



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2011**

**MUSIC P1  
MEMORANDUM**

**MARKS: 120**

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This memorandum consists of 30 pages.

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**SECTION A: THEORY OF MUSIC**

Answer QUESTIONS 1, 2, 3, 4.1 OR 4.2 and then QUESTION 5.1 OR 5.2.

**QUESTION 1**

Study the following minuet from the Anna Magdalene Notebook, composed by J.S. Bach and answer the questions that follow.

**Minuet**  
From the Anna Magdalene Notebook

Johann Sebastian Bach  
(1685-1750)

*dolce*

7

13

*mf*

19

A B

*dim.* *p*

26

*cresc.* *f* C

1.1 In which key is the minuet?

**Answer:** G major (1)

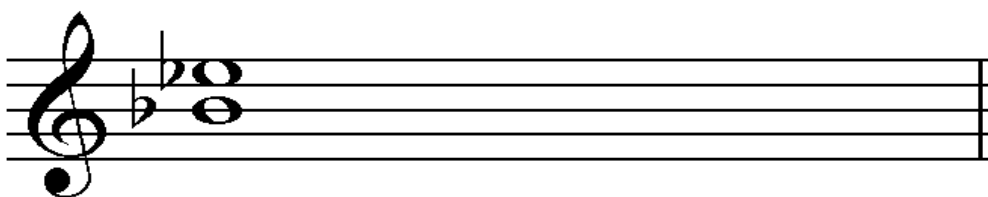
1.2 What is the meaning of the Italian term '*dolce*' that appears in the first bar?

**Answer:** Sweetly (1)

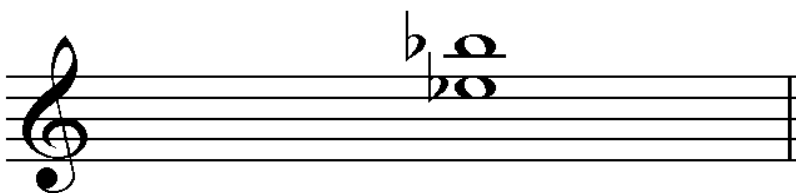
1.3 Which compositional technique appears in bar 5 and 6?

**Answer:** Sequence (1)

1.4 Invert the following chord. Then name the inversion.



**Answer:**



Inversion: Perfect 5th

Chord = 1 mark

Name of inversion = 1 mark

(2)

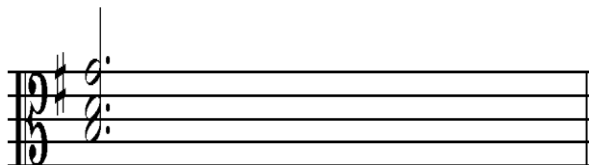
1.5 What is the enharmonic equivalent of the note marked at A?

**Answer:** Enharmonic equivalent: Db (1)



- 1.9 Rewrite the chord at C in the alto clef with key signature, retaining the same pitch.

**Answer:**



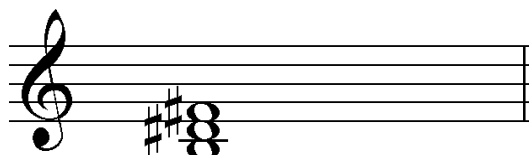
**Clef = 1**

**Key signature = 1**

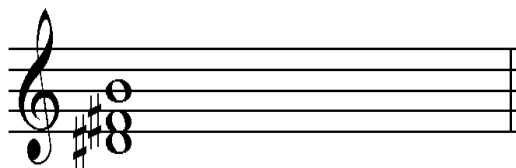
**Notation = 1**

(3)

- 1.10 Write the 1<sup>st</sup> inversion of the following triad:



**Answer:**



(1)

- 1.11 Write the French Time names of the right-hand part of bars 15 – 16.

**Answer:** ta, ta-te ta-te, ta-a-a

(4 x ½)

(2)

**[20]**

## QUESTION 2

Study the following passage and answer the questions.

- 2.1 Identify the non-chordal note indicated by letter (a).

Answer: Passing note (1)

- 2.2 Name the chord type (major, minor, diminished or augmented) of the triad at (c).

Answer: Major (1)

- 2.3 Indicate a triad in second inversion by using an asterisk (\*).

Answer: See the music score at bar 7. (1)

- 2.4 Name the cadence at (e).

Answer: Interrupted cadence (1)

- 2.5 Give a harmonic analysis (figuring) of the chords at (f) and (g).

Answer: (f) IV6  
(g) V (2)

2.6 Write bar 2 (d) in open score.

**Answer:**



(4)  
[10]

### QUESTION 3

3.1 Write the following scales ascending only, without the key signatures.

3.1.1 G whole tone scale

**Answer:** G whole tone scale



(4)

3.1.2 B melodic minor

**Answer:** B melodic minor



(5)

3.2 Identify the following scale.



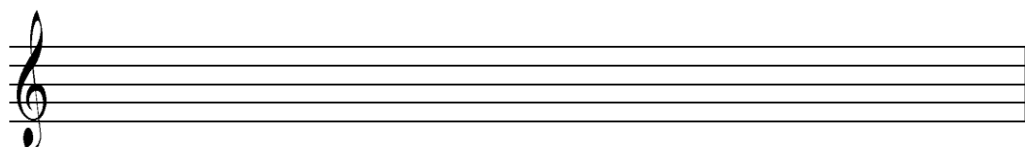
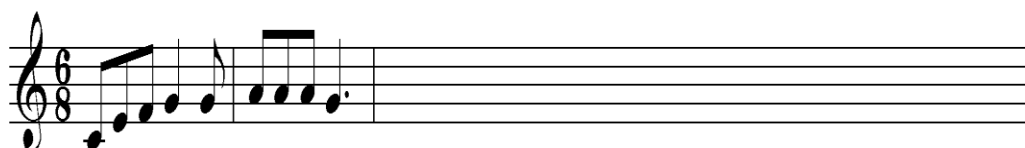
Answer: a Harmonic minor

(1)  
[10]

#### QUESTION 4

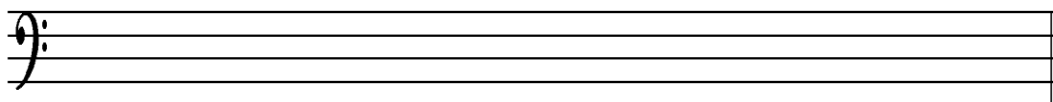
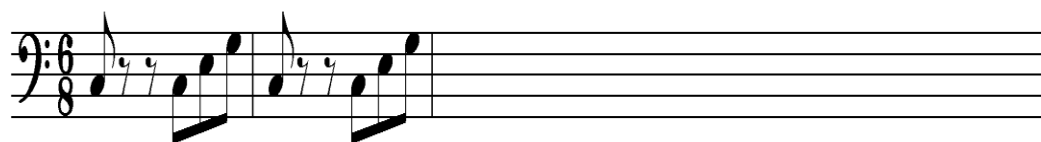
Choose ONE of the given opening motifs to complete an eight-bar melody. Name the instrument for which you are composing this melody.

4.1 Instrument: \_\_\_\_\_



OR

4.2 Instrument: \_\_\_\_\_





## Marking guideline

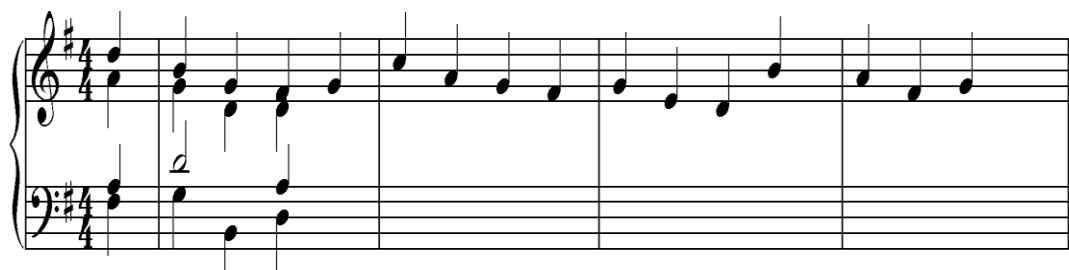
DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	6 (3 + 3)
Musicality	5
Dynamics and articulation	2
Correctness of notation	2
<b>TOTAL</b>	<b>16 ÷ 2 = 8</b>

[8]

## QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Add three voice parts to the following Soprano part to complete a four part harmonisation. Use at least ONE passing note, end with a perfect cadence.



Possible answer:

V<sup>6</sup> I I<sup>6</sup> V I<sup>6</sup> II II<sup>6</sup> I<sup>6</sup> V IV<sup>6</sup> IV I<sup>6</sup> I II<sup>6</sup> V<sup>7</sup> I

4

[12]

OR

- 5.2 Study the extract below from *Brother Jack and Sister Shirley* by Noah Baerman and follow the instructions.

## BROTHER JACK AND SISTER SHIRLEY

Noah Baerman

126  $E\flat Maj7$

(a) (b)

5 (c) (d)  $E\flat Maj7$

9 (e)

13  $B\flat 7$

*mf*

*p*

*cresc.* *mf*

5.2.1 Name the chord symbols at (a) to (e).

**Answer:**

(a)	Fmin7
(b)	Bb7
(c)	Fmin7
(d)	Bb7
(e)	EbMaj7

(5)

5.2.2 Complete the score by adding SEVEN suitable chords of your choice.

**Possible answer:**

**BROTHER JACK AND SISTER SHIRLEY** Noah Baerman

Chord symbols in the score:

- Measure 1: EbMaj7
- Measure 2: Cmin7
- Measure 3: Fmin7
- Measure 4: Bb7
- Measure 5: EbMaj7
- Measure 6: AbMaj7
- Measure 7: Fmin7
- Measure 8: Bb7
- Measure 9: EbMaj7
- Measure 10: AbMaj7
- Measure 11: EbMaj7
- Measure 12: EbMaj7
- Measure 13: Cmin7
- Measure 14: Fmin7
- Measure 15: Bb7
- Measure 16: Bb7

(7)  
[12]

**TOTAL SECTION A: 60**

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

**N.B. Relevant answers that are not included in the memorandum can be accepted at the discretion of the educator.**

**QUESTION 6: BAROQUE MUSIC****6.1 Handel: *Messiah; for unto us a child is born, Hallelujah chorus.***

Complete the following sentences by filling in the missing words or facts next to the question number (6.1.1 – 6.1.6) in the ANSWER BOOK.

**Answer:***For unto Us a Child Is Born*

- 6.1.1 This chorus is based on a verse from **Isaiah (9:6)** concerning the birth of Christ, which means Saviour. (1)
- 6.1.2 The texture is **light**, often with only one or two voices singing at a time. (1)
- 6.1.3 Handel uses a transparent **polyphonic** texture for the words *For unto us a Child is born, unto us a Son is given.* (1)
- 6.1.4 Handel keeps the dynamics **subdued** until the striking chordal outburst on *Wonderful, Counsellor.* (1)

*The Hallelujah Chorus*

- 6.1.5 Text comes from the book of **Revelations.** (1)
- 6.1.6 Handel offers sweeping variety by sudden changes among **monophonic**, **polyphonic** and **homophonic** textures. (3)

**6.2 Write a short essay on ONE of the following Baroque works you have studied:****6.2.1 Vivaldi: *Primavera, The Four Seasons: First movement***

- Allegro, in E major.
- Opens with an energetic orchestral ritornello depicting the arrival of spring.
- Each of the ritornello's two phrases is played loudly and then repeated softly, in the terraced dynamics typical of Baroque music.
- After the ritornello, the movement alternates between extended solo sections containing musical tone painting and brief tutti sections presenting part of the ritornello theme.
- In the first solo section, birdsongs are imitated by high trills and repeated notes played by the violin soloist and two violins from the orchestra.

- The next solo section contains string tremolos and rapid scales representing thunder and lightning.
- Following the storm, the ritornello appears in minor instead of in major.
- All the pictorial passages in this movement provide contrasts of texture and dynamics between returns of the ritornello theme.
- The allegro's tunefulness, rhythmic vitality, and light, homophonic texture evoke the feeling of spring time.

OR

6.2.2 **Bach: *Orchestral Suite no. 3 in D major: Fourth Movement: Bourrée***

- The bourrée is an even livelier dance.
- In duple meter
- It is the shortest movement of the suite.
- AABB form
- Section A uses the full orchestra, including trumpets and timpani.
- Section B is three times as long as section A and alternates loud tutti passages with softer passages for strings and oboes.

OR

6.2.3 **Bach: *Prelude and Fugue in c minor, from Das Wohltemperirte Clavier, Book 1***

- The Prelude in C minor is a study in perpetual motion.
- This motion results from continuous running notes that appear almost without pause.
- Most of the prelude grows out of repeated patterns of eight rapid notes in both the right and the left hand.
- In the right hand, the first tone of the pattern is the highest of the eight notes.
- The succession of high notes forms a melodic line made up of short repeated tones.
- Toward the end of the prelude, the rhythmic drive is briefly interrupted by a slow ornamental passage in the style of an improvisation.
- As if waking from a reverie, the prelude soon returns to rapid running notes and concludes with a bright C major harmony.

OR

#### 6.2.4 Corelli: *Trio sonata in a minor, op.3, no.10*

- Written for two violins and basso continuo.
- The violins play the two upper lines in the same high register and are the centre of attention.
- Violins seem to be rivals, taking turns at the melodic ideas, intertwining, and sometimes rising above each other in pitch.
- The basso continuo is for organ and cello or *theorbo* (bass lute), a plucked string instrument which is capable of producing chords as well as the base line.
- Though the bass line is subordinate to the two upper voices, it is not merely an accompaniment.
- The bass line also imitates melodic ideas presented by the violins.
- The sonata consists of four short movements: fast, fast, slow, fast.
- All the movements are in the same minor key, but differ in meter, mood and tempo.
- Each movement alone has only a single basic mood, as its typical in baroque instrumental music.
- The lively opening movement is in quadruple meter and features dotted rhythms. It is played twice, each time ending with an incomplete cadence on the dominant that creates a feeling of expectancy.
- The second movement, a vigorous allegro, is fugue like and also in quadruple meter.
- Fugal second movements were characteristic of baroque trio sonatas.
- The subject begins with a pervasive repeated-note motive.
- The subject is introduced by the first violin and then is successively imitated in lower registers by the second violin and the cello (doubled by the organ).
- The second movement, like the first, ends with an incomplete cadence on the dominant that creates expectancy.
- The third movement is songlike and soulful, a very brief adagio in triple meter.
- It opens with a descending leap in the first violin that is immediately imitated a step higher by the second violin.
- The longest and most brilliant movement of this sonata is the concluding allegro, a dance-like piece in quadruple meter in which each beat is subdivided into three.
- The fourth movement is in two-part form, and each part is repeated: AABB.
- Section B is three times longer than Section A.
- At the end of Section B, Corelli calls for the only dynamic change in the sonata: the concluding phrase is repeated more softly, like an echo.

OR

**6.2.5 Bach: *Cantata 140, Wachet auf, Seventh Movement: Chorale***

- Bach rounds off Cantata No. 140 by bringing back the chorale once more.
- For the first time since the first movement, all voices and instruments take part.
- The chorale is set in a relatively simple, homophonic texture for four voices, with the instruments simply doubling them, not playing melodies of their own.
- The chorale is heard as a continuous melody, without interludes between its phrases.
- The rich sound, full harmonies, and regular rhythms express praise of God, faith in him, and joy in being in his kingdom.
- The congregation joined in the singing of the final chorale, which so firmly expressed their unity and belief.

(6)  
[14]

**QUESTION 7: CLASSICAL MUSIC**

- 7.1 Describe the third movement of Beethoven's *Sonata in c minor, op. 13, (Pathétique)*.

**Answer:**

- The last movement in c minor is a rapid and energetic rondo.
- It is outlined A B A C A B A- coda.
- The lively main theme (A), in minor, contrasts with the other sections, which are in major.
- The B section includes several lyrical themes.
- The C section is polyphonic and contains ideas that are shifted from one hand to the other.
- Section B and C both end with a sustained chord that creates expectancy for the return of the main theme and key.
- Toward the end of the stormy coda, a sustained chord is followed unexpectedly by the opening notes of the main theme, in major rather than minor.
- The consolation of major is brief, as a rapid downward scale brings the movement to a powerful close in c minor.

(7)

- 7.2 Choose ONE of the following works you've studied and motivate why it represents a specific genre very well in the classical period.

7.2.1 **Haydn: Trumpet Concerto in Eb major: 3<sup>rd</sup> movement Allegro**

- The third movement is a *dazzling* sonata-rondo, duple meter, in which Haydn gives the trumpeter's virtuosity free rein.
- The movement combines the recurring main theme characteristic of rondo form, with the development section found in sonata form.
- It may be outlined as "A B A B' A-development section-A B" – coda.
- Themes A and B are introduced by the orchestra and are then presented mainly by the trumpet, with orchestral support.
- The main theme, A, is a high-spirited melody that is well suited to the trumpet.
- Theme B is playful; it contains a short, downward-moving phrase that is repeated several times.
- Haydn's fondness for musical surprises is reflected in the coda, which contains sudden changes of dynamics, unexpected harmonic twists, and a suspenseful long pause.

OR

7.2.2 **Haydn: Symphony no.94 in G major, 'Surprise', First movement**

- The slow introduction to the first movement begins with a peaceful melody that is divided between woodwinds and strings.
- The mood soon becomes serious, as pulsating rhythm, a crescendo, and chromatic harmonies create a momentary feeling of uncertainty.
- The uncertainty of the introduction is resolved in the *vivace assai*, a very rapid, joyful movement in sonata form.
- The first theme is a brief dance tune that is played softly by the violins.
- It is followed by a loud, energetic section for full orchestra.
- After a restatement of the soft opening theme, the exposition continues with a long, powerful bridge section for full orchestra.
- During the bridge, the soft opening theme is heard once again, this time slightly varied and in a new key.
- A carefree waltz melody serves as the second theme of the exposition.
- Haydn rounds off the exposition with a gracious closing theme that is introduced by the strings and continued by the woodwinds.



- Soon the remaining instruments join in and bring the exposition to a rousing finish.
- The exposition is repeated.
- The development begins softly as Haydn reveals the potential of his lilting first theme.
- In the agitated continuation of the development, tension is built through motives from the bridge section, which move restlessly through minor keys.
- After a sudden *p*, the development concludes with repeated notes that lead into the recapitulation.
- For a while, all is “normal” in the recapitulation; the first theme is heard, a shortened form of the bridge, and second theme.
- Before the closing theme, Haydn expands the recapitulation through a rich polyphonic development of the first theme.
- The return of the closing theme brings a feeling of relaxation, and the movement ends jubilantly.

OR

### 7.2.3 Mozart: *Eine Kleine Nachtmusik*: 3<sup>rd</sup> movement Minuet

- *Eine Kleine Nachtmusik* is a *serenade*, in triple meter, G major
- Usually light in mood.
- Meant for evening entertainment
- Written for a small string orchestra or for a string quartet plus a double bass.
- The double bass plays the cello part an octave lower.
- The third movement is a courtly minuet in A B A form.
- The A (minuet) section is stately, mostly loud and staccato, with a clearly marked beat.
- The B (trio) section is intimate, soft, and legato. Its murmuring accompaniment contributes to the smooth flow of the music.

### 7.2.4 Mozart: *Don Giovanni*: the duet *Lá ci darem la mano*)

- The Don's seduction technique is put to use in the lovely duet *La ci darem la mano*.
- Don Giovanni persuades the pretty peasant girl Zerlina to come to his place, promising to marry her and change her life.
- The music magically conveys his persuasiveness and her gradual surrender, as the voices become more and more intertwined.
- Forgetting her fiancé, Zerlina throws herself into the Don's arms and they sing together, “Let us go, my beloved”.
- As they go off together, Donna Elvira suddenly intercepts them, denounces Don Giovanni, and protectively leads Zerlina away.
- During the opera, all of Don Giovanni's attempts at seduction are frustrated.

**QUESTION 8: BAND MUSIC**

- 8.1 Although you are a music learner, you may not enjoy listening to the music of all the bands. Select ONE of the following bands and write a short paragraph on why you like the music of the band. Include the following:

\*Definition (2)

\*Instrumentation used in the band (2)

8.1.1 **Wind band**

**\*Definition:**

A band of wind instruments or a collective term for the wind instruments of an orchestra. (2)

**\*Instrumentation used in the band:**

- Woodwind
- Brass
- Percussion instruments (Any 2) (2)

**OR**

8.1.2 **Big band**

**\*Definition:**

Also called stage band with the number of players range between 12 and 25. (2)

**\*Instrumentation used in the band:**

- Three to four trumpets
- Two or three alto saxophones
- Two tenor saxophones
- One baritone saxophone
- Three or four trombones
- Bass trombone
- Flutes
- Clarinets
- Bass clarinets
- Soprano saxophones
- Tuba
- *Flügel* horn
- Double bass (Any 2) (2)

**OR**

**8.1.3 Jazz band****\*Definition:**

A small group of 3 to 8 players.

(2)

**\*Instrumentation used in the band:**

- Trumpet
- Saxophones
- Trombone
- Bass trombone
- Flutes
- Clarinet
- Strings
- Rhythm section (piano, drums and double bass)
- *Flügel* horn
- Double bass

(Any 2)

(2)

**OR**

**8.1.4 Traditional/Concert band****\*Definition:**

Normally comprises very large groups of woodwinds and brass with the addition of percussion as well.

(2)

**\*Instrumentation used in the band:**

- Piccolo
- Two or three flutes
- One or two oboes
- Sometimes the *cor anglais*
- One or two bassoons
- Contra-bassoon
- Three or four B flat clarinets
- An alto clarinet
- A bass clarinet
- Two alto saxophones
- A tenor saxophone
- A baritone saxophone

(Any 2)

(2)

**[4]**

**QUESTION 9: POPULAR MUSIC**

- 9.1 You attended a concert where ONE of the following artists/pop groups was performing. Write a review of this concert by referring to style characteristics of the artist/pop group.

**9.1.1 The Beatles**

- The highly original style of The Beatles developed from a variety of other styles, including the initial blues, Chuck Berry's rhythm and blues, Elvis Presley, English folk music and the lyrics of Bob Dylan.
- The influence of Indian music can be seen in the use of the Indian string instrument, the sitar.
- They purposely omitted clichés in their use of chords and always experimented with new styles of melodic composition and harmony.
- Their vocal delivery sounded carefree and spontaneous.
- The lyrics of Lennon and McCartney were exceptionally novel and fresh.
- The use of modes rather than major and minor keys led to innovative chords.
- Sometimes the beat and rhythms of a song were changed so that phrases became uneven.
- New sounds were created by the addition of various instruments not normally associated with rock music.
- They assimilated elements from other cultures like the French language and Indian instruments into their music.
- New electronic sounds also form part of their recording technique.

**OR**

**9.1.2 Bob Dylan**

- He performs with guitar, electronic keyboard and harmonica.
- His voice and lyrics haven't always been easy on the ear.
- Dylan's voice was, in some ways, as startling as his lyrics.
- Lyrical compositions of extraordinary poetic power.
- His lyrics incorporated a variety of political, social, philosophical, and literary influences.
- The rough edge on his singing was unsettling to some early listeners but an attraction to others.
- Dylan added increasingly sophisticated lyrical techniques to the folk music of the early 60s, infusing it "with the intellectualism of classic literature and poetry".
- His early songs were very rich, with strong melodies.
- He so enlarged himself through the folk background that he incorporated it for a while.

**OR**

**9.1.3 Donna Summer**

- Her suggestive and erotic style of song writing was very apt for the disco environment.
- The later recording, “*I feel love*”, was the first to utilise electronically synthesised sound only.
- The song “*Love to Love*” was a real piece of work with sensual elegance.
- Summer’s first release “*The Wanderer*”; replaced the disco sound of Summer’s previous releases with more of the burgeoning new wave sound and elements of rock.

**OR**

**9.1.4 Elvis Presley**

- The range of his voice was that of a Baritone and comfortably ranged from G in the second octave below middle C to B in the first octave above middle C.
- Used a falsetto voice successfully.
- His voice was both unpredictable and unreliable in his low register, his top register was clear.
- Dark ‘weighty’ colour
- He had bass qualities.
- His roots were in rhythm and blues.

**OR**

**9.1.5 ABBA**

- Melodies are easily recognisable.
- Simple texts that do not deal with controversial themes.
- A light sound with little distortion.
- An interesting accompaniment with contrasting textures and sound colours.

The well-known ABBA song, *Mamma Mia*, has the following characteristics:

- A lively beat that is suitable for dancing.
- Synthesised orchestral sounds, as the orchestral sounds are produced by a keyboard.
- The use of augmented triads to increase the harmonic tension
- A repeated accompanying figure of two bars with a riff on top.
- Bass lines in which root notes of the triad are repeated.

**QUESTION 10: SOUTH AFRICAN ARTISTS IN POPULAR MUSIC**

Select any ONE of the following South African artists and answer the questions:

10.1 Brenda Fassie

10.1.1 In which city was she born?

**Answer: Cape Town** (1)

10.1.2 In which pop group did she become the lead singer?

**Answer: Brenda and the Big Dudes** (1)

10.1.3 What made her very popular?

**Answer: She was so outspoken about the poverty situation in the poor communities in South Africa.** (2)

10.1.4 Name ONE of her songs.

**Answer:**

- *Vulin'Dlela*
- *Weekend Special*
- *Nomakanjani*
- *No No No Senor*
- *I Straight Lendaba*
- *Higher & Higher*
- *Too late for mama*
- *Boipatong*
- *Sumbulala*
- *Black President*
- *Thola Madlozi*
- *Ngeke Umconfirm*
- *Promises*
- *Zola Budd*
- *Amalahle*
- *Umntu Ngumuntu ngabantu*
- *Touch Somebody*
- *Amagents*
- *It's Nice To Be With People*
- *Kuyoze Kuyovalwa*

(1)

**OR**

## 10.2 Savuka/Juluka (Johny Clegg)

10.2.1 He was very interested in the songs of which tribe?

**Answer: Zulu tribe** (1)

10.2.2 Name the second music group he founded after the first one dissolved.

**Answer: Savuka** (1)

10.2.3 Describe Juluka's music.

**Answer: It was always politically charged and commented on an unjust and oppressive apartheid policy.** (2)

10.2.4 Name the last album that was nominated for a Grammy award as the best in the category "World Music".

**Answer: *Heat Dust and dream.*** (1)

OR

## 10.3 Mango Groove

10.3.1 Describe how Mango Groove was viewed during their initial years when multi-cultural groups were scarce in the country.

**Answer: Viewed as a symbol of unity for the South African community as they battled to get rid of the bonds of apartheid.** (2)

10.3.2 When was the Afro-pop group founded?

**Answer: 1983** (1)

10.3.3 Who is the lead singer?

**Answer: Claire Johnston** (1)

10.3.4 Name ONE of their best known albums.

**Answer: \**Hometalk*  
\**Another Country*  
\**Eat A Mango*  
\**The Ultimate collection*** (1)

OR

10.4 **Abdullah Ibrahim**

10.4.1 Where was he born?

**Answer: Cape Town** (1)

10.4.2 What does his musical style portray?

**Answer: Portrays many influences of his child hood in the multi-cultural environment in which he lived.** (2)

10.4.3 By what other name is he also known?

**Answer: Dollar Brand** (1)

10.4.4 Name ONE of his well known compositions.

**Answer:** \* *The Dream*  
\* *Anthem for New Nations*  
\* *Anatomy of a South African Village*  
\* *Ekaya*  
\* *Mantra Mode*  
\* *Cape Town Flowers*  
\* *Ekapa Ludumo* (1)**OR**10.5 **Louis Mhlanga**

10.5.1 In which country was he born?

**Answer: Zimbabwe** (1)

10.5.2 What made him famous?

**Answer: His brilliant guitar technique.** (2)

10.5.3 Louis Mhlanga is also known as ... .

**Answer: 'African Axe Man'** (1)

10.5.4 Name ONE of his albums he has produced so far.

**Answer:**  
• *Musik Ye Africa*  
• *Mukai*  
• *Live at the Bassline with Vusi mahlasela*  
• *Shamwari* (1)**[5]**



**QUESTION 11: SOUTH AFRICAN STYLES**

11.1 Discuss the origin and the development of ONE of the following styles:

11.1.1 **Hip Hop**

- Hip Hop refers to both a style in music and a culture.
- During the 1970s the announcers (MCs) at clubs started 'rapping' (talking) rhythms during the interludes of the drum kit.
- The technique was used especially by the African-Americans in their suburbs.
- In the late 1970s recordings began to include the texts of MCs.
- From then on this developed into an individual music style and was further established after 1983 when electronic drum sounds were used for accompaniment of the rapper's texts.
- Physical crime was replaced by hip-hop competitions.
- The term hip-hop was used for the first time by the rapper Keith Cowboy to tease his friend who had just joined the Army.
- The teasing concerned the regular military marching rhythms, which can be expressed in hip-hop rhythms.
- After the first use of the term hip-hop a whole culture developed, consisting of different elements like dance (break dancing) graffiti, technology and a specific lifestyle.

**OR**

11.1.2 **South African Township jazz**

- Queenstown is the birth place of the flavour of typical South African Jazz.
- In Johannesburg shebeens and Marabastad outside Pretoria, the Marabi and Mbaqanga styles developed.
- Sophiatown became legendary and the place where the music style developed further between the 1930s and 1950s.
- The name Marabi style can refer to Marabastad or the Sesotho word *marabi*, meaning gangs.
- Marabi style is dance music in which Dixieland and Ragtime were mixed with repetitive harmonies.
- The rhythm creates a trancelike feeling.
- The melodies are improvised over a harmonic progression.
- The chords are played on scale board-either a piano, accordion or electronic scale board.
- Rhythm was provided by any possible object available.
- Later Jazz styles are also called Marabi.
- This style developed into the Mbaqanga style.

- The Mbaqanga style developed during the 1930s and is characterised by a strong bass line that drove the music forth.
- Mbaqanga is a mixture of the Sesotho and Zulu songs, and the Afro-American styles by Township-jazz, kwela, choir traditions and the Marabi style.
- The Zulu dance style-*indlamu* -was integrated with cycles of Marabi and Swing, and is called Africa-stomp.
- Mbaqanga is a Zulu name for mealie bread that was cooked by means of steaming.
- Under the leadership of Solomon 'Zulu Boy' Cele's orchestra of 15 members, this style was developed for orchestra.
- Some legendary Jazz musicians became acquainted with this style. Among them are Jazz Maniacs, The Manhattan Brothers, The Woody Woodpeckers, The Skylarks (with Miriam Makeba, Abigail Kubekam Letta Mbuli and Mary Ratoaba).
- With apartheid the mixed audiences that originally attended the performances changed. This also resulted in the fact that the best musicians of this style, among them Hugh Masekela, Miriam Makeba, Abdullah Ibrahim, Jonas Gwangwa, and Kiepie Moeketsie, left the country.

OR

#### 11.1.3 Pantsula

- Pantsula originated from the Zulu-word which means to "waggle" like a duck.
- The culture of the dance started in the 1970s and became a reflection of the life style and language of the tsotsis.
- It included the wearing of expensive and elegant clothes.
- This lifestyle caught the notice of the apartheid police.
- Good self conscious and stylish clothing is typical.
- The so called tap-and-glide-dance was mainly danced by men and was the expression of freedom from parental bondage.
- This popular dance was called the Pantsula Jive.
- Spontaneous expression and suppressed violence in a Pantsula style that formed part of daily life, led to the rental boycotts of 1984 and the disappearance of the dance.
- In later years the Pantsula was used again in the commercial music market.
- In 1997 the musician, Jabulani Tsambo, gave a typical South African flavour to hip-hop by incorporating indigenous languages of South Africa in his rap-texts.
- In the same year (1997) the producer, Chicco Twala, worked with Tsambo on the album Maf-town. The name refers to the town Mafikeng where hip-hop Pantsula originated.

- The music sounds a lot like kwaito, but with a distinct hip-hop feel.
- The movements of the Pantsula dance are typically South African, with a relaxed body and complicated foot movements. It had an easy feel to it.

**[8]****QUESTION 12: SOUTH AFRICAN COMPOSERS**

Write a short paragraph on the musical contribution of ONE of the following South African composers; refer to examples of their compositions. Begin your paragraph with the composer's name:

**Arnold van Wyk**

- In 1938 he wrote the *Eeufees cantata* for the construction of the Voortrekker Monument in Pretoria.
- During World War II, Van Wyk was a translator and broadcaster for the BBC's Afrikaans section in London.
- In London he also wrote music for films.
- Some of his compositions were performed at the distinguished Midday Concerts given by Dame Myra Hess.
- During this period his first symphony was also performed.
- Ever since his return to South Africa his compositions have been performed frequently, especially the song cycle *Van Liefde en Verlatenheid*.
- His well-known compositions are:

*Rhapsody* – for orchestra

*Vier weemoedige liedjies* – Song cycle

*Nagmusiek, Suiderkruis* – for solo piano

*Primavera-suite* – for orchestra

*Van liefde en verlatenheid* – Song cycle

**OR**

**Pieter Louis van Dijk**

- He wrote his first composition at the age of nine.
- He composed his first opera, *The Contract*, at the age of 19.
- He was the youngest composer whose works were broadcast by the SABC.
- His works are regularly performed in South Africa, America, Botswana and Germany.
- He is often commissioned to compose for special occasions.
- His compositions represent a large variety of genres, among them ballet music, music for choir and orchestra, music for youth (*Selfish Giant*, *The Musicians of Bremen*, *Youth Requiem*), and various works that were inspired by the San culture (*San Gloria*, *San Chronicle*, *The Rain People*).
- Well-known works:

*San Gloria* – for choir, body – rhythm group and orchestra

*San Chronicle* – for chamber orchestra

*The Selfish Giant* – for children's choir, soloists, narrator and orchestra

*The Rains people* – for narrator, brass quintet and participation by the audience

*Follow that Flute* – for choir and orchestra.

*Horizons* – for a-capella-choir

**OR**

**B.B. Myataza**

- He is a choir leader and composer.
- He writes mainly choral compositions.
- His compositions are often heard at choir competitions and festivals.
- He sometimes arranges existing Xhosa songs and uses them in his own compositions.
- His best-known compositions are:

*Ingoma Phezu Kodonga Lomlambo*

*Isigwebo Sethu Kukufa*

*Lala Sana Lwam*  
*Uponi*

**[4]**

**QUESTION 13: SOUTH AFRICAN TRADITIONAL MUSIC**

You have been approached to be a programme director of a Heritage Day festival that has been organised by your district, where Sotho and Indian music is going to be performed.

Give a brief description to the audience on ONE of the following:

**13.1 Style characteristics of Sotho music**

- The main form of the Basotho *lipina* is call and response.
- The response-by the choir of a group-is repeated, but the call is adapted continually.
- The call forms both the rhythm and pitch of the poem's text.
- The call centres round another pitch compared with that of the response, and the two pitches are normally a whole tone apart.
- The response does not even have to be heard after the call has been stated, and vice versa.
- The two *lipina* elements may overlap.
- The call melody is normally descending, while that of the response ascending.
- The pitches of the melody correspond with the meaning of the word.
- Words that have been written similarly, but are spoken on different pitches can have two totally different meanings.
- As a result of the respect for the meaning of words in relation to their pitches, two voices move in parallel motion, with the result that parallel fourths and fifths arise, which are so common in Basotho music.
- If a similar text is used by all voices, Basotho songs are sung antiphonally-meaning that the voices enter one after the other. This creates variations.
- Different voices sometimes sing totally different texts. Hence another means of variation is created.
- *Lipina* dating from different periods in Basotho history differed from each other.
- Traditional songs adapted to ever changing social circumstances.
- Songs normally relate a short story.
- Who will sing the song depends on its function.
- Some songs are sung only by men, others only by women.
- There are also songs that are sung by men, women and children together.

**OR**

### 13.2 Features of Indian classical music

- It is transferred by word or mouth.
- It is based on the melodic system of the *raga* and the metrical cycles of the *tala*.
- Improvisation forms part and parcel of the music and has a constant sound called the drone.
- The drone consists of two sounds a perfect fifth apart. This forms the tonal centre and is determined by a male soloist.
- Regional differences between the music of the North and the South are:
  - Indian music is not written music, but is passed on from individual to learner through thorough 'prepared' improvisations.
  - As improvisation is so important, live performances of the same songs are never exactly the same, but differ from day to day, or from moment to moment.
  - The Carnatic music of the South centres on the large song literature of the Hindu religion.

[5]

### QUESTION 14: MUSIC INDUSTRY

Explain how royalties work.

**Answer:**

- If a composer has his work performed in public or performs it himself and people pay to attend the concert, the composer should receive a portion of the income.
- Composers who passed away a number of years ago, and who did not bequeath the rights the rights to their next of kin, do not share in the profits.
- The calculation of royalties is the responsibility of the music rights' organisation.
- Artists pay for a licence to perform the works of their members.
- The profit is then paid out to all members on dates determined by the SAMRO Directors.

[3]

**TOTAL SECTION B: 60**

**GRAND TOTAL: 120**