer linked to the style characteristics can be accepted.* (1)
[7]

OR

- **Oasis**

10.1 Brit Pop (1)

- 10.2
- Brit pop is a subgenre of alternative rock that originated in the UK
 - The electric guitar is used as a lead instrument and keyboards and synthesisers are used
 - Music relies on catchy hooks consisting of simple melodies with a repetitive structure
 - Rock beats are often used
 - Lyrics meant to be relevant to British youth, referring to uniquely British topics
 - Lyrics were often sung in regional British accents
 - Style 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)

(Any 3) (3)

- 10.3
- Oasis has inspired an entire generation of music fans and new bands like Kasabian and Arctic Monkey with their embodiment of rock 'n' roll hedonism and swagger
 - They brought British alternative rock into the mainstream
 - Oasis brought a strong sense of self-assurance and even arrogance into the popular music scene
 - They drew heavily on the influence of The Beatles
 - They were able to achieve sustained sales and commercial success in the United States
 - Post-Brit pop bands like Coldplay and Stereophonics were influenced by Oasis and went on to become some of the most successful rock acts of the late 1990s and early 2000s

(Any 2) (2)

10.4 *Any relevant answer linked to the style characteristics can be accepted.* (1)

[7]

OR

- **Spice Girls**

10.1 Girl group (1)

- 10.2
- A girl group is a popular act featuring several young female singers who generally harmonise together
 - Ensemble singing with tight, polished instrumental arrangements instead of solo singing
 - Girl groups work in many genres, including disco, contemporary R&B, pop and country music
 - Girl groups often work with behind-the-scenes songwriters and music producers to create hit singles
 - Music is geared towards women/girls
 - Lyrics concern love, sex and expression of strong bonds between female friends
 - The music is easy to listen to and accessible
 - The sound is generally energetic and fresh
 - The image portrayed is upbeat and cheerful
- (Any 3)

(3)

- 10.3
- Pioneers that paved the way for the commercial breakthrough of teen pop in the late 1990s
 - They became the most commercially successful British group since The Beatles
 - The group's slogan: "Girl Power", became a symbol for feminist empowerment
 - They were one of the greatest influences on female fashion of the 1990s
 - The Pussycat Dolls, Sugababes, Atomic Kitten and Girls Aloud are all examples of modern girl groups who have been successful in the post-Spice Girls era
- (Any 2)

(2)

10.4 *Any relevant answer linked to the style characteristics can be accepted.* (1)
[7]

OR

- **Westlife**

10.1 Boy band (1)

- 10.2
- A boy band is a popular act consisting of only male singers
 - Ensemble singing with tight, polished instrumental arrangements instead of solo singing
 - Catchy pop hooks, melodies and harmonies prevail
 - Target audiences are preteens, teenyboppers and teens
 - The group's image is an important part of its commercial success. Typically each member of the group will have some distinguishing feature and be portrayed as having a particular personality stereotype
 - Lyrics are about love
 - Music genres used by boy bands are mostly R&B and Pop
- (Any 3) (3)

- 10.3
- The band has evolved from teen pop to pop sound, with an emphasis on ballads
 - They experimented with Jazz and Big Band styles in *Allow Us To Be Frank*
 - Re-mixes on single releases make use of 'club' or electronic sounds
- (Any 2) (2)

10.4 *Any relevant answer linked to the style characteristics can be accepted.* (1)
[7]

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

QUESTION 11: JAZZ**11.1 BLUES****Rhythm and metre:**

- Syncopation and rhythmic flexibility common
 - Accompaniment often uses swing rhythms and triplets
 - Quadruple time is mostly used
 - Notes often accented either just before or after a beat
- (Any 2)

Harmony and tonality:

- Makes use of the standard 12-bar blues progression
 - Involves mostly the three primary chords: tonic, subdominant and dominant
 - Stays mostly in the same key
 - Use of the Blues scale
- (Any 2)

Structure and form:

- A standard harmonic pattern known as 12-bar blues is the basis of many compositions
 - Call-and-response patterns are often used between the singer and instrumental soloist
 - Lyrics consist of several 3-line stanzas
- (Any 2)

SWING**Rhythm and metre:**

- Rhythmic style relaxed
 - Uses swing rhythms
 - Uses a walking bass rhythm
 - Syncopations and rhythmic independence of the melodic instruments create a sense of excitement
 - Usually in quadruple time
- (Any 2)

Harmony and tonality:

- Makes use of standard 12-bar blues and more advanced harmonic progressions
 - Makes use of basic primary chords, added 7th chords, 13th chords
 - Uses more advanced chords and modulations
 - Use of the Blues scale
- (Any 2)

Structure and form:

- Uses 12-bar blues chord patterns as the foundation for compositional structure
- Also uses 32-bar popular song form (AABA)
- Big Band grouped into three sections: saxophones, brasses and rhythm section

(Any 2)

(12 ÷ 2)

(6)

11.2

Any correct artist and work will be accepted

Blues: 1 artist + 1 work = 2 marks

Swing: 1 artist + 1 work = 2 marks

Possible answers:

Style	Composer/Performer	Work
Blues	Bessie Smith	<i>Lost Your Head Blues</i>
		<i>Downhearted Blues</i>
		<i>Back-water Blues</i>
	Ma Rainey	<i>Bo-weevil Blues</i>
		<i>Moonshine Blues</i>
		<i>Soon This Morning</i>
Swing	Duke Ellington	<i>Satin Doll</i>
		<i>Sophisticated Lady</i>
		<i>In A Sentimental Mood</i>
	Count Basie	<i>One O' Clock Jump</i>
		<i>April in Paris</i>
		<i>Everyday (I have the Blues)</i>

(4)

[10]

Kamien, R: *Music: An Appreciation*, 8th edition, 2004. McGraw-Hill, p 522-534

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 213-217

QUESTION 12: SOUTH AFRICAN COMPOSERS• **Mzilikazi Khumalo**12.1 **Biographical details**

- Born on 20 June 1932 in KwaNgwelu in KwaZulu-Natal
- Developed his passion for choral music within the Salvation Army church
- Started training a choir while at primary school
- Composed his first work in 1959
- Studied singing under Prof. Khabi Mngoma
- Music Director of the annual Caltex Sowetan Nation-building Massed Choir Festival
- Conductor and Director of the Salvation Army's Soweto Songsters and Central Division Songsters

(Any 3)

(3)

12.2 **Style characteristics**

- Uses a lot of contrast, e.g. solos, females versus males, modulations, etc.
- Displays distinctive African elements as far as rhythmic, chord and interval relationships are concerned
- Often uses spoken text against humming sounds
- In his work *Ushaka ka senzangakhona*, he combines Zulu poems and songs with the European orchestral tradition
- His music is mostly written in isiZulu
- Complex rhythms
- Repetition
- Call and response
- Uses chants

(Any 4)

(4)

12.3 **TWO compositions**

- *Ushaka KaSenzangakhona*
- *Kwadedangendlale*
- *Ma Ngificwa Ukufa*

(Any 2)

(2)

12.4 **Essay format**

(1 mark)

(1)

(9 + 1)

[10]

OR

- **Niel van der Watt**

12.1 **Biographical details**

- Born 28 December 1962 in Pretoria, Gauteng
 - He has been involved in choir music for over 20 years
 - Completed his MMus in composition under Prof. Stefans Grové at Pretoria University
 - Completed his doctorate at the University of South Africa (Unisa)
 - Presently he works at Pretoria Boys' High School where he holds the post of Head of Music
 - Composes commissioned works and most of his compositions are for choir and solo voices
 - Also composes chamber music and music for orchestra
- (Any 3) (3)

12.2 **Style characteristics**

- Strongly established in the Western European and South African vocal traditions
 - Employs text from different languages, among them Afrikaans, English, Sepedi, German and Latin
 - Music is tonal, though extended tonality is often employed
 - His compositions are in different styles: Neo-Baroque to African Jazz
 - Use of fourth intervals both melodically and harmonically
 - Typically African rhythmic patterns are clearly recognisable
 - Ostinato patterns
 - Folk melodies
- (Any 4) (4)

12.3 **TWO compositions**

- *Liedwerk van Klip*
 - *Missa de Meridiana Terra*
 - Chamber Music/Kamermusiek – *African Carol; Leaving School Blues*
- (Any 2) (2)

12.4 **Essay format**

(1 mark) (1)

(9 + 1) **[10]**

OR

- **SJ Khoza**

12.1 **Biographical details**

- Born on 5 May 1936 in Mapaplia, Limpopo
- Sang in his family choir from the age of six
- Familiar with tonic sol-fa since he was in primary school
- Studied for a BA degree at the University of the North
- Completed DMus at the University of Pretoria
- Completed more than 400 songs, among them 80 arrangements of traditional and folk music
- In 2003 awarded song composer of the year by SARRAL for his contribution to South African choral music

*(Any 3)***(3)**12.2 **Style characteristics**

- His works are mostly written in Xitsonga
- His music is mostly simple with a lot of repetition of words
- He writes about tradition and morality
- Many of his songs are for children and are therefore lighthearted and playful
- Call and response
- Parallel movement of voices
- Folk melodies

*(Any 4)***(4)**12.3 **TWO compositions**

- *Famban' Kahle*
- *Ndzaka ya tinsimu*
- *Chunchani*

*(Any 2)***(2)**12.4 **Essay format***(1 mark)***(1)****(9 + 1)****[10]**

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

QUESTION 13: MUSIC INDUSTRY

- SAMRO protects the intellectual property of composers and administers the payment of royalties to composers when their works are performed
- Administers pensions that members have accumulated
- Promotes the South African music industry and collects money for South African authors (song writers, composers, etc.) internationally
- Covers the rights of use of its members' music by companies on their switchboards
- SAMRO sells songs licenses to people in order to collect money for their song writers
- Some of the people who buy licenses from SAMRO include TV stations, radio stations, Internet websites, restaurants, clothing stores, live venues (basically any business that plays music during the course of their business)
- SAMRO distributes money collected amongst all its members depending on the amount of airtime they have attained
- The way that SAMRO determines airtime is by getting set lists from live venues, cue sheets from television stations and playlists from radio stations

*(Any 5)**SAMRO website***[5]****QUESTION 14: SOUTH AFRICAN POPULAR MUSIC**

- **Mandoza**

- 14.1
- Mandoza's music is in the style of kwaito
 - Like house and rave music, kwaito is not often performed with live instrumental accompaniment, but rather with melodic and rhythmic samples that have been recorded
 - Kwaito features deep bass lines
 - Kwaito is often played at a slower tempo than house and rave music
 - Lyrics are often shouted or chanted, rather than rapped or sung
 - Lyrics aimed at displaying constructive content
 - Lyrics are sung in indigenous South African languages including Afrikaans
 - Combines musical styles of hip hop, mbaqanga and traditional African music
 - Mandoza uses a dark voice timbre

*(Any 4)***(4)**

- 14.2 Album/Song: *Nkalakatha, Godoba*
(Any 1 – other correct options will be accepted)

(1)**[5]****OR**

- **Lucky Dube**

- 14.1
- Typical reggae style
 - Characterised by regular emphasis on the off beat
 - Rhythm guitar often plays the chords on the off beats
 - Off beats often go with a specific reggae dance
 - Lyrics based on real life experiences
 - Music portrays the spiritual and political struggles of South African people
 - Soft and gentle quality in his singing, often compared to Peter Tosh
 - Strong influence of African music (mbaqanga) in his reggae style
- (Any 4) (4)
- 14.2 Album/Song: *Rastas Never Die, Think About the Children, Trinity, Prisoner*
(Any 1 – other correct options will be accepted) (1)

[5]**OR**

- **Steve Hofmeyr**

- 14.1
- He sings mainly in a rock style
 - He also incorporates various other music styles, including Afrikaans pop, folk and country
 - His singing voice is often compared to that of Neil Diamond
 - Lyrics are often autobiographical
 - He is a poet of some repute and his lyrics reflect poetic characteristics
 - Music includes many remakes of Neil Diamond and Kris Kristofferson songs
 - Performances are usually with a live band
- (Any 4) (4)
- 14.2 Album/Song: *Desertbound, Tribute, Die Blou Bulle, Pampoer.*
(Any 1 – other correct options will be accepted) (1)

[5]

OBE Plus: Music Learner's Book, Grade 12, Module 1-3. Future Entrepreneurs, p 222-224
Wikipedia.org

TOTAL SECTION B: 65
GRAND TOTAL: 125