



# education

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Department:  
Education  
**REPUBLIC OF SOUTH AFRICA**

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 12**

**MUSIC P1**

**NOVEMBER 2008**

**MEMORANDUM**

**EXAMINATION NUMBER:**

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**MARKS: 125**

**This memorandum consists of 29 pages.**

**INSTRUCTIONS AND INFORMATION**

1. This question paper consists of TWO sections, namely SECTION A and SECTION B.
2. All questions must be answered on this question paper in the spaces provided.
3. It is recommended that Section A should be answered in pencil only.
4. Candidates that are accustomed to play their harmony on an instrument may request to do so. An invigilator must then accompany him/her to a separate music room for a short period of about 5 – 10 minutes.
5. The last page of this question paper is manuscript paper intended for rough work. This page may be removed by the candidate.

**SECTION A: THEORY OF MUSIC**

**QUESTION 1**

Study the music excerpt and answer the following questions.

Mozart - Adagio K.410 (excerpt/uittreksel)

The musical score is presented in three systems, each with three staves: Basset Horn 1 (Basset Horn 1 / Bassethoring 1), Basset Horn 2 (Basset Horn 2 / Bassethoring 2), and Bassoon (Fagot). The key signature is one flat (B-flat major) and the time signature is common time (C). The score includes several numbered annotations and arrows pointing to specific notes:

- System 1:**
  - 1.2.1: Arrow pointing to the final note of the first staff.
  - 1.3.1: Box around the first note of the third staff.
  - 1.1.1: Box around the first note of the second staff.
  - 1.4.1: Box around the first note of the third staff.
  - 1.4.2: Box around the second note of the third staff.
  - 1.4.3: Box around the third note of the third staff.
- System 2:**
  - 5: Measure number above the first staff.
  - 1.1.2: Box around the first note of the first staff.
  - 1.2.2: Arrow pointing to the first note of the second staff.
  - 1.4.4: Box around the first note of the third staff.
  - 1.3.2: Box around the first note of the third staff.
- System 3:**
  - 9: Measure number above the first staff.
  - 1.1.3: Box around the first note of the first staff.
  - 1.3.3: Box around the first note of the second staff.
  - 1.1.4: Box around the first note of the third staff.
  - 1.2.3: Arrow pointing to the first note of the third staff.

- 1.1 Choose one of the following terms for each of the musical patterns marked 1.1.1 to 1.1.4 on the music excerpt.

**Repetition; sequence; inversion; pedal point (inverted); chromatic; imitation; syncopation.**

Write the answer next to the appropriate number below. (4)

1.1.1 *Inversion This mark will be given to the candidate, regardless of what answer was given, due to vagueness of question.*

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1.1.2 *Chromatic*

---

1.1.3 *Pedal point (inverted) This mark will be given to the candidate, regardless of what answer was given, due to vagueness of question.*

---

1.1.4 *Sequence*

---

- 1.2 Write the solfa notation equivalent of the notes indicated with arrows (1.2.1 to 1.2.3). (3)

1.2.1 *te*

---

1.2.2 *fe*

---

1.2.3 *soh*

---

- 1.3 Identify the intervals marked 1.3.1 to 1.3.3 (*no half marks allowed*) (3)

1.3.1 *Major sixth*

---

1.3.2 *Major seventh*

---

1.3.3 *Diminished twelfth (or: diminished compound fifth)*

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- 1.4 Identify the implied harmonies indicated at 1.4.1 to 1.4.4 by using chord figures (e.g.  $V^7$ ) or chord symbols (e.g.  $G^7$ ). Do not indicate any inversions. (4)  
**Candidates need not mention the key.**

*½ mark given if candidate indicate "V" only, without the "7th".*

1.4.1 *F major:  $V^7$  /  $C^7$*

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1.4.2 *F major:  $V^7$  /  $C^7$*

---

1.4.3 *F major: I / F*

---

1.4.4 *F major: IV /  $B^b$*

---

- 1.5 Rewrite the last two bars (11 and 12) for the following instruments:  
**Clarinet in A:** (clue: a clarinet in A sounds a minor third lower than the written notes)  
**Viola:** (clue: viola players read their music in the alto clef)  
**Cello:** (clue: a cello is a non-transposing instrument)

Clarinet in A (3)

Viola (2)

Violoncello (1)

- Memorandum:**
- Clarinet:** New key signature = 1  
Correct transposing = 2
  - Viola:** Correct clef and key signature = 1 (½ each)  
Correct notes = 1
  - Cello:** Correct note = 1
  - Overall:** Minus 1 mark per notation mistake to a maximum of 3 marks

*If key signatures are not given and the correct accidentals are used, no mark will be deducted.*

*½ mark to be deducted each notation mistake.*

**[20]**

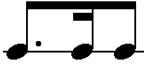
**QUESTION 2**

Answer either Question 2.1 OR Question 2.2.

2.1 Write a 12 bar melody in ternary form. Make use of any TWO of the following rhythmic motifs in a compound time signature:


(not complete bars)

No. 1




No. 2

2



No. 3



Indicate your choice of voice/instrument ( ) and add appropriate dynamics, phrasing and articulation.

Answer: \_\_\_\_\_

**Voice/Instrument**

(15)

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**Memorandum: Form** = 3 marks (1 mark each for A B A<sup>1</sup>) (3)

**Melody** = 6 marks

**Marks allocated as follows:**

Melody shows

- good structure (unity in use of rhythmical patterns and movement towards a climax) (6 marks) (6)
- most of above-mentioned (4 – 5 marks)
- some of the above-mentioned aspects, but the application could have been better executed (2 – 3 marks)
- As a whole too unstructured and incohesive (1 mark)

**Time signature and rhythmic motifs** = 3 marks (3)

- Key signature (1 mark)
- Correct use of rhythmic motifs (2 marks)

**Suitability for voice/instrument** = 1 mark (3)

**Phrasing and performance interpretations** = 2 marks

*Not more than 1 mark to be deducted for incorrect grouping.*

**OR**

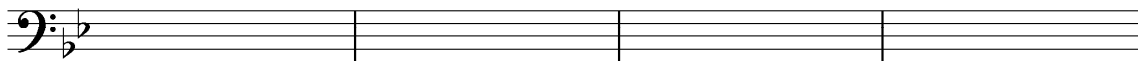
2.2 Complete the following opening phrase to form a 12 bar melody in ternary form.  
Indicate your choice of voice/instrument ( ) and add appropriate dynamics, phrasing and articulation.

Answer \_\_\_\_\_ (15)

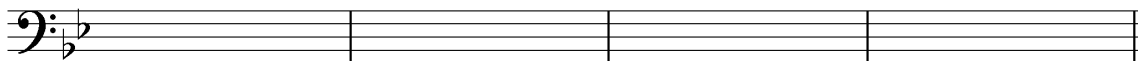
**Voice/Instrument**



5



9



**Memorandum: Form** = 3 marks (1 mark each for A B A<sup>1</sup>) (3)

**Melody** = 6 marks

**Marks allocated as follows:**

Melody shows

- good structure (unity in use of rhythmical patterns and movement towards a climax (6 marks) (6)
- most of above-mentioned (4 – 5 marks)
- some of the above-mentioned aspects, but the application could have been better executed (2 – 3 marks)
- As a whole too unstructured and incohesive (1 mark)

**Time signature and rhythmic motifs** = 3 marks

- Key signature (1 mark) (3)
- Correct use of rhythmic motifs (2 marks)

**Suitability for voice/instrument** = 1 mark

Phrasing and performance interpretations = 2 marks (3)





2.3.5

(1)



**Answer:** Blues scale

[20]

**QUESTION 3**

Answer either Question 3.1 OR Question 3.2

3.1 Harmonise the following melody for four parts.

Add at least one of each of the following:

- A second inversion (6/4) progression
- A dominant seventh chord.



**Memorandum:**

<b>Mark Allocation</b>	<b>Competency Descriptor</b>
<b>Choice of chords (12)</b>	<ul style="list-style-type: none"> <li>• <i>Choice of harmonies fitting the bass line</i></li> <li>• <i>Logical progression</i></li> <li>• <i>Suitable choice of harmony for melody</i></li> <li>• <i>Interesting progressions</i></li> <li>• <i>Successful usage of inversions</i></li> <li>• <i>Application of Dominant 7ths</i></li> </ul>
<b>Musical Grammar (Mistakes)</b>	<ul style="list-style-type: none"> <li>• <i>Half a mark is deducted for every harmonic mistake.</i></li> <li>• <i>The maximum number of marks to be deducted for mistakes = 6 marks.</i></li> </ul>
<b>Style (musicality) (8)</b>	<ul style="list-style-type: none"> <li>• <i>Application of chords</i></li> <li>• <i>Leading voice</i></li> <li>• <i>Interesting additions of non-harmonic notes</i></li> </ul>

(20)

OR

3.2 Study the following bass line. Harmonise the following 8 bars as indicated in the first bar.

- Notate two chords per bar on the top staff following the example in bar 1.
- Indicate the chord symbols above the staff.
- Use any harmonic device known to you. The use of advanced harmonies will count in your favour.
- Indicate ONE example of a passing note [mark with an (a)] and ONE example of an anticipation [mark with a (b)], by circling the relevant notes in the bass line.

**Memorandum:**

<b>Mark Allocation</b>	<b>Competency Descriptor</b>
<b>Choice of chords (10)</b>	<ul style="list-style-type: none"> <li>• Choice of chords.</li> </ul>
<b>Chord Figuration Grammar (8)</b>	<ul style="list-style-type: none"> <li>• Full completion of chords required</li> <li>• -1 for every mistake</li> </ul>
<b>Passing Note / Anticipation (2)</b>	<ul style="list-style-type: none"> <li>• 1 Mark for any passing note e.g. B.3: note F; B.4: notes A flat or A; B.6: notes G or F; B.7: notes A or C.</li> <li>• 1 Mark for anticipation B.7: E flat (semiquaver)</li> </ul>

(20)

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

One mark will be allocated for each correct fact.

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

Each fact counts one mark throughout.

Answer all the questions.

**QUESTION 4**

Circle the correct answer:

4.1 Which of the following is a form of African Jazz? (1)

4.1.1 Blues

4.1.2 Bebop

4.1.3 **Mbaqanga**

4.1.4 Marimba

4.2 The rhythmic feel of a Ragtime is very similar to a (1)

4.2.1 **march**

4.2.2 waltz

4.2.3 polonaise

4.2.4 ballade

- 4.3 The symphony orchestra normally has the following combination of instruments: (1)
- 4.3.1 **Strings, woodwind, brass, percussion**
  - 4.3.2 Strings, electronic keyboard, wind instruments, choir
  - 4.3.3 Guitars, saxophone, drums, organ
  - 4.3.4 Reeds, bagpipes, accordion, bongo drums
- 4.4 Which of the following notes are often flattened in a blues melody? (1)
- 4.4.1 First, third, seventh
  - 4.4.2 Second, fourth, eighth
  - 4.4.3 **Third, fifth, seventh**
  - 4.4.4 Fourth, seventh, eighth
- 4.5 Which one of the following relates to swing? (1)
- 4.5.1 Chamber orchestra
  - 4.5.2 **Big band music**
  - 4.5.3 Fugue
  - 4.5.4 Hip hop

- 4.6 Which artist is identified with the bebop style? (1)
- 4.6.1 Elton John
  - 4.6.2 **Charlie Parker**
  - 4.6.3 Mandoza
  - 4.6.4 Michael Jackson
- 4.7 Ragtime (1)
- 4.7.1 is written in contrapuntal style
  - 4.7.2 makes use of a boogie bass
  - 4.7.3 **makes use of a syncopated melody in the right hand**
  - 4.7.4 originated in Europe
- 4.8 Which one of the following fits the twentieth century music best? (1)
- 4.8.1 Oratorio
  - 4.8.2 Classical
  - 4.8.3 **Jazz**
  - 4.8.4 Gregorian chant

4.9 Which one of the following is not a composer of western classical music? (1)

4.9.1 Allesandro Scarlatti

4.9.2 Johann Sebastian Bach

4.9.3 Johannes Brahms

4.9.4 **Johannes Kerkorrel**

4.10 Who wrote the official orchestral arrangement of the South African National Anthem? (1)

4.10.1 Enoch Sontonga

4.10.2 CJ Langenhoven

4.10.3 M L de Villiers

4.10.4 **J Zaidel-Rudolph** [10]

### QUESTION 5

5.1 **Brahms: *Symphony No. 4 in E minor Op.98***

The following extract is taken from the fourth movement of this symphony:

**Allegro energico e passionato**

*f*

5.1.1 Briefly describe the typical characteristics of the music of Brahms: (2)

**Answer:** Any two of the following will suffice:

- His work is personal in style but rooted in the music of Haydn, Mozart, and Beethoven.
- He reinterpreted classical forms using the harmonic and instrumental resources of his own time.
- Brahms' music has a range of moods, but particularly an autumnal feeling and lyrical warmth.
- His fondness for rich polyphonic textures is reflected in the warmth.
- He makes use of spontaneous lyricism in his music.
- His music is rhythmically exciting with contrasting rhythmic patterns and syncopations.

5.1.2 Give a brief description of the form of the fourth movement. (5)

- Answer:**
- The monumental fourth movement, marked *allegro energico e passionato* (energetic and impassioned allegro), is the climax of the symphony.
  - It is a type of theme and variations related to the baroque ground bass (also called passacaglia).
  - The movement, in E minor, consists of a theme, thirty variations and an extended coda.
  - Brass and woodwinds introduce the theme, a solemn eight-note melody that steadily ascends by step before coming to a cadence.
  - The variations embrace a wide range of moods: some are impassioned, others are lyrical or playful.
  - The variations are connected to each other and maintain the theme's 8-bar form and triple metre.
  - The movement consists of three large sections and a coda.

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

5.1.3 What is the origin of the main theme of this movement? (1)

**Answer:** Brahms borrowed the theme from Bach's Cantata No.150  
*Unto Thee, O Lord I Lift Up My Soul*

5.1.4 Is the main theme an exact replica of the original melody? (2)  
Motivate your answer.

**Answer:** No

He inserted one chromatic note.



5.2 Name Six characteristics of **ONE** of the compositions listed below. (6)

- 5.2.1 Chopin: *Polonaise in A flat major, Op. 53*
- 5.2.2 Schubert: *Der Erlkönig*
- 5.2.3 Handel: *Messiah – Hallelujah chorus*
- 5.2.4 Puccini: *La Bohème*
- 5.2.5 Mendelssohn: *Violin Concerto in E minor – First movement*
- 5.2.6 Smetana: *The Moldau*

5.2.1

**Answer: Chopin: *Polonaise in A flat major, Op. 53***

- Character piece written in the Romantic period.
- Polish origin
- Composition for solo instrument that communicates a specific atmosphere
- The Polonaise is in triple time.
- Makes use of ternary form: introduction, ternary form with a short coda.
- It is a powerful and majestic work.
- It requires a high technical command from the pianist.
- The tempo and runs are often very fast.

5.2.2

**Answer: Schubert: *Der Erlkönig***

- Art Song
- Through composed form.
- German text, based on a poem by Goethe
- *Der Erlkönig* is one of the earliest examples of Romantic music
- Piano and voice forms an integral part of each other
- Piano accompaniment very important role and contributes to the character.
- Tells of a father riding on a horseback through a storm with his sick child in his arms. The child dies in his arms before arrival at home.
- Piano part rapid octaves and bass motif conveys ride of the horse. Triplet rhythms also contributes to horse gallop.

## 5.2.3

**Answer: Hallelujah Chorus**

- Oratorio.
- Oratoria work for choir, soloists and orchestra.
- Text based on a biblical story.
- One of the world's most famous choruses
- Anthem style
- Vigorous chorus characterised by sweeping varieties among monophonic, polyphonic and homophonic textures.
- Polyphonic texture when this majestic proclamations of *hallelujahs* are sung.
- Text is from Revelations.

## 5.2.4

**Answer: Puccini: La Bohème**

- An opera story that is portrayed through singing, décor, costumes and movement
- La Bohème takes place in the Latin Quarter of Paris round about 1830
- Main characters Rodolfo and Mimi.
- Everyday life story for ordinary people (Verismo).
- Realistic touches of Bohemian life seen through romantic scenes
- Beautiful and sensuous melodies
- Music of an improvisatory nature
- Instruments contribute to the emotions and actions

## 5.2.5

**Answer: Mendelssohn: Violin Concerto – First movement**

- A work for a symphony orchestra with a solo violin.
- Consists of three parts.
- First part is in sonata form
- The performer has the opportunity to display his/her technical and musical abilities
- Mendelssohn's first movement begins with the soloist who presents the first theme above the murmuring strings. Normally the orchestra would have an extended opening section
- This unusual use of instruments creates a very intimate and delicate sound
- Cadenza is written out
- Another difference Mendelssohn demonstrates is that the cadenza comes only at the end of the development, through this the cadenza becomes part of the whole and not simply an addition that demonstrates the technical skills of the performer.

5.2.6

**Answer: Smetana: The Moldau**

- A symphonic poem is an orchestral composition that relates a particular story, picture or idea through the use of sound
- *The Moldau* was inspired by the composer’s view of the landscape in Bohemia
- The work is part of the cycle *Má Vlast* (My Country)
- Romantic representation of nature
- Display of Czech nationalism
- Contrasting musical sections that represent different scenes and episodes
- A recurring folklike theme symbolises the river
- Running notes portray the running river

[16]

**QUESTION 6**

**Jazz**

State whether the following statements are TRUE or FALSE

(If the statement is false, provide the correct answer)

	Statement	True	False
--	-----------	------	-------

6.1	Jazz originated in Argentina		√	(1)
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Answer: **America (or New Orleans)** √ (1)

6.2	The <i>Entertainer</i> of Scott Joplin is an example of Bebop		√	(1)
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Answer: **Ragtime** (1)

6.3	Jazz harmonies progress from relatively simple to mainly complex harmonies.	√		(1)
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6.4	A riff can be defined as a repeated motif	√		(1)
-----	---	---	--	-----

6.5	Traditional blues melodies consist of 16 bars		√	(1)
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Answer: **12 Bars** √ (1)  
**[8]**

**QUESTION 7**

Select **ONE** of the pop music styles listed, and answer the questions below:

- 7.1 Heavy Metal
- 7.2 R&B Pop
- 7.3 Glam Rock
- 7.4 Brit Pop
- 7.5 Girl / Boy bands

7.1.1 Name four features of the style (4)

**Answer: Heavy Metal**

- Sharp and loud approach to music.
- Thick, heavy guitar and drum centred sound.
- Highly amplified distorted sound.
- Fast Guitar solos.
- Extremes in volume, machismo and theatricality.
- Tendency towards delinquency and anti-authoritarian behaviour.

7.1.2 Name one representative musician(s) and one hit or album (2)

**Answer: Artists: Metallica**

**Hits/Albums**

- *Ride the Lightning*
- *And Justice for All*
- *Kill 'Em All*
- *No Life 'Til Leather*

**[6]**

**OR**

7.2.1 Name four features of the style (4)

**Answer: R & B Pop**

- High tenor,
- sexual dynamism,
- Original dance movements. (robot, moonwalk).
- Revolutionised transformation of music videos (mini-movies);
- prowling bass figures, whip-crack downbeat, multitrack vocals.
- Paradoxes – mixing melodious and comfortable with the haunting and terrible.

7.2.2 Name one representative musician and a hit or album (2)

**Answer: Artists: Michael Jackson**  
**Hits/Albums**

- *Bad*
- *Thriller*
- *Off the Wall*
- *Billie Jean*
- *Man in the Mirror*

**[6]**

**OR**

7.3.1 Four features of the style (4)

**Answer: Glam Rock**

- Theatrical style of rock music;
- Element of humour;
- Visual impact;
- Lyrics on teen revolution,
- Sexuality, sensuality
- Decadence

7.3.2 One representative musician and a hit or album (2)

**Answer: Artists: David Bowie**  
**Hits/Albums**

- *The Rise and Fall of Ziggy Stardust*
- *The Man who sold the World*
- *Lady Stardust*

**[6]**

**OR**

7.4.1 Four features of the style (4)

**Answer: Brit Pop**

- Part of the second wave British pop phase which differed from the strong influence of the Beatles during the first phase.
- Simplicity – barre chords, root position bass chords;
- Basic rhythms
- Without finesse and complexity;
- Amplified distorted sound;
- Take lyrics and riffs from other artists

7.4.2 One representative musician and a hit or album (2)

**Answer: Artists: Oasis**

**Hits/Albums**

- *Definitely Maybe*
- *(Whats the Story) Morning Glory*
- *Be Here Now*
- *Heathen Chemistry*

**[6]**

**OR**

7.5.1 Four features of the style (4)

**Answer: Girl/ Boy Bands**

- Rich harmonic sounds and beautiful arrangements;
- Music is now a blend of ballads and mid-tempo tunes
- Vocals are always passionate and memorable
- Dance routines
- Move away from Britpop to pure international pop music idiom
- Easy listening, energetic and fresh

7.5.2 One representative musician and a hit or album (2)

**Answer: Artists: Spice Girls**

**Hits/Albums: Spice Girls**

- *Mama*
- *Who do you think you are*
- *Say you'll be there*
- *Wannabe*
- *Coast to Coast;*
- *Together Girl Forever*

**Artists: Westlife****Hits/Albums: Westlife**

- *Flying Without Wings*
- *My Love √ Mandy*
- *You Raise Me Up*
- *When you looking like that*

**[6]****QUESTION 8: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC**

Select one of the South African artists that you have studied and answer the questions that follow.

**8.1 Mandoza**

8.1.1 Name Mandoza's music achievements with special reference to his awards. (4)

**Answer: Mandoza**

- Released the top-selling (more than 100 000 units sold) album *9/15 Zola South*
- He gained a 2000 FNB South African Music Awards Best Newcomer nomination.
- He released the album *Nkalakatha* in 2000 which won multi-platinum status.
- Mandoza also won in five of the ten categories at the 2001 Metro Music Awards: Best Kwaito Artist, (Best Male Vocalist, Best Album, Best Styled Artist and Song Of The Year)
- 2001: won the Best Artist – Southern Africa category at the Kora All Africa Music Awards
- Voted 77th in the Top 100 Great South Africans in 2004

8.1.2 Name TWO hits or albums of the musician. (2)

**Answer: HITS/ALBUMS**

- 9115 Zola South
- Nkalakatha

**[6]**

*If candidates mention one album only, they will get 2 marks, because the content framework specifies one album only.*

**OR**

8.2 **Steve Hofmeyr**

8.2.1 Briefly describe Steve Hofmeyr's contribution to South African music (4)

- Answer:**
- Composes Blou Bulle song contributes towards rugby culture
  - Influences young artists with his music style
  - Creates opportunities for artists to perform with him
  - *Pampoen* from "*Toeka ma' Local*" an album that he did with other artists
  - Tribute to South African music
  - Creates opportunities for other artists such as Al Debbo to share the lime light with him in productions such as "*Van Toeka tot Nou*"

8.2.2 Name TWO hits or albums of the musician. (2)

- Answer:**
- *She's a Woman*
  - *Deur jou Vingers*
  - *Ek maak nog deure oop*
  - *Pampoen*

*If candidates mention one album only, they will get 2 marks, because the content framework specifies one album only.* [6]

OR

8.3 **Lucky Dube**

8.3.1 In what way did Lucky Dube influence the popular music scene? (4)

- Answer:**
- Regarded as one of the most famous serious reggae artists
  - Changed from singing traditional mbaqanga music to Jamaican-born reggae sound in South Africa
  - His music questioned the actions of the apartheid regime in South Africa
  - His music created political awareness
  - His songs were the voice of the voiceless oppressed people
  - His songs spoke about the people and wanted everyone to live together as one

8.3.2 Name TWO hits or albums of the musician. (2)

**Answer: ALBUMS/HITS**

- *Serious Reggae 1996*
- *House of Exile 2002*
- *Slave 1990*
- *Prisoner 1991*
- *Victims 1993*

*If candidates mention one album only, they will get 2 marks, because the content framework specifies one album only.* [6]



**QUESTION 9**

Some South African music styles originated spontaneously in houses, some in townships and sometimes music was specially created to celebrate social and cultural events.

(7)

Expand on this statement by discussing **ONE** of the following styles of music:

- 9.1 Kwaito
- 9.2 Music for social and cultural occasions
- 9.3 Moppies and gomma (ghoema) songs

9.1 **Kwaito**

- Answer:**
- 'Kwaito' derived from the Afrikaans word 'kwaai' which means 'cool'.
  - Music style that developed in the 1990s in Johannesburg.
  - Music itself was based on 'house music', utilised a slow tempo and had percussion and melodic
  - African examples that repeated.
  - Music consists of deep bass lines and often 'singing' – generally male – which was shouted or sung-talked, rather than sung or rapped.
  - Lyrics are normally in urban languages from South Africa, though more than one language could be present in the same song.
  - Language of kwaito was therefore Isicamtho, South African township slang.
  - Commonly associated with the black South African youth of the post-Apartheid era.
  - Popular kwaito artists include Zola, Mandoza and TKZee.

**[7]****OR**9.2 **Music for social and cultural occasions**

**Answer:** *Any relevant fact about any South African social or cultural occasions will be acceptable.*

- In Africa, music forms part of our daily lives.
- It is part of religious ceremonies, festivities and social rituals.
- Songs are used for every phase of people's lives: at birth, when adolescence starts, marriages, death and burials.
- Music is also present during hunting 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.
- There are people who believe that through song one can communicate with the spirits of the ancestors.
- All members of the community participate daily in music activities.
- The short simple melodies which are used incessantly and which singers and instrumentalists may change at will, are typical of African music.

- During performances of the music any person may start improvising upon the melodies while the others simply continue.

[7]

OR

### 9.3 Moppies and gomma (ghoema) songs

- Answer:**
- The *Moppies* and *gomma (ghoema)* songs are a 200 year old tradition unique to the Cape.
  - These mostly Afrikaans songs are meant to liven-up ('colour') social occasions.
  - Traditional New Year celebrations had their origin in the *moppies* and *Ghoema* song traditions.
  - Though the content of the texts is mostly light-hearted and funny, there are, nonetheless, examples of song with a political content which were sung during the Apartheid period and which expressed their opposition to the system.
  - The Malay choirs are especially renowned for their performances of these songs.
  - Annually, large choir competitions are held to showcase the best choir.
  - *Moppies* and *ghoema* songs are accompanied by dance movements, the *ghoema* drum, banjo and guitar
  - Traces of other cultures are apparent in the songs and a mixture of the styles and content of the khoi-khoi, (who already lived in the Cape when Van Riebeeck landed) and the African slaves, Indonesian,
  - Indian and Madagascan, all formed part of the development of the songs

[7]

### QUESTION 10

Select **ONE** of the South African composers below and follow the instructions.

- 10.1 Mzilikazi Khumalo  
10.2 Niel van der Watt  
10.3 SJ Khosa

Last night you attended a concert at which two works by your selected composer were performed. Write a letter to your friend informing him/her about the concert. Refer to the composer's life, the type of music he wrote and characteristics of his music.

[7]

#### **ANSWER:**

**Any 7 facts about the composer related to his life, type of music and characteristics will be accepted. No subdivision of marks apply.**

10.1 **Answer: A. Mzilikazi Khumalo**

- Both parents were very musical
- His father allows him to play in the Salvation Army orchestra
- Plays the euphonium and later studies singing
- Learns staff notation, music theory
- Familiar with tonic solfa
- Member of school choir
- Helps with the training of the junior school choirs
- His mother teaches him in traditional Zulu music.
- Sings at community occasions e.g. weddings
- Many of his compositions inspired by the poet Vilakazi.
- Wins 'African Bank Tenth Anniversary Songwriter Contest' with *Isibaya Esikulu Se-Afrika*
- Writes *Intonga YoSindiso* for the swearing in of Archbishop Desmond Tutu
- Involved in the nation-building concerts
- His epic narrative Cantata, *Ushaka KaSenzangakhona*, that deals with the life of Shaka, was received well by audiences. (it combines two big cultural traditions – Zulu poems and songs and the instrumental and orchestral tradition of Europe.)
- Many of the traditional songs that he learnt from his mother have been arranged for choir e.g. *Sangena; Bawo, Thixo Somandla* and
  - *Sizongena Laph'emzini.*
  - *Isibaya Esikulu Se-Afrika*
  - *Ushaka KaSenzangakhona*
  - *Sangena; Bawo, Thixo Somandla*
  - *Sizongena Laph'emzini.*

**[7]****OR**

**10.2 Niel van der Watt**

- Answer:**
- Music education includes piano, clarinet as well as singing
  - Part time lecturer at the Department of Musicology (UNISA) ✓
  - Has been involved with choirs for 20 years – singer, conductor, composer and arranger
  - Sets poems to music of prominent Afrikaans poets (Antjie Krog, NP van Wyk Louw).
  - Influence of late romantics on early works
  - Master of harmony and counterpoint – respectful and understanding of JS Bach.
  - Fan of the Beatles, Billy Joel and ABBA.
  - Appreciates jazz, rock and traditional African music.
  - Composes for orchestra, solo voice and secular, sacred and traditional choir pieces e.g.
    - *African Dawn* for girls choir consisting of:
      - i. *Boroko*
      - ii. *Ka Mehla*
      - iii. *Thobela Morena*
    - *A De-commercialised American Christ's Mass* (uses variations of popular Christmas songs – a lively though respectful version of the Roman Catholic Ordinary Mass)
    - *Benediction*
    - *Bitterbessie dagbreek*
    - *African Reflection*
  - Composes a large number of Roman Catholic liturgical music, including two Masses and a Requiem.

**[7]****OR**

10.3 **SJ Khosa**

- Answer:**
- A Tsonga choirmaster and composer
  - Works as a music inspector
  - Has more than 400 compositions
  - Adjudicates on provincial and national level for choir competitions
  - Serves on selection panel that prescribes competition songs
  - Has also conducted and trained mass choirs
  - His songs are sung all over the country and are prescribed for competitions
  - *Mintiro Ya Vulavula* is very popular amongst High School choirs
  - *Dzunse Ra Ndabezitha*
  - *Afrika Lontshwa*

**[7]****QUESTION 11**

Solomon Linda died a poor man while artists such as Peter Seeger and the Disney film company earned millions by using Linda's song *Mbube* (also known as *The Lion Sleeps Tonight* and *Wimoweh*) without giving recognition to him.

Briefly explain how SAMRO could have protected Solomon Linda.

- Answer:**
- Registration with SAMRO ensures that the artist will never lose control over his/her composition.
  - Copyright prevents people from performing the works of a composer without recognition to the composer
  - Other rights may also be administered if members demand it, e.g. for advertisements on radio, TV or films
  - SAMRO ensures that members receive payment of royalties for their work.
  - The synchronisation of music to films
  - The administration of pensions that members have accumulated
  - The calculation of royalties is the work of SAMRO

**[5]****TOTAL SECTION B: 65****GRAND TOTAL: 125**