



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 11

NOVEMBER 2012

**MUSIC P1
MEMORANDUM**

MARKS: 120

This memorandum consists of 33 pages.

SECTION A: THEORY OF MUSIC

QUESTION 1

Study the *Hunting Song* from the *Album for the young*, composed by Robert Schumann and answer the questions that follow.

Hunting Song
from the Album for the Young
Op. 68, No. 7

Robert Schumann
(1810-1856)

Frisch und fröhlich

The musical score is presented in five systems, each with a treble and bass clef. The first system is marked *f* and includes a *Ped.* marking. The second system features a first ending marked **B** and a second ending marked **A**, with dynamics *ff* and *p*. The third system has a first ending marked **C** and a second ending marked **D**, with dynamics *ff* and *p*. The fourth system has a first ending marked **E** and a second ending marked **F**, with dynamics *f* and *p*. The fifth system has a first ending marked **G** and a second ending marked **F**, with dynamics *f* and *p*. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

- 1.1 Transpose the given fragment below up a major 3rd. Add the new key signature.



Answer:

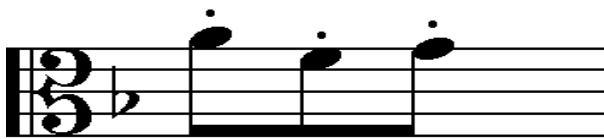


Key Signature = 1 mark
Notation = 1/2 x 6 notes = 3 marks

(4)

- 1.2 Rewrite the notes in the block numbered A of bar 7 in the alto clef.

Answer:



Clef = 1/2 mark
Notation = 1/2 x 3 = 1 1/2

(2)

- 1.3 Name the intervals at B in bar 8 and C in bar 12.

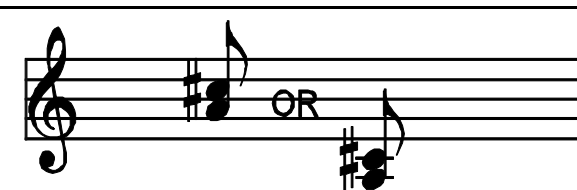
Answer:

B Perfect 4th

C Diminished 5th

(2)

- 1.4 Write the inversion of the interval at G in bar 21, and name the inverted interval according to distance and type.



Interval: Major 3rd

(2)

- 1.5 Name the types of triads and their inversions at D in bar 15, E in bar 18 and F in bar 21, for example Augmented triad in first inversion.

Answer:

D **Diminished triad in 2nd inversion**

E **Major triad in root position**

F **Minor triad in 1st inversion**

(6)

- 1.6 Add the time signatures at (a), (b), (c) and (d) of the following melodies.



Answer:

The image displays four staves of musical notation, each in a different time signature. The first staff is in 12/8 time, the second in 9/8, the third in 4/4, and the fourth in 3/2. Each staff contains a sequence of notes and rests, with some notes beamed together or marked with slurs. The notation is presented in a clean, black-and-white format within a rectangular border.

(4)
[20]

QUESTION 2

Study the four-part fragment below and follow the instructions.

Allegro

The musical score is in G Major (one sharp) and 4/4 time. It consists of a soprano line and a piano accompaniment. The tempo is marked 'Allegro'. The soprano line has two non-harmonic notes marked (a) and (b). The piano accompaniment provides harmonic support with chords and moving lines in both hands.

2.1 Name the key of the fragment.

Answer: G Major (1)

2.2 What is the meaning of the Italian term '*allegro*'?

Answer: 'Merry' i.e. quick/fast/lively/bright. (1)

2.3 Change the soprano part by inserting non-harmonic notes at (a) and (b) on the score.

Answer: See music score. (2)

2.4 Name the non-harmonic notes that you have used at (a) and (b).

Answer:

The teacher must identify the notes the candidate has written, and decide what it is, e.g.

(a) Passing note

(b) Auxiliary note.

(½ mark for the note name e.g. C) (2)

2.5 The fragment ends with which cadence?

Answer: Perfect cadence. (1)

2.6 Figure the three chords in the last bar, for example IV, B/D, I et cetera on the score.

(½ mark for the correct chord without inversion.)

A possible answer:

Allegro

(a) (b)

ii⁻⁶ V⁷ I
Am/C D⁷ G

(3)
[10]

QUESTION 3

3.1 Write the relative minor scale (ascending only) of Ab major in simple quadruple time, with the key signature.

Answer:

Correct key = 1
Time signature = 1
Notation = 3

(5)

3.2 Identify the following scale/mode.

Answer: Dorian (1)

3.3 Write the C blues scale without the key signature.

Answer:

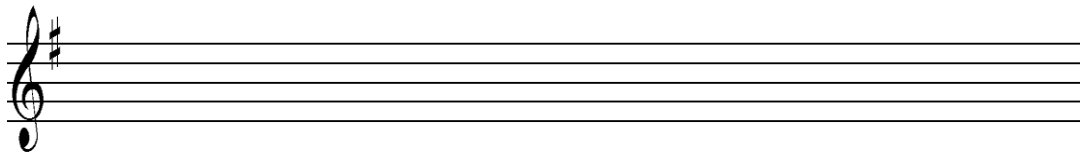
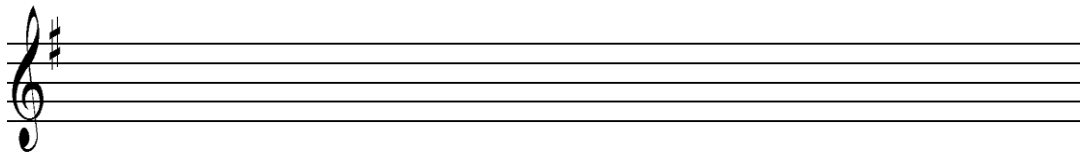
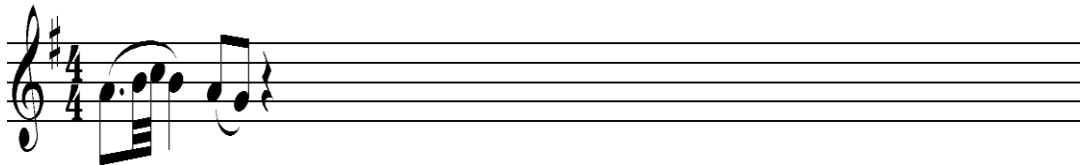


(4)
[10]

QUESTION 4

Choose ONE of the given opening motifs to complete an eight-bar melody in AB form. Add dynamics and articulation marks. Name the instrument for which you are composing this melody.

4.1 Instrument:



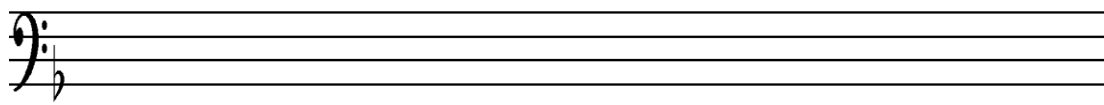
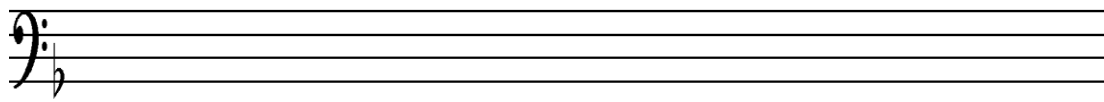
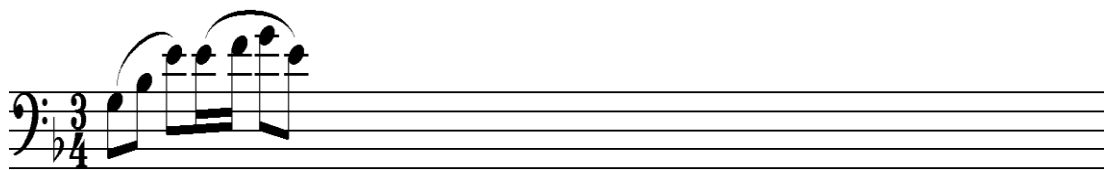
Marking guidelines:

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	4 (2 + 2)
Musicality	7
Dynamics and articulation	2
Correctness of notation	2
TOTAL	16 ÷ 2 = 8

[8]

OR

4.2 Instrument: _____



Marking guidelines:

DESCRIPTION	MARK ALLOCATION
Choice of instrument	1
Form and cadential points	4 (2 + 2)
Musicality	7
Dynamics and articulation	2
Correctness of notation	2
TOTAL	16 ÷ 2 = 8

[8]

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

- 5.1 Harmonise the following melody, use at least ONE passing note or auxiliary note and a perfect cadence at the end.

Possible answer:

I6 I IV6 V I ii I6 IV V V7 I

Marking guide:

Correctness: (11 chords) = 4 marks (-1/2 mark per mistake)

Choice of chords: (11 chords) = 6 marks (-1/2 mark per mistake)

General impression: = 2 marks

[12]

OR

5.2 Study the extract below from *Pebble Hill* and follow the instructions.

PEBBLE HILL

$\text{♩} = 144$

(a) $E^9/G^\#$ (b)

5 (c) Dma^7/A (d) $G^\#o(\#11)$ $G^\#o11$ $G^\#o$

9 (e) $G^\#o$

13 $G^\#o$

5.2.1 Name the chord symbols at (a) to (e) e.g. D/F#

- Answer:**
- (a) **E/G#**
 - (b) **A**
 - (c) **D/A**
 - (d) **Bm7/ A**
 - (e) **Dma7/ A**

(5)

5.2.2 Complete the score by adding SEVEN suitable chords of your choice. Use mainly dotted minims.

Possible answer:

PEBBLE HILL

$\text{♩} = 144$ (a) $E^9/G^\#$ $E/G^\#$ A^{11} (b) A^9

5 (c) Dma^7/A (d) $G^\#o(\#11)$ $G^\#o11$ $G^\#o$

9 D/A (c) $G^\#o$ $G^\#o11$ $G^\#o(\#11)$

13 $G^\#o$

(7)
[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

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

QUESTION 6: BAROQUE MUSIC – ORATORIO

6.1 Choose FOUR statements/words that are relevant to *Hallelujah Chorus*, Write only the letters of the relevant statements, e.g. 6.1 B, C etc.

- A Vigorous
- B Piano introduction
- C Flowing melody repeated in lower registers.
- D High accented chords, answered by downward rushing passages.
- E Text from the Revelation of St. John.
- F Climatic orchestral trills.
- G Sudden changes among monophonic, polyphonic, and homophonic textures.
- H High “ticking” ostinato figure.
- I Three sections
- J Words and phrases are repeated

Answer:

A, E, G, J

(4)

6.2 Explain how the texture and dynamics are treated in the chorus ‘*For unto us a Child is born*’.

Answer:

TEXTURE:

- The texture is light, often with only one or two voices singing at a time.
- Transparent polyphonic texture is used for the words *For unto us a Child is born, unto us a Son is given*.
- Change from polyphonic to homophonic texture.
- Subdued dynamics until the striking chordal outburst on *Wonderful, Counsellor*/ Change from *p* to *ff*.

(4)

6.3 Describe ONE of the following works with regard to structure, form and orchestration.

6.3.1 Vivaldi: *Primavera, The Four Seasons*

6.3.2 Bach: *Orchestral Suite no. 3 in D major*

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

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

6.3.5 Bach: *Cantata 140, Wachet auf*

(4)
[12]

Answer:

6.3.1 Vivaldi: *Primavera, The Four Seasons*

- A set of four solo concertos for violin, string orchestra, and basso continuo.
- Each of these concertos depicts sounds and events associated with one of the seasons.
- The descriptive effects in the music correspond to images and ideas found in the sonnets that preface each of the four concertos.
- To make his intentions absolutely clear, Vivaldi placed lines from the poems at the appropriate passages in the musical score and added descriptive labels.
- The concertos *Spring, Summer, Autumn, and Winter* are examples of baroque *program music*, or instrumental music associated with a story, poem, idea, or scene.
- *Spring* has three movements: (1) fast, (2) slow, (3) fast.
- Both the first and last movements are in ritornello form.
- First movement: allegro, in E major, opens with an energetic orchestral ritornello depicting the arrival of spring.
- After the ritornello, the movement alternates between extended solo sections containing musical tone painting and brief tutti sections presenting part of the ritornello theme.
- Birdsongs are imitated by high trills and repeated notes played by the violin soloist and two violins from the orchestra.
- Murmuring streams are suggested by soft running notes in the violins.
- String tremolos and rapid scales represent thunder and lightning.
- Following the storm, the ritornello appears in minor instead of in major.
- All pictorial passages in first 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 springtime.

(4)

OR

6.3.2 Bach: *Orchestral Suite no. 3 in D major*

- Five movements: (1) Overture, (2) Air, (3) Gavotte, (4) Bourrée, (5) Gigue.
- Scored for two oboes, three trumpets, timpani, strings, and basso continuo.

First movement

- Opens with a majestic French overture.
- Energetic fast section after a slow opening section with dotted rhythms.
- Upward-moving theme introduced by the first violins and then imitated by the other instruments.
- The fast section is like a concerto grosso in its alteration of solid tutti passages with lightly scored passages highlighting the first violins.
- After the fast section, the slow tempo, dotted rhythms, and majestic mood of the opening return.

The second movement

- Contains one of Bach's best-loved melodies.
- It is scored for only strings and continuo and is serene and lyrical, in contrast to the majestic and then bustling French overture.
- The title suggests that the movement is written in the style of an Italian aria.
- The air is not related to dance.
- It is in AABB form.
- Combines a steadily moving bass with a rhapsodic and rhythmically irregular melody in the violins.

The third movement

- Inspired by dance, beginning with the gavotte in duple meter and in moderate tempo and uses the full orchestra again.
- Gavotte: I (AABB); gavotte II (CCDD); gavotte I (AB).

The Bourrée (fourth movement)

- Even livelier dance, in duple meter; is the shortest movement of the suite.
- It forms AABB.
- A: full orchestra, including trumpets and timpani.
- B: three times as long as A section and alternates loud tutti passages with softer passages for strings and oboes.

Gigue (fifth movement)

- 6/8 time.
- AABB form.
- Splendid effect when timpani and trumpets periodically join the rest of the orchestra.

OR**6.3.3** Bach: *Prelude and Fugue in c minor, from Das Wohltemperirte Clavier, Book 1*

Prelude in C minor:

- 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.

Fugue in C minor:

- Lighter in mood, much shorter, has three voices and a more compact subject.
- The subject grows out of decisive five-note fragment—two short notes, followed by three longer notes.
- In the opening section of the fugue, each of the three voices in turn – alto, soprano, bass—states the subject, which is introduced without accompaniment.
- Starting with its second appearance, the subject is accompanied by a counter-subject that begins with a rapid descending scale.
- The fugue subject is stated eight times: seven times in minor and once in major.
- Transitional episodes have a more continuous flow of rapid notes; precede several statements of the subject.
- The countersubject's rapid scale accompanies the subject's opening fragment.
- The melodic ideas are sequentially repeated and varied.
- The transition is smooth.
- The last appearance of the subject sounds like an epilogue.
- The fugue ends with a bright C major harmony.

(4)

OR

6.3.4 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, 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).
- The bass line imitates melodic ideas presented by the violins.
- The sonata consists of four short movements.
- All are in the same minor key, but differ in meter, mood, and tempo.

First movement:

- Fast, lively, in quadruple meter and features dotted rhythms.
- Played twice, each time ending with an incomplete cadence on the dominant that creates a feeling of expectancy.

Second movement:

- Vigorous allegro, fuguelike, in quadruple meter.
- The subject begins with a pervasive repeated-note motive.
- The subject is introduced by the first violins and then imitated in lower registers by the second violin and the cello.
- Ends with an incomplete cadence on the dominant that creates expectancy.

Third movement:

- Songlike and soulful, a very brief adagio in triple meter.
- Opens with a descending leap in the first violin that is immediately imitated a step higher by the second violin.

Fourth movement:

- Longest and most brilliant allegro.
- Dance-like piece in quadruple meter, each beat is subdivided into three.
- AABB form.
- 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.

(4)

OR

6.3.5 Bach: *Cantata 140, Wachet auf*

- Based on the chorale tune *Wachet auf*, because its text was inspired by the Gospel for this particular Sunday.
- The hymn has three stanzas, and all are sung to the same melody.
- Bach used the chorale melody and text in three of the seven movements in the cantata.
- The choral text interprets the relationship of the bridegroom and bride.
- The other texts of Cantata No. 140, for duets and recitatives, depict the relationship between Jesus and the pious individual soul.
- There are nine melodic phrases; the first three (making up the section A) are repeated immediately.
- The last phrase of the A section (phrase 3) reappears at the end of the B section (phrase 9) and beautifully rounds off the chorale melody.
- Movements 1, 4 and 7 use the chorale melody in different ways.
- Instrumentation: 2 oboes, oboe da caccia (oboe), violino piccolo (smaller than usual and tuned a minor third higher), strings and *basso continuo*.
- 1: Chorus with orchestra. Chorale, stanza 1.
- 2: Recitative for solo tenor with continuo.
- 3: Duet for soprano and bass with violino piccolo and continuo.
- 4: Tenors of chorus sing chorale in unison; strings and continuo. Chorale stanza 2
- 5: Recitative for bass, accompanied by strings and continuo.
- 6: Duet for soprano and bass with oboe and continuo.
- 7: Chorus doubled by orchestra. Chorale, stanza 3.

(4)
[12]**QUESTION 7: CLASSICAL MUSIC**7.1 Write a short paragraph on Beethoven's *sonata in c minor, op.13, Pathétique 3^d Movement*.

(6)

Answer:

- The last movement, in C minor, rapid and energetic rondo.
- Outlined A B A C A B A-coda.
- 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 dominant 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.
- The consolation of major is brief, as a rapid downward scale brings the movement to a powerful close in C minor.

(6)

7.2 List SIX characteristics on ONE of the following works of your choice.

7.2.1 Haydn: Trumpet Concerto in Eb major: 3rd movement, Allegro

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

7.2.3 Mozart: *Eine Kleine Nachtmusik*: 3rd movement, Minuet

7.2.4 Mozart: Don Giovanni: the duet *Lá ci darem la mano* and aria *di Catalogo*

(6)

Answer:

7.2.1 **Haydn: Trumpet Concerto in Eb major: 3rd 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.

(6)

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.
- It begins with a syncopated repetition of a single tone and is played softly by the violins with an “oom-pah-pah” accompaniment in the other strings.
- 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.

(6)

OR

7.2.3 Mozart: *Eine Kleine Nachtmusik*: 3rd 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.

(6)

OR

7.2.4 **Mozart: Don Giovanni: the duet *Lá ci darem la mano* and aria *di Catalogo***

The duet *Lá ci darem la mano*

- The duet begins with *Andante* and ends in *allegro*.
- 2/4 time at the beginning, 6/8 time at the end of the duet.
- Legato melody
- Quicker interchange between voices.
- Overlapping of voices.
- A joyous tune at the end.

Aria *di Catalogo*

- *Allegro*, staccato woodwind chuckles.
- Longer notes, shorter notes and sprightly quick notes.
- *Andante con moto*; courtly minuet.
- Mock-heroic flourish.
- Suave melodic phrase.
- Crescendo, melody slowly rises to high held tone.

(6)
[12]

QUESTION 8: BAND MUSIC

8.1 Select ONE of the following definitions. Give the name of the band for a chosen definition. Write down only the definition next to the question number in the answer book.

- 8.1.1 A band of wind instruments or a collective term for the wind instruments of an orchestra.
- 8.1.2 Also called stage band with the number of players range between 12 and 25.
- 8.1.3 A small group of 3 to 8 players.
- 8.1.4 Normally comprises very large groups of woodwinds and brass with the addition of percussion as well.

[2]

Answer:

- 8.1.1 Wind band
- 8.1.2 Big band
- 8.1.3 Jazz band
- 8.1.4 Traditional/Concert band

[2]

QUESTION 9: POPULAR MUSIC

Answer the questions on ONE of the popular music artists (9.1 – 9.5) that you have studied. Number your answer according to the artist that you have studied.

9.1 Rock and Roll: Elvis Presley

9.1.1 Explain his influence on American culture and that of the whole world.

Answer:

His music played a cardinal role in breaking down racism in America.

(1)

9.1.2 Describe his performance on stage.

Answer:

- His performances were often described as being immoral.
- Some of his performances had to be conducted under police surveillance, and he had to scale down his movements on stage.

(2)

9.1.3 He sang songs from different genres. Name at least TWO genres from which he sang such songs.

Answer:

- Rock and Roll
- Country
- Gospel
- Rhythm and Blues

(Any 2 x 1)

(2)

9.1.4 Name ONE of his albums or a song.

Answer:**Albums**

- *On Stage*
- *That's The Way It Is*
- *Elvis Country*
- *Love Letters*
- *He Touched Me*
- *Aloha from Hawaii via Satellite*
- *Promised Land*

Songs

- *Jailhouse Rock*
- *Teddybear*
- *Blue suede shoes*
- *Hound Dog*
- *Love Me Tender*
- *You were always on my mind*
- *King Creole*
- *GI Blues*

(Any 1 x 1)

(1)

[6]

OR

9.2 **First British Invasion: The Beatles**

9.2.1 The highly original style of The Beatles developed from a variety of other styles. Name only TWO of these styles.

Answer:

- Initial Blues
- Chuck Berry’s rhythm and blues
- Elvis Presley
- English folk music
- The lyrics of Bob Dylan (2)

9.2.2 Which Indian String Instrument is used in the music of the Beatles?

Answer:

The Sitar (1)

9.2.3 Describe the use of chords and melody.

Answer:

- Omitted clichés in the use of chords.
- Always experimented with new styles of melodic composition and harmony. (2)

9.2.4 Name ONE album or a song.

Answer:

Albums

- *Sgt. Pepper’s Lonely Hearts Club Band*
- *Magical Mystery Tour*
- *The Beatles*
- *Abbey Road*

Songs

- *Ob-La-Di, Ob La Da*
- *Let It Be*
- *She’s Leaving Home*
- *Within You Without You*
- *Rain*
- *Lucy in the Sky with Diamonds*
- *A Day in the Life*
- *Eleanor Rigby*
- *I Want to Hold Your Hand*
- *Back in the USSR*

(Any 1 x 1) (1)

[6]

OR

9.3 Euro Pop: ABBA

9.3.1 Describe how their initial fame started.

Answer:

It started with the Glamrock song *Waterloo* that won the 1974 Eurovision song contest. (1)

9.3.2 How can ABBA's music be best described?

Answer:

Commercial pop music that is attractive to both young people and the older generation. (1)

9.3.3 Why are the augmented triads used in the well-known ABBA song, *Mamma Mia*?

Answer:

To increase the harmonic tension. (1)

9.3.4 Why did ABBA cancel their final American performance?

Answer:

Agnetha was emotionally too stressed after the plane they were travelling on had to circle a long time before landing because of a terrible storm. (2)

9.3.5 Name ONE album or a song. (Do not mention the one that is already mentioned in QUESTION 9.3.3 above.)

Answer:**Albums**

- *Arrival*
- *Greatest Hits*
- *The Visitors*
- *The First Ten Years*
- *More ABBA Gold*
- *ABBA Live*

(1)
[6]

OR

9.4 Folk: Bob Dylan

9.4.1 What contribution did he make to pop music?

Answer:

He is a song writer, singer, writer, musician and poet and has a great influence on the development of pop music over a period of 50 years as an active artist. (2)

9.4.2 What initially stimulated the introduction of his songs?

Answer:

The introduction of his songs was initially stimulated by recordings Joan Baez made of them. (1)

9.4.3 Bob Dylan worked in a variety of genres. Name any TWO of these genres.

Answer:

- Country blues
- Rock 'n roll
- Rockabilly
- Celtic ballads
- Jazz
- Swing
- Broadway
- Gospel

(2)

9.4.4 Name ONE hit or album.

Answer:

Album:

- *Slow Train Coming*

Song:

- *Gotta Serve Somebody*

N.B. Any other correct answer is acceptable.

(1)
[6]

9.5 **Disco: Donna Summer**

9.5.1 Describe her style of song writing.

Answer:

Her suggestive and erotic style of song writing was very apt for the disco environment. (1)

9.5.2 Why was her music not favoured by parents?

Answer:

They viewed her music as immoral.

(1)

9.5.3 Name TWO musicals she participated in while in Germany.

Answer:

Godspell and *Showboat*.

(2)

9.5.4 What made her condemn her earlier disco recordings?

Answer:

She became a born-again Christian.

(1)

9.5.5 Name ONE album.

Sally Go Round the Roses.

Lady of the night

I Feel love

This Time I know It's for Real

(1)

[6]

QUESTION 10: SOUTH AFRICAN COMPOSERS

You have studied one of the following South African composers.

- Arnold van Wyk
- Pieter-Louis van Dijk
- B.B. Myataza

Write a paragraph on the South African composer that you have studied. Include biographical details and style characteristics. Name at least TWO representative works which the composer has written.

Arnold van Wyk

- **Born in 1916 in Calvinia in Cape Province.**
- **Completed a B. Mus Degree at the University of Stellenbosch.**
- **In 1983 he wrote the *Eeufees cantata* for the construction of the Voortrekker Monument in Pretoria.**
- **Received a bursary to further his studies in London, where he specialised in composition and piano.**
- **Received a number of prizes for his compositions, among them a medal from the Worshipful Company of Musicians.**
- **Became a fellow of the Royal Academy of Music.**
- **During World War II, Van Wyk was a translator and broadcaster for the BBC's Afrikaans section in London.**
- **Wrote music for films.**
- **Some of his compositions were performed at the distinguished Midday Concerts given by Dame Myra Hess.**
- **Ever since his return to South Africa his compositions have been performed frequently, especially the song cycle *Van Liefde en Verlatenheid*.**
- **Lectured at the University of Cape Town and later at the University of Stellenbosch.**
- **He received many accolades for his work as a composer, among them an honorary Doctorate from the University of Cape Town.**

Style characteristics:

- Van Wyk's style may be described as basically tonal with a sensitive feel for rich chromatics and the use of loose-standing chords.
- His work is conservative with no signs of the use of the twelve-tone technique.
- His style is highly individual and distinctively free from outside influences.
- His compositions are led by the melody, that often changes due to the addition of chromatic notes and are characterised by dissonant leaps.
- Despite the regular alternation of beats, his rhythms are relatively uncomplicated.
- A distinctive feel of improvisation is created.
- A distinctive feature is his sensitive treatment of the voice and the use of a rich variety of sound colours in the orchestra.

Representative works:

- *Rhapsody*
- *Vier weemoedige liedjies*
- *Nagmusiek, Suiderkruis*
- *Primavera*
- *Van liefde en verlatenheid*

[9]

OR

*Pieter-Louis van Dijk***Biography:**

- Born in 1953 in Rotterdam, Holland.
- Wrote his first composition at the age of nine.
- His family moved to South Africa and he continued his music education here.
- He is versatile on various instruments, among them, the guitar, violin, cello, piano, accordion, recorder, trombone and percussion.
- He completed his music studies at the University of Cape Town.
- At the age of 19 he composed his first opera, *The Contract*.
- He was the youngest composer whose works were broadcast by the SABC.
- His works are regularly performed in South Africa, and also in other countries such as America, Botswana and Germany.
- He is often commissioned to compose for special occasions.

Style characteristics:

He composed music that represents the following:

- Ballet music
- Music for choir and orchestra
- Music for youth
- Various works that were inspired by the San culture

Well known works:

- *San Gloria*
- *San Chronicle*
- *The Selfish Giant*
- *The Rains people*
- *Follow that Flute*
- *Horizons*

[9]**OR**

B.B. Myataza

Biography:

- Born in Engcobo district of the former Transkei on 27 January 1912.
- Choir leader and composer.
- To a large extent self-educated.
- During visits to his brother Mark Myataza who was also a musician, he sang some of these songs and did some research on music.
- The regular devotional evenings in his parental home further kindled his love of music.
- His grandfather often encouraged him, because it was obvious during these evenings that he had exceptional talent.
- During his studies he was nominated as the best student in singing, sight reading and practical musical instruction.
- He furthered his music studies by entering for Trinity Music examinations.

Style characteristics:

N.B. The teacher may accept/include other relevant characteristics that don't appear in the memo

- Choral compositions
- Sometimes he arranges existing Xhosa songs and uses them in his own compositions.

His best known compositions:

- *Ingoma Phezu Kodonga Lomlambo*
- *Isigwebo Sethu Kukufa*
- *Lala Sana Lwam*
- *Uponi*

[9]**QUESTION 11: SOUTH AFRICA ARTISTS IN POP MUSIC**

Answer the questions on ONE of the South African artists (QUESTIONS 11.1 – 11.5) that you have studied. Number your answer according to the question (artist) that you have chosen.

11.1 Brenda Fassie

11.1.1 Describe her voice.

Answer:

Power-packed, versatile, gutsy, laden with texture and instantly identifiable.

(2)

11.1.2 Name a song that was released in 1983 as a 12 inch maxi through CCP Record Company.

Answer:

Weekend Special.

(1)

11.1.3 With which producer did she team up in the late 1980s?

Answer:

Chicco Twala.

(1)

11.1.4 When did she die?

Answer:

In May 2004.

(1)**[5]****OR****11.2 Savuka/Juluka (Johny Clegg)**

11.2.1 Describe the style he uses in his songs.

Answer:

His songs are a mixture of traditional Zulu songs with English texts and other African, European and Celtic musical styles.

(2)

11.2.2 With whom did he find the first multi-cultural music group?

Answer:
Sipho Mchunu. (1)

11.2.3 Name their first album.

Answer:
Universal Man. (1)

11.2.4 Why did Juluka dissolve?

Mchunu had to return to his father. (1)
[5]

OR

11.3 Mango Groove

11.3.1 Describe their style of music.

Answer:
Their style consists of a unique mixture of *marabi*, *kwela* and pop music. (2)

11.3.2 Which TWO instruments have made them extremely popular, and who played them?

Answer:
Voice of Claire Johnston and penny whistle of Mduduzi Magwaza. (2)

11.3.2 How many members is the group composed of?

Answer:
Eleven (1)
[5]

OR

11.4 Abdullah Ibrahim

11.4.1 Describe his musical style.

Answer:
His musical style portrays many influences of his childhood in the multi-cultural environment in which he lived. (2)

11.4.2 In which year did he start playing professionally?

Answer:
In 1949.

(1)

11.4.3 Which instruments does he mainly play when he appears as a soloist?

Answer:
Piano, flute and saxophone.

(1)

11.4.4 With whom did he make a recording when he returned to South Africa in the mid-1970s?

Answer:
Basil Coetzee and Robbie Jensen

(1)

[5]

OR

11.5 **Louis Mhlanga**

11.5.1 When did his career start?

Answer:
1970's

(1)

11.5.2 Which instrument made him famous?

Answer:
Guitar

(1)

11.5.3 Which new group did he put together in 2001?

Answer:
The Louis Mhlanga Band.

(1)

11.5.4 What was his role in Zimbabwe's Ethnomusicology Trust?

Answer:
He was in charge of developing national teaching programmes for traditional and contemporary Zimbabwean music.

(2)

[5]

QUESTION 12: SOUTH AFRICAN TRADITIONAL MUSIC

A cultural day has been organised by the Department of Culture and Arts in your district, all learners have been invited to perform music of their own cultures. Sotho and Indian learners are amongst the performers.

Write the style characteristics/features of EITHER Sotho OR Indian Classical music.

Style characteristics of the 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.

[10]**OR**

Features of Indian classical music

- It is transferred by word of 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.

- 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.

[10]**QUESTION 13: MUSIC INDUSTRY**

13.1 What does the abbreviation SAMRO stand for?

Answer:

South African Music Rights' Organisation.

(1)

13.2 What is the implication of royalties?

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)**[4]****TOTAL SECTION B: 60****GRAND TOTAL: 120**