



Province of the  
**EASTERN CAPE**  
EDUCATION

**NATIONAL  
SENIOR CERTIFICATE**

**GRADE 11**

**NOVEMBER 2013**

**MUSIC P1  
MEMORANDUM**

**MARKS: 120**

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This memorandum consists of 34 pages.

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**SECTION A: THEORY OF MUSIC**

Answer **QUESTIONS 1, 2.1 OR 2.2, 3 and 4.1 OR 4.2.**

**QUESTION 1**

1.1 Prefix time signatures to the following examples where there are asterisks.



(2)

1.2 Complete the following bar with notes correctly grouped, to form a melody in  $\frac{3}{4}$  time. Any correct grouping of notes will be accepted.

**POSSIBLE ANSWER**

(2)

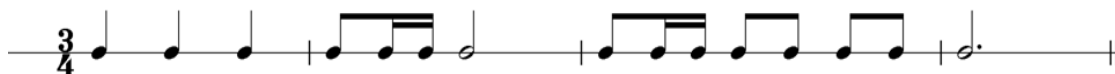
1.3 Name the circled note:



**Answer: C**

(1)

1.4 Write a one-octave F# harmonic minor scale (descending and ascending) to the given rhythm. Use a key signature.



Key signature = 1 mark

Notes = 2 marks

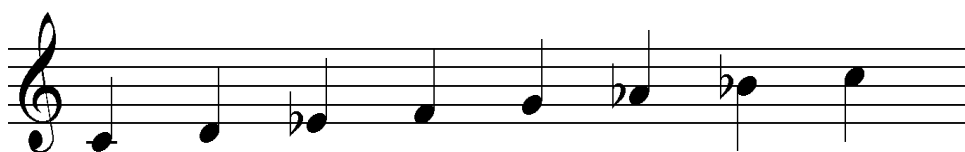
Minus  $\frac{1}{2}$  mark per mistake

Total = 3 marks

(3)

1.5 Identify the following modes/scales:

1.5.1



**Answer: Natural minor scale**

(1)

1.5.2

**Answer:** Chromatic scale

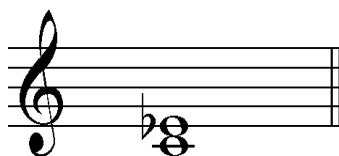
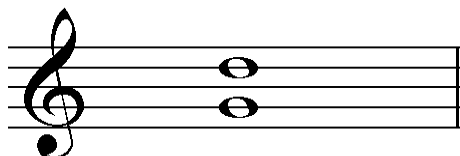
(1)

1.5.3

**Answer:** Whole tone scale

(1)

1.6 Create the named interval by placing the correct pitch above the tonic:

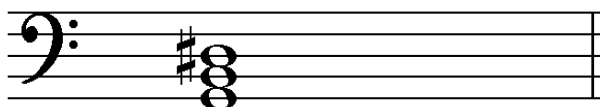
Minor 3<sup>rd</sup>Perfect 5<sup>th</sup>

(2)

1.7 Name the root and quality of each chord, for example, C augmented:

**Answer:** D major Triad

(1)

**Answer:** G augmented Triad

(1)

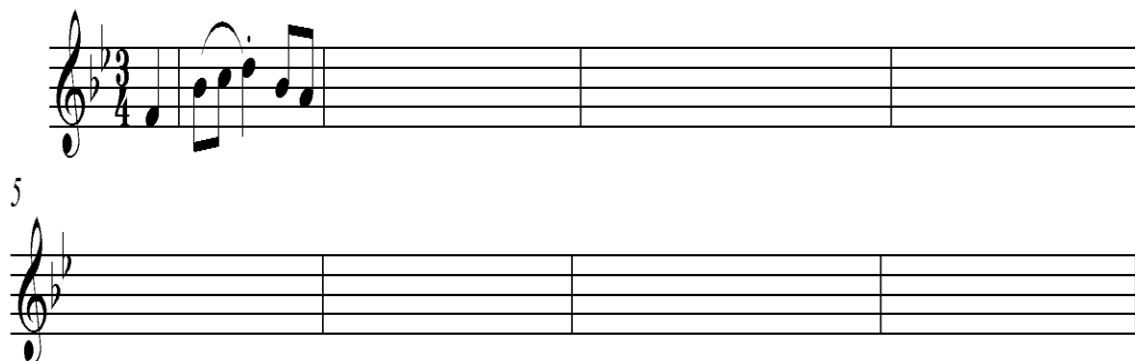
1.8 Transcribe the following passage to the tenor clef. Do not change the pitch.

**Answer:**(5)  
[20]

**ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.****QUESTION 2**

- 2.1 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

**Instrument:** \_\_\_\_\_



The melody will be marked according to the following guidelines:

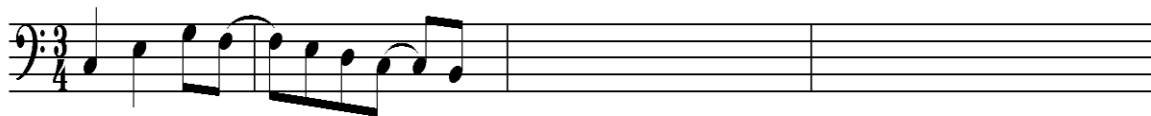
DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

(15)

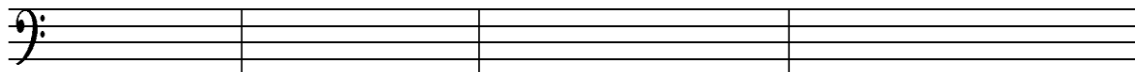
**OR**

- 2.2 Use the opening motif below and complete an eight-bar melody in AB form for the instrument of your choice. Indicate the instrument for which you are writing and add dynamic and articulation marks.

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



5



The melody will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Form and cadential points	4 (2 + 2)	
Musicality	10	
Dynamics and articulation	5	
Correct notation	7 (1 per bar)	
Instrument and appropriate range	4	
<b>TOTAL</b>	<b>30 ÷ 2 = 15</b>	

(15)  
[15]

## QUESTION 3

3.1 Study the following piece and answer the questions that follow.

**Allegro moderato** Czerny

The musical score is for a piece by Czerny, marked **Allegro moderato**. It is written in G major (one sharp) and common time (C). The score is divided into four systems, each containing two staves (treble and bass clef). The first system (measures 1-4) begins with a piano (*p*) dynamic. The second system (measures 5-8) continues the piano introduction. The third system (measures 9-12) starts with a forte (*f*) dynamic. The fourth system (measures 13-16) continues the forte section. The score concludes with a double bar line and repeat dots.

Allegro moderato Czerny

The musical score is for a piece by Czerny titled 'Allegro moderato'. It is written in D major (two sharps) and 2/4 time. The score is divided into four systems of two staves each (treble and bass clef). The first system (measures 1-4) starts with a forte (f) dynamic. The second system (measures 5-8) includes Roman numerals I<sup>6</sup>, I<sup>6</sup>, I<sup>6</sup>, and IV below the bass staff. The third system (measures 9-12) also includes Roman numerals I<sup>6</sup>, I<sup>6</sup>, I<sup>6</sup>, and IV below the bass staff. The fourth system (measures 13-16) concludes the piece. The tempo is marked 'Allegro moderato' and the composer is 'Czerny'.

- 3.1 In which key is this piece?  
**Answer:** D major (1)
- 3.2 Name the note(s) that do not belong to the key of this piece.  
**Answer:** G# (1)
- 3.3 Write an appropriate Roman numeral below the minim chord in bar 6.  
**Answer:** See the piece (1)
- 3.4 Write appropriate Roman numerals below the chords in bars 1 and 5.  
**Answer:** See the piece (2)
- 3.5 Name the cadence in bar 16.  
**Answer:** Perfect cadence (1)

- 3.6 Name TWO bars that move in similar motion (treble part).

**Answer:** Bar 6 and 7

(1)

- 3.7 Bracket ( ) a one-octave scale that starts and finishes on the dominant of the home key.

(1)

- 3.8 What is the meaning of *Allegro moderato*?

**Answer:** Moderately fast

(1)

- 3.9 What is the meaning of the sign that appears at the end of bar 8 and 16?

**Answer:** Repeat sign

(1)

[10]

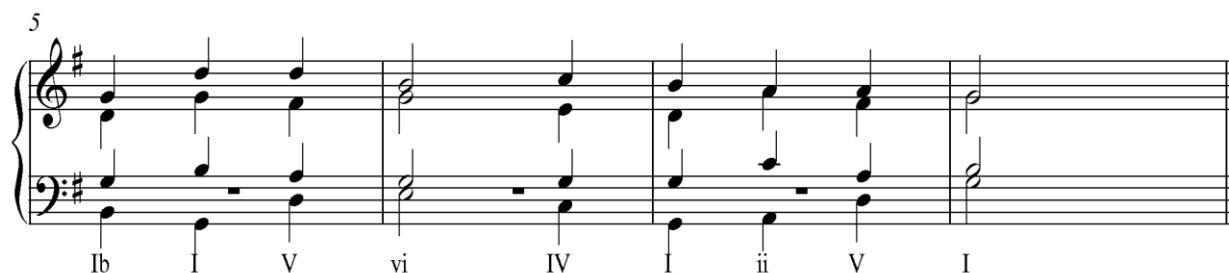
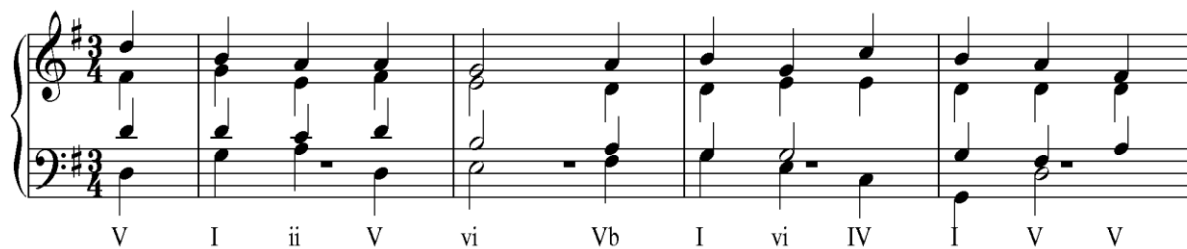
#### QUESTION 4

**ANSWER EITHER QUESTION 4.1 OR QUESTION 4.2.**

- 4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts.



**Possible answer:**



(15)

OR



- 4.2 Complete *Blues in C*, by filling in the empty bars. Ensure that you continue in the style of the extract.

## BLUES IN C

Slowly (♩ =  $\frac{3}{4}$ )

C<sup>7</sup>

*mp*

### Possible Answer

## BLUES IN C

Slowly (♩ =  $\frac{3}{4}$ )

C<sup>7</sup> F<sup>7</sup>

*mp*

(15)  
[15]

TOTAL SECTION A: 60

**SECTION B: GENERAL MUSICAL KNOWLEDGE**

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

**QUESTION 5: (COMPULSORY)**

Various options are provided as possible answers to the following questions. Choose the answer and write only the letter (A–E) next to the question number (5.1–5.10) in the block provided.

5.1 Which ONE of the following exercises is NOT technical work?

- A Scales
- B Arpeggios
- C Broken chords
- D Rhythmic patterns
- E Chronicler**

E

(1)

5.2 Which ONE of the following terms is NOT used to qualify/describe a triad?

- A Augmented
- B Diminution**
- C Major
- D Minor
- E Diminished

B

(1)

5.3 Which ONE of the following techniques is NOT a compositional technique?

- A Sequence
- B Imitation
- C Repetition
- D Inversions**
- E Rhythmic motives

D

(1)

5.4 Choose the musical definition of *ma non troppo*:

- A But not too much**
- B Unaccompanied vocal piece
- C Gradually faster
- D German dance in 4/4 time
- E Go on at once

A

(1)

5.5 Which instrument from the following list is part of the aerophone family?

- A Drums
- B Xylophone
- C Trumpet**
- D Guitar
- E Violin

C

(1)

5.6 Which ONE of the following instruments is NOT part of a Boeremusiek band?

- A Concertina
- B Piano
- C Guitar
- D Accordion
- E **Sitar**

E

(1)

5.7 Which ONE of the following terms is NOT referring to a musical dynamic?

- A **Legato**
- B *Diminuendo*
- C *Crescendo*
- D *Forte*
- E *Piano*

A

(1)

5.8 Which term in the following list is NOT referring to tempo?

- A *Mosso*
- B *Lento*
- C *Langsam*
- D **Anacrusis**
- E *Presto*

D

(1)

5.9 Which term in the following list is NOT articulation?

- A *Staccato*
- B **Ritardando**
- C *Accent*
- D *Portato*
- E *Tenuto*

B

(1)

5.10 Choose the term that does NOT belong to forms of music.

- A Binary form
- B Ternary form
- C Sonata form
- D *Rondo*
- E **Adagio**

E

(1)

**[10]**

ANSWER EITHER QUESTION 6.1 OR QUESTION 6.2 AND THEN QUESTION 6.3.

**QUESTION 6: MUSICAL THEATRE, ROCK AND POP, AND MODERN CONSTRUCTS**

**WESTERN ART MUSIC AND JAZZ**

**6.1 MUSICAL THEATRE**

6.1.1 Write a paragraph on *West Side Story* by Leonard Bernstein, with special reference to *Maria*.

- Composer is Leonard Bernstein and librettist is Stephen Sondheim
- *Maria* is the song which Tony sang after he met her and discovered what her name was
- The song begins where Tony repeats her name
- Begins slowly and freely
- Tempo changes to moderate (warmly)
- Solo, piano accompaniment, chorus
- Triplets throughout the song
- Time signature is simple 4/4 time
- Dynamics: soft, moderately loud, crescendos

(3)

6.1.2 Write a paragraph on *My Fair Lady* by Lerner and Loewe, focusing on the song, *The Rain in Spain*.

- Librettist is Alan Jay Lerner
- Composer is Frederick Loewe
- Henry Higgins (mostly a spoken role)
- Colonel Pickering (baritone) an expert in Indian dialectics
- Eliza Doolittle (soprano) a flower seller
- Based on a play called *Pygmalion* (1913) the legendary playwright George Bernard Shaw
- His dramas mocked the social, religious and political conventions of the early 20<sup>th</sup> century English society
- In this play a sculptor falls in love with a statue, which miraculously comes to life

(2)

**OR**

**INDIGENOUS AFRICAN MUSIC**

**6.2 MUSICAL THEATRE**

Write a paragraph on ONE of the following Modern constructs.

- *Umabatha* – Welcome Msomi
- *Ipintombi*
- *Sarafina*
- *Umoja*
- *African Footprints* – Richard Loring

**Umabatha – Welcome Msomi**

- *uMabatha* is a 1970 play written by South African playwright Welcome Msomi.
- It is an adaptation of Shakespeare's *Macbeth* into the tribal Zulu culture of the early 19th century, and details how Mabatha overthrows Dingane.
- Described as Msomi's "most famous" work, *uMabatha* was written when Msomi was a student at the University of Natal.
- It was first performed at the University's open-air theatre in 1971.
- In 1972, it was performed at the Royal Shakespeare Company's Aldwych Theatre as part of that year's World Theatre Season.
- Has subsequently been performed in Italy, Scotland, Zimbabwe, and throughout America, including a "very successful off-Broadway season in 1978".

(5)

**Ipintombi**

- *IpiNtombi* is a joyous, home-grown dance and music celebration of black South African culture.
- First performed in 1974, the production, with a phenomenally talented and energetic cast of 50, has delighted audiences all over the world.
- The dancers display the athletic stamina needed to run a marathon.
- The singers show the vocal and emotive power of grand opera.
- *IpiNtombi* might well be regarded as a national opera of South Africa.
- The story is so primal that it seems to have sprung directly from South African soil.
- It begins in a tiny village with thundering ceremonial dances in colourful tribal costumes.
- A tender love story emerges between a village girl and young man, who has gone away to work in the mines.
- As her sweetheart travels from the countryside to the city, tribal ceremonies morph into break dancing, jubilant South African rock&roll, and gospel singing.
- The youth, torn between his village roots and urban temptations, personifies the essential African conflict between the ancient and modern worlds.
- Among memorable numbers are the cobra dance, with mesmerising glow-in-the-dark costumes, and a funky gospel hallelujah chorus that brings down the house.
- The spectacular wedding ceremony between the boy and his girl symbolises a marriage of tribal and city cultures – Laura Mirsky.

(5)

**Sarafina**

- *Sarafina!* is a South African musical by Mbongeni Ngema depicting students involved in the Soweto Riots, in opposition to apartheid.
- It was also adapted into a 1992 film starring Whoopi Goldberg and Leleti Khumalo.
- *Sarafina!* premiered on Broadway on 28 January 1988, at the Cort Theatre, and closed on 2 July 1989, after 597 performances and 11 previews.
- The musical was conceived and directed by Mbongeni Ngema, who also wrote the book, music, and lyrics.

- The play was first presented at The Market Theatre, Johannesburg, South Africa, in June 1987.
- Leleti Khumalo received a Tony Award nomination, Best Featured Actress in a Musical, as well as a NAACP Image Award for her Broadway theatre portrayal of the title character.
- The production was also nominated for the Tony Award for: Best Musical, Best Original Score, Best Choreography, and Best Direction of a Musical.
- The show presents a school uprising similar to the Soweto uprising on 16 June 1976.
- A narrator introduces several characters among them the schoolgirl activist, Sarafina.
- Things get out of control when policemen shoot several pupils at the school.
- The musical ends with a cheerful farewell show of pupils leaving school, which takes most of the second act.
- The production of the play was chronicled in the documentary film, *Voices of Sarafina!*

(5)

### ***Umoja***

- The Victory Theatre, now revamped on international standards was initially built in 1929 as a cinema, and is set to become one of the biggest beacons of African arts and culture in Johannesburg.
- After touring over 26 countries, *UMOJA* is returning to SA shores to continue on their journey.
- *UMOJA* tells the moving tale of indigenous South African music – from the earliest rhythms to kwaito.
- *UMOJA* is a loud, colourful and jubilant celebration of life that audiences from all backgrounds have found infectiously delightful and uplifting.
- This saw black South Africans through some of the country's stormiest historical passages.

(5)

### ***African Footprints – Richard Loring***

- The production has played more than 3 800 performances since its debut at Gold Reef City's Globe Theatre in May 2000.
- Nicknamed '*The People's Musical*' by reviewers in North America, Europe and the Far East, its cast has grown from the original 12 dancers and four drummers to a company of 34 today.
- The non-stop, 90-minute musical story of Africa's emergence onto the world stage is linked by the poetry of Sophiatown legend, Don Mattera.
- Executive producer Richard Loring estimates the long-running hit has put more than approximately 200 South African performers into the international spotlight on the its way to travel the world.
- Featuring in the Royal Variety Show in December 2000 with to a TV viewership measured in tens of millions made us a global attraction overnight – just a few months after we opened in Gold Reef City.
- African Footprint's reputation has continued to grow worldwide through constant touring and highly acclaimed performances.
- More than 30 journalists from Mexico and France attended African Footprint's opening night at the new Lyric Theatre at Gold Reef City, representing national magazines and broadcast media.

- The show recently completed a highly successful tour of Mexico, America, France and Lebanon. Loring regards the visit of the international media to preview African Footprint in its home country as a significant opportunity. (5)

OR

### 6.3 ROCK AND POP (COMPULSORY)

In an international music festival that will be held in Cape Town, you have been invited to be a programme director. Choose ONE of the following artists or group and write a short historical overview, you will present such an overview to the audience before the performance:

- |                          |                          |
|--------------------------|--------------------------|
| • <i>David Bowie</i>     | • <i>Mano Debango</i>    |
| • <i>Seal</i>            | • <i>Fela Kuti</i>       |
| • <i>Spice Girls</i>     | • <i>Miriam Makeba</i>   |
| • <i>Westlife</i>        | • <i>Phillip Tabane</i>  |
| • <i>Boys II Men</i>     | • <i>Jonas Gwangwa</i>   |
| • <i>Salt and Pepper</i> | • <i>Letta Mbulu</i>     |
| • <i>Metallica</i>       | • <i>Angelique Kidjo</i> |
| • <i>Michael Jackson</i> | • <i>Baba Maahl</i>      |
| • <i>Prince</i>          | • <i>Oliver Mtukudzi</i> |
| • <i>U2</i>              | • <i>Thomas Mapfumo</i>  |
| • <i>Salif Keita</i>     | • <i>Khaja Nin</i>       |
| • <i>Hugh Masekela</i>   | • <i>Caiphus Semenya</i> |

#### David Bowie

- Born on January 8, 1947 in London.
- A song writer, multi-instrumentalist, actor, producer, arranger, audio engineer, film and stage actor, music video director and visual artist
- Interested in exploiting his androgynous appearance.
- His Ziggy Stardust character became the basis for his first tour beginning in 1972.
- His albums: *Low*, *Heroes*, *Scary Monsters*, *Tonight*, *Never Let Me Down*, *Diamond Dogs*, *The man who sold the world*, *Outside*, *Earthling*, *hours*, *Heathen*, *reality*
- In 1992 he married the supermodel, Iman.
- On 17 January 1996 he was inducted into the Rock and Roll Hall of Fame.
- On 8 February 2006, he was awarded the Grammy Lifetime Achievement Award. (5)

**Seal**

- Seal Henry Olusegun Olumide Adeola Samuel (born 19 February 1963)
- Known by his stage name Seal, is a British soul and R&B singer-songwriter
- He has won numerous music awards throughout his career, including three Brit Awards-winning Best British Male in 1992, four Grammy Awards, and an MTV Video Music Award.
- Seal is known for his numerous international hits, the best known being “*Kiss from a Rose*”, which appeared in the soundtrack to the 1995 film *Batman Forever*.
- He has sold more than 20 million albums worldwide.
- He is a coach on *The Voice Australia*.
- He was raised in a district of the City of Westminster in inner London by his foster family.
- He received a two-year diploma, or associate’s degree, in architecture and worked in various jobs in the London area.
- Although there have long been rumours as to the cause of the scars on his face, they are in fact the result of a type of lupus called discoid lupus erythematosus – a condition that specifically affects the skin above the neck.
- After a short time singing in local clubs and bars, in the 1980s, he joined Push, a British funk band, and toured with them in Japan.
- In Asia he joined a blues band in Thailand for a while before separating from the group and journeying throughout India on his own.
- Seal subsequently signed to ZTT Records and released his self-titled début album (produced by Trevor Horn) in 1991. (5)

**Spice Girls**

- Founded in England in 1994.
- The group was first known by the name ‘Touch’, which they changed to ‘Spice’ at a later point.
- Spice Girls signed a contract with the record company Virgin Records in September 1995.
- In 1996, their first single and first album was published.
- Their music reigned as number one on the hit parade for two consecutive years in more than 31 countries.
- Their single *Wannabe* became the top seller for a female group.
- *Spice Girls*’ first release as a quartet was *Viva Forever*.
- The group dissolved in 2000. (5)

**Westlife**

- Westlife was formed in Ireland in 1998.
- The group was first named Westside, and was changed to Westlife.
- They released their first single *Swear It Again* in March 1999.
- They recorded four albums between 1999 and 2004.
- Have sold 34 million albums worldwide.
- Have won ITV’s Record of the Year competition four times, with *Flying Without Wings* in 1999, *My Love* in 2000, *Mandy* in 2003 and *You Raise Me Up* in 2005 (5)



**Boyz II Men**

- Boyz II Men is an American R&B vocal group best known for emotional ballads and a *cappella* harmonies.
- Currently the group is a trio, featuring baritone Nathan Morris alongside tenors Wanya Morris and Shawn Stockman.
- In the 1990s, Boyz II Men found fame on Motown Records as a quartet, but original member and bass singer Michael McCary left the group in 2003 due to health issues.
- In the 1990s, Boyz II Men gained international celebrity behind unprecedented success on the pop charts.
- The group's first single to reach Number 1, 1992's "*End of the Road*" reached the top of charts across the globe.
- "*End of the Road*" would set a new record for longevity, staying at number 1 on the Billboard Hot 100 for 13 weeks, breaking a decades-old record held by Elvis Presley.
- Boyz II Men are among a select group of artists that have held at the number one spot for at least 50 weeks cumulatively, placing them just fourth on that list behind Elvis Presley, The Beatles, and Mariah Carey.
- These achievements were enough to earn Boyz II Men recognition as Billboard Magazine's fourth most successful musical group of the 1990s.
- Boyz II Men continues to perform in concert to audiences around the world.
- Their most recent studio album, *Twenty*, was released in 2011. (5)

**Salt and Pepper**

- Salt-n-Pepa is an American hip-hop trio from Queens and Brooklyn, New York, that was formed in 1985.
- The group, consisting of Cheryl James ("Salt"), Sandra Denton ("Pepa") and Deidra Roper ("DJ Spinderella"), was one of the first all-female rap crews.
- The group entered hip hop at a time when rap music was believed to be a fad and record companies were reluctant to sign rap artists.
- The song utilised a melody from the 1984 film, *Revenge of the Nerds*.
- The finished recording garnered some airplay on a New York City rap radio program.
- The independent Pop Art Records gave it an official release, and "*The Showstopper*" became a modest R&B hit. (5)

**Metallica**

- Produced heavy metal music and is a very famous pop group in America.
- They started in 1981 and progressed from a cellar music group in to a national sensation in 15 years.
- Their style includes elements of punk and British metal style music.
- Features are incredibly fast tempi, complex arrangements, the important roles of instrumental solos and social and politically charged lyrics.
- Albums: *Kill 'Em all*, *Ride the lightning*, *Master of puppets*, *And justice for all*, *Metallica*, *Load*, *Re-Load*, *Garage Inc* (5)

**Michael Jackson**

- Born on 29 August, 1958 in Gary, Indiana, USA.
- In 1962 he inaugurated the group 'The Jackson Five' together with his four brothers.
- His music career started at the age of seven as lead singer of the Jackson Five.
- Released his first solo album in 1971.
- In 1977 he was the main character in the black music film, *The Wiz*.
- In 1979 he embarked seriously on a solo career and left the group in 1984.
- He was the first black artist to become a star on MTV.

(5)

**Prince**

- His birth name is Prince Rogers Nelson.
- Also known as Jamie Starr, Christopher, Alexander Nevermind, Joey Coco, The Artist Formerly Known As Prince, The Artist.
- Born on June 7, 1958 (age 54), Minneapolis, Minnesota, US.
- Genres: Funk, R&B, rock, pop, New Wave, Minneapolis sound, synthpop
- Occupations: Musician, multi-instrumentalist, arranger, composer, songwriter, record producer, dancer, actor
- Instruments: Vocals, guitar, bass guitar, piano, keyboards, synthesiser, clavinet, drums, percussion, saxophone, harmonica, Linn Drum.

(5)

**U2**

- U2 are an Irish rock band from Dublin.
- Formed in 1976, the group consists of Bono (vocals and guitar), The Edge (guitar, keyboards, and vocals), Adam Clayton (bass guitar), and Larry Mullen, Jr. (drums and percussion).
- U2's early sound was rooted in post-punk but eventually grew to incorporate influences from many genres of popular music.
- Throughout the group's musical pursuits, they have maintained a sound built on melodic instrumentals, highlighted by The Edge's timbrally varied guitar sounds and Bono's expressive vocals.
- Their lyrics, often embellished with spiritual imagery, focus on personal themes and socio-political concerns.
- U2 formed at Mount Temple Comprehensive School when the members were teenagers with limited musical proficiency.
- Within four years, they signed with Island Records and released their debut album *Boy*.
- By the mid-1980s, they became a top international act.
- Their breakthrough 1987 album *The Joshua Tree*, elevated the band's stature "from heroes to superstars".
- U2 integrated dance, industrial, and alternative rock influences into their sound and performances, and embraced a more ironic and self-deprecating image.
- U2 have released 12 studio albums and are among the all-time best-selling music artists, having sold more than 150 million records worldwide.
- They have won 22 Grammy Awards, more than any other band, and in 2005, they were inducted into the Rock and Roll Hall of Fame in their first year of eligibility.

- Throughout their career, as a band and as individuals, they have campaigned for human rights and philanthropic causes, including Amnesty International, the ONE/DATA campaigns, Product Red, and The Edge's Music Rising.

(5)

### Salif Keita

- Keita was born in the village of Djoliba.
- He was cast out by his family and ostracised by the community because of his albinism, a sign of bad luck in Mandinka culture.
- He left Djoliba for Bamako in 1967, where he joined the government sponsored Super Rail Band de Bamako.  
In 1973 Keita joined the group, Les Ambassadeurs. Keita and Les Ambassadeurs fled political unrest in Mali during the mid-1970s for Abidjan, Ivory Coast and subsequently changed the group's name to "Les Ambassadeurs Internationaux".
- The reputation of Les Ambassadeurs Internationaux rose to the international level in the 1970s, and in 1977 Keita received a National Order award from the president of Guinea, Sékou Touré.
- Keita moved to Paris in 1984 to reach a larger audience. His music combines traditional West African music styles with influences from both Europe and the Americas.
- Musical instruments that are commonly featured in Keita's work include djembes, guitars, koras, organs, saxophones, and synthesisers.
- Keita found success in Europe as one of the African stars of world music, but his work was sometimes criticised for the gloss of its production and for the occasional haphazard quality.
- Keita's latest album, *La Différence*, was produced around the end of 2009
- The work is dedicated to the struggle of the world albino community (victims of human sacrifice), for which Keita has been crusading all his life.

(5)

### Hugh Masekela

- Hugh Ramapolo Masekela was born on April 4, 1939, in Witbank, South Africa
- He began singing and playing piano as a child.
- At age 14, after seeing the film, *Young man with a Horn*, where Kirk Douglas portrays American Jazz trumpeter, Bix Beiderbecke, he took up trumpet, given to the young Hugh by Archbishop Trevor Huddleston, the anti-apartheid chaplain at St. Peter's Secondary School
- After Huddleston asked the leader of the then Johannesburg "Native" Municipal Brass Band, Uncle Sauda, to teach Hugh the rudiments of trumpet playing, the young boy quickly proceeded to master the instrument
- Some of Hugh's music-loving schoolmates also became interested in playing instruments, leading to the formation of the Huddleston Jazz Band, South Africa's very first youth orchestra.
- Hugh went on to play in other dance bands led by the great Zakes Nkosi, Ntemi Piliso, Elijah Nkwanyana and Kippie Moeketsi.
- By 1956, Hugh joined Alfred Herbert's African Jazz Revue.

- Masekela began recording extensively with Miriam Makeba and can be heard adding his trumpet, singing and arranging talents to some of the singer's very best records. By 1963, the trumpeter had recorded his first solo album, *Trumpet Africaine*, and the following year, Makeba and Masekela were wed.
- Internationally acclaimed for decades, trumpeter, bandleader, composer and lyricist Hugh Masekela is known for his professionalism and charisma to fans of his mix of jazz, bebop, funk and Afro beat from New York to Dakar.
- Of all the musicians exiled by apartheid, it was Masekela who probably became the most noted of South Africa's cultural ambassadors-at-large and certainly one who has emerged unbowed and kicking from the rigours of those hard, fast years.
- One of his first trumpets came from none other than Louis Armstrong. Huddleston met the legendary American jazzman while on a trip to New York, and returned with the instrument that would play a part in setting Masekela on a trajectory around the globe.
- Masekela arrived in London in 1960 to study at the Guildhall School of Music, but then took off for New York, where he studied in Manhattan. His first album, *Trumpet Africa*, came out in 1962. His live album two years later, *The Americanisation of Ooga Booga*, became a hit, kicked off by Californian radio playlists.

(5)

### **Mano Debango**

- Dibango was born in Douala, Cameroon
- The son of a farmer, he met his wife travelling by pirogue to her residence, Douala
- Emmanuel had no siblings, although he had a stepbrother from his father's previous marriage who was four years older than he was.
- Throughout his childhood, Dibango slowly forgot the Yabassi language in favour of the Duala.
- While a child, Dibango attended Protestant church every night for religious education, or nkouaida. He enjoyed studying music there, and reportedly was a fast learner.
- In 1941, after being educated at his village school, Dibango was accepted into a colonial school where he learned French.
- He was a member of the seminal Congolese rumba group African Jazz, and has collaborated with many other musicians.
- In 1998 he recorded the album *Cub Africa* with Cuban artist Eliades Ochoa
- He served as the first chairman of the Cameroon Music Corporation, with a high profile in disputes about artists' royalties
- Dibango was appointed a UNESCO Artist for Peace in 2004
- His song "Reggae Makossa" is featured on the soundtrack to the 2006 video game, *Scarface: The World Is Yours*.
- In August 2009 he played the closing concert at the revived Brecon Jazz Festival.

(5)

**Fela Kuti**

- Born **Olufela Olusegun Oludotun Ransome-Kuti** in Abeokuta, Ogun State, Nigeria in a middle-class family.
- Fela was sent to London in 1958 to study medicine but decided to study music instead at the Trinity College of Music.
- While in Trinity College, he formed the band *Koola Lobitos*, playing a fusion of jazz and highlife.
- In 1963, Fela moved back to Nigeria, re-formed *Koola Lobitos* and trained as a radio producer for the Nigerian Broadcasting Corporation.
- In 1967, he went to Ghana to think up a new musical direction. That was when Kuti first called his music *Afro beat*.
- He renamed the band Nigeria '70. Soon, the Immigration and Naturalisation Service was tipped off by a promoter that Fela and his band were in the U.S. without work permits.
- The band immediately performed a quick recording session in Los Angeles that would later be released as *The '69 Los Angeles Sessions*.
- After Fela and his band returned to Nigeria, the band was renamed The Africa '70, as lyrical themes changed from love to social issues.
- Fela's music became very popular among the Nigerian public and Africans in general.
- As popular as Fela's music had become in Nigeria and elsewhere, it was also very unpopular with the ruling government, and raids on the Kalakuta Republic were frequent.

(5)

**Miriam Makeba**

- Zenzile Miriam Makeba was born in Johannesburg on 4 March, 1932.
- As a child, she sang in the choir of the Kilmerton Training Institute in Pretoria, a primary school that she attended for eight years.
- Her professional career began in the 1950s when she was featured in the South African jazz group the Manhattan Brothers, and appeared for the first time on a poster.
- She left the Manhattan Brothers to record with her all-woman group, The Skylarks, singing a blend of jazz and traditional melodies of South Africa.
- As early as 1956, she released the single "*Pata Pata*", which was played on all the radio stations and made her name known throughout South Africa.
- Makeba sang the lead female role in the Broadway-inspired South African musical *King Kong*; among those in the cast was musician Hugh Masekela. She made her U.S. debut on 1 November 1959 on The Steve Allen Show.
- In 1963, Makeba released her second studio album for RCA, *The World of Miriam Makeba*. An early example of world music, the album peaked at number eighty-six on the Billboard 200.
- Later that year, after testifying against apartheid before the United Nations, her South African citizenship and her right to return to the country were revoked. She was a woman without a country, but the world came to her aid, and Guinea, Belgium and Ghana issued her international passports, and she became, in effect, a citizen of the world.

- In her life, she held nine passports, and was granted honorary citizenship in ten countries.
- In 1964, Makeba and Masekela were married.
- She released many of her most famous hits in the United States, including “*The Click Song*” (“*Qongqothwane*” in Xhosa) and “*Malaika*”.
- Despite the success that made her a star in the US, she wore no makeup and refused to curl her hair for shows, thus establishing a style that would come to be known internationally as the “Afro look”.
- In 1967, more than ten years after she wrote the song, the single “*PataPata*” was released in the United States and became a worldwide hit. (5)

### Phillip Tabane

- Real Name: Dr Philip NchipeTabane
- Born 25th March 1934, **Philip Tabane** is one of South Africa’s longest-running and most respected and innovative jazz guitarists and band leaders.
- He was a mentor to those who have been part of his percussion-based backing band Malombo.
- Active since the early sixties, he has toured internationally but remains based in his home country.
- Mr Tabane is also the recipient of the *South Africa Music Awards (SAMA) Lifetime Achievement Prize* and in 1998 was awarded an honorary *Doctorate in Philosophy of Music* from the University of Venda. (5)

### Jonas Gwangwa

- Jonas Gwangwa (born: Jonas Mosa Gwangwa) has played an influential role in the evolution of South African jazz. A member, of the Jazz Epistles Gwangwa has gone on to become an award-winning composer.
- His fame spread to the United States in the mid-1960s.
- In 1965, Gwangwa was featured in a “Sound Of Africa” concert at Carnegie Hall, sharing the stage with Miriam Makeba, Hugh Masekela and Letta Mbuli.
- Two years later, he returned to the United States to participate in a national tour, “The Main Event”, featuring Masekela and Herb Alpert.
- Despite his hefty reputation, Gwangwa remained a victim of apartheid. When the South African government passed laws making it illegal for Blacks to congregate, in the early 1970s, Gwangwa left his homeland
- After touring Europe in a musical production of *King Kong*, he continued on to the United States, where he attended the Manhattan School of Music in New York.
- Continuing to break new ground as a composer and arranger, Gwangwa served ten years as musical director of the ANC cultural ensemble tour, “Amandla”.
- In 1987 and 1988, he collaborated with George Fenton to compose the score for the Richard Attenborough film, *Cry Freedom*.
- In addition to being nominated for Oscar, Grammy and Golden Globe awards, the film received Ivor Novello and Black Emmy awards. (5)

**Letta Mbuli**

- Letta Mbuli was a jazz singer (born 23 August 1942 in Soweto, South Africa).
- She has been active since the 1960s, but left for the United States in 1965 due to Apartheid.
- In the US she worked with Cannonball Adderley, David Axelrod and Harry Belafonte.
- Her singing can also be heard in *Roots*, *The Color Purple* (1985), and the 1973 film *A Warm December*.
- Mbuli also provided the Swahili chant in Michael Jackson's single, "Liberian Girl".

(5)

**Angelique Kidjo**

- Kidjo was born in Cotonou, Benin.
- She grew up listening to Beninese traditional music, Miriam Makeba, James Brown, Otis Redding, Jimi Hendrix, Stevie Wonder, and Santana.
- By the time she was six, Kidjo was performing with her mother's theatre troupe, giving her an early appreciation for traditional music and dance.
- She started singing in her school band, Les Sphinx, and found success as a teenager with her adaptation of Miriam Makeba's "*Les Trois Z*", which played on national radio.
- She recorded the album *Pretty* with the Cameroonian producer Ekambi Brilliant and her brother Oscar.
- It featured the songs "*Ninive*", "*Gbe Agoss*" and a tribute to the singer Bella Bellow, one of her role models. The success of the album allowed her to tour all over West Africa.
- Continuing political conflicts in Benin prevented her from being an independent artist in her own country and led her to relocate to Paris in 1983.
- She started out as a backup singer in local bands.
- In 1985, she became the front singer of the known Euro-African jazz/rock band Jasper van't Hof's PiliPili. Three PiliPili studio albums followed: *Jakko* (1987), *Be In Two Minds* (1988, produced by Marlon Klein) and *Hotel Babo* (1990)
- By the end of the 1980s, she had become one of the most popular live performers in Paris and recorded a solo album called *Parakou* for the Open Jazz Label. She was then discovered in Paris by Island Records founder Chris Blackwell, who signed her in 1991.
- She recorded four albums for Island until Chris Blackwell's departure from the label.
- In 2000 she was signed in New York by Columbia Records for which label she recorded two albums.

(5)

**Baaba Maahl**

- Under the influence of his lifelong friend, blind guitarist Mansour Seck, Baaba devoted himself to learning music from his mother and his school's headmaster.
- He went on to study music at the university in Dakar before leaving for postgraduate studies on a scholarship at Beaux-Arts in Paris.
- After returning from study in Paris, Baaba studied traditional music with Mansour Seck and began performing with the band DaandeLenol.
- Baaba's fusions continued into the next decade with his *Firin' in Fouta* (1994) album, which used ragga, salsa and Breton harp music to create a popular sound that launched the careers of Positive Black Soul, a group of rappers, and also led to the formation of the Afro-Celt Sound System. (5)

**Oliver "Tuku" Mtukudzi**

- Mtukudzi began performing in 1977 when he joined the Wagon Wheels, a band that also featured Thomas Mapfumo.
- With his husky voice, he has become the most recognised voice to emerge from Zimbabwe and onto the international scene and he has earned a devoted following across Africa and beyond.
- A member of Zimbabwe's KoreKore tribe, NzouSamanyanga as his totem, he sings in the nation's dominant Shona language along with Ndebele and English.
- He also incorporates elements of different musical traditions, giving his music a distinctive style, known to fans as "Tuku Music". (5)

**Thomas Mapfumo**

- Mapfumo was born in 1945 in Marondera, Mashonaland East, a town southeast of Harare, the capital of Zimbabwe.
- During these early years he was exposed to the traditional music of the Shona, the influence of which would drive his later music to incorporate and/or reflect the sounds of the ngoma drum and the mbira, a metal-pronged instrument with spiritual importance.
- He joined his first band, the Zutu Brothers at the age of 16.
- He played mostly covers of American rock and soul tunes, such as Otis Redding or Elvis Presley, until he was in the Hallelujah Chicken Run Band.
- He worked with guitarist Joshua Dube (Leopard Man's *Africa Music Guide* says Jonah Sithole) to transcribe the sounds of the chief instrument of traditional Shona music, the mbira to the electric guitar
- He also started singing primarily in the Shona language, rather than in English.
- Most of his songs were still political, dealing with poverty and other social issues.
- His Chimurenga style of music influenced other Zimbabwean musicians, including the Bhundu Boys and Stella Chiweshe. (5)



**Khaja Nin**

- Khadja Nin was born in Burundi, the youngest of a family of eight.
- She studied music at an early age like most of her brothers and sisters.
- With her exceptional singing voice, at the age of seven she became one of the lead vocalists in the Bujumbura choir and performed in the local cathedral.
- Khadja left Burundi for Zaire in 1975 and got married in 1978.
- In 1980 she immigrated to Belgium with her two-year-old son. In 1985 she met musician Nicolas Fiszman, who helped her get a contract with BMG.
- Her breakthrough, however, came in 1996 with her widely popular album *Sambolera*, which was sung in Swahili, Kirundi, and French.
- Khadja Nin used a mixture of African rhythms and modern pop to develop her unique music style.
- One of her most popular songs is *Sina Mali*, *SinaDeni*, a translated cover version of Stevie Wonder's song *Free*.

(5)

**Caiphus Semenya**

- CAIPHUS Semenya is one of South Africa's foremost musical directors and composers.
- Semenya left South Africa in the 1960s, together with his wife, singer Letta Mbuli.
- Whilst in exile, he worked with compatriots Hugh Masekela, Jonas Gwangwa, Hotep Galeta, and Miriam Makeba amongst many others.
- Semenya's work for the movie, "The Colour Purple" earned him an Oscar nomination.
- In 1989, he was the musical director for the South African component of the Wembley Stadium "Nelson Mandela Tribute" concert.
- In April 2004, together with Hugh Masekela, Jonas Gwangwa, Letta Mbuli and Sibongile Khumalo, he formed the Creative Collective, which co-ordinated the musical and artistic programme for South Africa's "Ten Years of Freedom" celebrations.

(5)

**[5]****TOTAL SECTION B: 20**

## SECTION C

IN SECTION C, ANSWER ONE OF THE FOLLOWING:

- WESTERN ART MUSIC (QUESTION 7 AND 8)
- JAZZ (QUESTION 9 AND 10)
- INDIGENOUS AFRICAN MUSIC (QUESTION 11, 12 AND 13)

### WESTERN ART MUSIC

#### QUESTION 7

Choose TWO of the following Romantic compositions and name style characteristics of each.

<i>Der Erlkönig</i>	<i>Franz Schubert</i>	
<i>Polonaise in A flat major, Op. 53</i>	<i>Frédéric Chopin</i>	
<i>Violin Concerto in E minor, first movement</i>	<i>Felix Mendelssohn</i>	
<i>Romeo and Juliet ballet suite</i>	<i>Tchaikovsky</i>	(2 x 8) <b>[16]</b>

#### ***Der Erlkönig***

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

(8)

#### ***Polonaise in A flat major, Op. 53***

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

(8)

***Violin Concerto in E minor, first movement***

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

(8)

***Romeo and Juliet***

- Tchaikovsky captures the essential emotions of Shakespeare's play without defining the characters or the exact course of events.
- Highly contrasted themes are used to express the conflict between family hatred and youthful love.
- *Romeo and Juliet* is a concert overture consisting of a slow introduction followed by a fast movement in sonata form.
- The overture is opened with the Friar Laurence theme, a solemn, hymn-like melody.
- As the slow introduction unfolds, brooding strings set an atmosphere of impending tragedy.
- The clash of words and the anger of the feud between the Montague's and the Capulet's are suggested by the violent first theme of the *allegro*.
- Syncopations, rushing strings, and massive sounds create enormous excitement.
- The second theme of the exposition, a tender love theme, is expressively scored for English horn and muted violas.
- When the love theme returns in the recapitulation, it has a new, exultant character.
- There are long crescendos as the melody is led higher and higher to ever more passionate orchestral climaxes.
- In the coda, the love theme is transformed into a song of mourning, while *timpani* softly beat the rhythm of a funeral march.
- Then, a new hymn and a tender reminiscence of the love theme suggest that Romeo and Juliet are reunited in death.

(8)

[16]

**AND**

## QUESTION 8

### The Twentieth Century

#### 8.1 Claude Debussy: *Voiles*

- 8.1.1 Which scale does Claude Debussy use to suggest the gentle rocking of sails in the wind?

**Answer:** Whole-tone scale (1)

- 8.1.2 Which scale is used for rapid upward rushes in the animated middle section?

**Answer:** Pentatonic scale (1)

- 8.1.3 Describe the *dynamics*, *tempo* and *rhythm* of *Voiles*.

**Dynamics:**

Subdued in dynamics (1)

**Tempo:**

Moderate in tempo (1)

**Rhythm:**

Rhythm is caressing and not strict (1)

#### 8.2 Stravinsky: *The Rite of Spring*

Describe the melodies of *The Rite of Spring*.

- The melodies of *The Rite of Spring* are folklike.
- They have narrow ranges.
- They are made up of fragments that are repeated with slight changes in rhythm and pitch.

(3)

#### 8.3 George Gershwin: *Rhapsody in Blue*

Write short notes on the jazz elements used in *Rhapsody in Blue* by George Gershwin.

- Syncopation and cross-rhythms
- Blue notes
- Blues scale used in all the themes
- Added-note chords, e.g. 2<sup>nds</sup> and 6<sup>ths</sup>
- Jazz timbre and pitch effects – wah-wah mutes, flutter tonguing, glissandos
- Influenced by Ragtime rhythms and Stride pianists' rhythmic and improvisational style

(6)

**[14]**

OR

## JAZZ

### QUESTION 9

Choose TWO of the following genres and name style characteristics of each.

- Modal Jazz
- Cool Jazz
- Hard-Bop
- Bebop

#### Modal Jazz

- Modal jazz intentionally avoids a strong key centre in favour of emphasising the sound of a harmonic mode.
- Although modes are defined as sequences of notes within a major scale, “modal” jazz emphasises the sound of the mode itself, not the sound of the key signature that you use to generate it.
- Avoids chord changes or progressions that create a strong sense of key.
- Chords and melodies that emphasise the sound of the mode itself are used.
- In modal jazz the head has simple melody lines.
- Modal jazz tunes have a kind of meditating mood. (8)

#### Cool Jazz

- Characterised by its relaxed tempos and lighter tone.
- Often employs formal arrangements and incorporates elements of classical music.
- Many jazz musicians felt that with cool jazz, the music had become too “classical” in nature, that is, too European (not enough “blues”).
- Cool jazz developed as a relatively slow-paced, well-structured, and subdued style of jazz, with a slightly narrow range of emotional expression.
- A rise in experimentation and fusion with the European classical tradition.
- Lacked “fire”. (8)

#### Hard-Bop

- Hard bop was, in part, a reaction to cool jazz.
- Heavily influenced by blues and gospel music.
- The size and instrumentation of hard bop combos was similar to that of its bebop forbearer: usually two or three horns plus rhythm section.
- Hard bop was heavily influenced by traditional and popular African American music.
- Hard bop was undeniably Afro-centric.
- It was easier to understand.
- Strong rhythmic drive and wider range of emotional expression.
- Instruments: clarinets, Double basses, drummers, flutes, guitars, keyboards, oboes, organ, piano, saxophones, trombone, trumpet, tuba and vibraphones. (8)

## Bebop

- Bebop used complex, sophisticated harmonies based on chords consisting of five to seven notes.
- As in earlier jazz, bebop musicians also used the Blues and popular AABA-form songs as springboards for improvisation, but they often composed new tunes (contrafactums) to fit the basic harmonies of familiar melodies.
- Bebop also used unusual chord progressions.
- Bebop melodies were angular, and had jagged contours. They were based on new chords and progressions.
- In bebop the melodic phrases themselves were often varied and irregular in length.
- In bebop the melody, stated at the beginning and end of the piece, was merely the launching pad for instrumental solo improvisations based on the melody or the harmonic structure of the song.
- Bebop was usually played by small jazz combos. A typical bebop group would include a saxophone and/or a trumpet supported by a rhythm section of piano, bass and percussion.
- Bebop songs were often played at far faster tempo.
- Bebop melodies and improvisations often had a flurry of extremely fast notes.
- Rhythms in bebop melodies were more varied and unpredictable.
- In bebop accented notes might come on weak or strong beats, or at varying points within the beat.
- In bebop the beat was marked, not by the snare drum or bass drum, but by the double bass and the ride cymbal.
- In bebop the pianist's left hand no longer helped emphasise the basic pulse, but joined the right hand to play complex chords at irregular rhythms.

(8)  
[16]

## AND

### QUESTION 10

#### 10.1 Ornette Coleman – Free Jazz

Write a paragraph on the features of Free Jazz.

- The music features a regular but complex pulse.
- One drummer playing “straight” while the other playing double-time.
- The thematic material is a series of brief, dissonant fanfares.
- There are a series of solo features for each member of the band.
- The other soloists are free to join in as they wish, producing some extraordinary passages of collective improvisation by the full octet.

(5)

#### 10.2 Miles Davis – Bitches Brew

10.2.1 When was *Bitches Brew* released?

**Answer:** In April 1970

(1)

10.2.2 Which instruments does Miles Davis use in *Bitches Brew*?

**Answer:** Electric piano and guitar

(2)

10.2.3 Describe the rhythm used in *Bitches Brew*.

**Answer:** Rejected traditional jazz rhythms in favour of a looser, rock-influenced improvisational style.

(2)

**10.3 Pat Metheny**

Describe Metheny's tone on a six-string electric guitar.

- Involves using the natural full-frequency response of his hollow-body guitar, combined with high-midrange settings on his amplifier to create a smooth, sustaining lead sound that is virtually devoid of piercing treble
- By using digital signal processing that involves digital delay/chorus and reverb, he has created a big, rich, and resonant instrumental voice

(4)  
[14]

OR

**QUESTION 11****INDIGENOUS AFRICAN MUSIC**

11.1 Define TWO of the following traditional dances:

**11.1.1 Indlamu**

- Traditional dance associated with Zulu culture
- Derived from war dances
- Performed with drums
- Full traditional Zulu attire is worn

(4)

**11.1.2 Tshikombela**

- A vhaVenda female dance
- Performed by married women
- A festive dance sometimes performed at the same time as *Tshikona*.

(4)

**11.1.3 Tshikona**

- A vhaVenda Royal dance
- Performed by men.
- Each dancer has a pipe made out of a special type of bamboo.
- Each player plays one note which is played in turn to create melody.
- The dance is performed at weddings, funerals or religious ceremonies.

(4)

**11.1.4 Kiba**

- A Bapedi dance performed by both men and women.
- The dancers play aluminium pipes which are blown at different pitches.
- Accompanied by drums.
- Men wear kilts with traditional garb and women wear traditional clothes worn for the first time after initiation.

(4)

**11.1.5 Famo**

- A type of music/dance from Lesotho consisting of singing accompanied by the accordion and drums.
- Originally a lusty dance meant to encourage men going to battle or war.
- Consists of male or female singing and ululation
- Songs often refer to urban life and female singers can use their singing to challenge their male counterparts.

(4)  
[8]

## AND

## QUESTION 12

Define the following terms:

- 12.1 **A Taboo** is a vehement prohibition of an action based on the belief that such behaviour is either too sacred or too accursed for ordinary individuals to undertake, under threat of supernatural punishment. (2)
- 12.2 **Onomatopoeia** is the use of words to imitate sounds, e.g. the word 'Slap', used for a sound that is made by skin hitting skin. (2)
- 12.3 **Ululation** is a long, wavering, high-pitched vocal sound resembling a howl with a trilling quality. (2)
- 12.4 **Crepitation** is a sound technique that is often used with vocalic lilt and mouth drumming as exhilarating vocal effects used to climax musical situations in African music. (2)
- 12.5 **Phoneaesthetics** is the use of sounds that represent other ideas or instruments. (2)
- [10]**

## AND

## QUESTION 13

Name style characteristics of the following Indigenous African Music Experts.

- Mama Madosini
  - Princess Magogo
- (12)

**Mama Madosini**

- She uses ancient African traditional progressions that consist of two chords that are a whole tone apart.
  - Evokes feelings and ideas of an ancient lifestyle.
  - Accompanies herself on the *Uhadi*, *Isitolotolo*, and *Umrhubhe*.
  - Sings in isiXhosa
  - Uses overtones
  - Melodies based on a scale similar to that of the Lydian mode.
- (6)

**Princess Magogo**

- Composed Zulu classical music.
  - Known for her excellent *isighubu* and *isithontolo*-bow playing.
  - Contributed to the development of traditional music.
  - She also made an invaluable contribution to the conservation of traditional music.
  - She was a praise singer (*imbongi*).
  - Her work consists mostly of existing Zulu-songs and folktales.
  - She extended her work in music accompanied by the *ugubhu*-bow.
  - She provides a link to the heritage of Zulu culture.
- (6)
- [12]**

**TOTAL SECTION C: 30**



**SECTION D**

Candidates specialising in **WESTERN ART MUSIC** must answer **QUESTIONS 15 AND 16.**

Candidates specialising in **JAZZ** must answer **QUESTIONS 14 AND 16.**

Candidates specialising in **INDIGENOUS AFRICAN MUSIC** must answer **QUESTIONS 14 AND 15.**

**QUESTION 14: OVERVIEW OF WESTERN ART MUSIC**

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) next to the question number (14.1–14.5) in the ANSWER BOOK, for example 14.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
14.1	Concerto	A	Consists of various sections: exposition, development and recapitulation
14.2	Sonata form	B	Consists of Violin 1, Violin 2, Viola and Cello
14.3	Romantic Period	C	More than one melody used simultaneously
14.4	String quartet	D	A large-scale work for solo instrument and orchestra
14.5	Polyphony	E	The period between approximately 1820 and 1900

**ANSWERS:**

14.1 D (1)      14.2 A (1)      14.3 E (1)  
 14.4 B (1)      14.5 C (1)      [5]

**QUESTION 15: OVERVIEW OF JAZZ**

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) next to the question number (15.1–15.5) in the ANSWER BOOK, for example 15.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
15.1	Syncopation	A	A type of piano music and is generally performed at a march-like tempo
15.2	Ragtime	B	The accentuation of the weak beats in a bar
15.3	12-bar Blues	C	The piano, drum kit and double bass of the jazz orchestra
15.4	Rhythm section	D	A type of jazz that follows a fixed pattern of three four-bar phrases, with the chords I, IV, V
15.5	Improvisation	E	Creating music spontaneously

**ANSWERS:**

15.1 B (1)      15.2 A (1)      15.3 D (1)  
 15.4 C (1)      15.5 E (1)      [5]

**QUESTION 16: OVERVIEW OF INDIGENOUS AFRICAN MUSIC**

Choose a description/definition from COLUMN B and match with its relevant musical term/genre/style in COLUMN A. Write only the letter (A–E) next to the question number (16.1–16.5) in the ANSWER BOOK, for example 16.6 F.

COLUMN A (MUSICAL TERM/GENRE/STYLE)		COLUMN B (DESCRIPTION)	
16.1	Polyrhythm	A	A long wavering high-pitched vocal sound with a trilling quality made with the rapid movement of the tongue
16.2	Call and response	B	A singing style in which a soloist sings a phrase to which the chorus responds with an answering phrase
16.3	Ululation	C	A fundamental tone is sung and a high melody is created above this fundamental tone by amplifying the overtones
16.4	<i>Uhadi</i> bow	D	The combination of two or more distinctly different and often conflicting rhythmic patterns played simultaneously
16.5	Overtone singing	E	A single string gourd bow that produces a low humming sound

**ANSWERS:**

16.1 D (1)      16.2 B (1)      16.3 A (1)  
 16.4 E (1)      16.5 C (1)      **[5]**

**TOTAL SECTION D: 10**  
**GRAND TOTAL: 120**

VRAAG 16: OORSIG VAN INHEEMSE AFRIKAMUSIEK

Kies 'n beskrywing/definisie uit KOLOM B en pas dit met die relevante musiekterme/genre/styl in KOLOM A. Skryf slegs die letter (A–E) in die gegee ruimte op die vraestel, byvoorbeeld 16.6 F.

KOLOM A (MUSIEK TERME/GENRE/STYL)		KOLOM B (BESKRYWING)	
16.1	Poliritmiek	A	'n Lang golfagtige hoë vokale klank met 'n trillende kwaliteit gemaak met die vinnige beweging van die tong
16.2	Roep en antwoord	B	'n Sangstyl waarin 'n solis 'n frase sing waarna die koor met 'n antwoordfrase reageer
16.3	Uliasia	C	'n Fundamentele toon word gesing en 'n hoë melodie word bo hierdie fundamentele toon gesing deur die botone aan te vul
16.4	<i>Uhad</i> boog	D	Die kombinasie van twee of meer duidelik verskillende en dikwels strydende ritmiese patrone wat geliktydig gespeel word
16.5	Botoon-sang	E	'n Enkel string kalbas-boog wat 'n lae brom geluid maak

ANTWOORDE:

16.1	D	(1)	16.2	B	(1)	16.3	A	(1)
16.4	E	(1)	16.5	C	(1)			

TOTAAL AFDELING D: 10  
GROOTTOTAAL: 120

## AFDELING D

Kandidate wat in WESTERSE KUNSMUSIEK spesialiseer, moet VRAE 15 EN 16 beantwoord.

Kandidate wat in JAZZ spesialiseer moet VRAE 14 EN 16 beantwoord.  
Kandidate wat in INHEEMSE AFRIKAMUSIEK spesialiseer moet VRAE 14 EN 15 beantwoord.

## VRAAG 14: OORSIG VAN WESTERSE KUNSMUSIEK

Kies 'n beskrywing/definisie uit KOLOM B en pas dit met die relevante musiekterme/genre/styl in KOLOM A. Skryf slegs die letter (A–E) in die gegewe ruimte op die vraestel, byvoorbeeld 14.6 F.

KOLOM A (MUSIEK TERME/GENRE/STYL)		KOLOM B (BESKRYWING)	
14.1	Concerto	A	Bestaan uit verskeie afdelings: eksposisie, ontwikkeling, terugkeer
14.2	Sonатовorm	B	Bestaan uit Viol 1, Viol 2, Altviool en Tjello
14.3	Romantiese tydperk	C	Meer as een melodie wat gelyktydig gebruik word
14.4	Strykkwartet	D	'n Groot skaalse werk vir solo instrument en orkes
14.5	Polifonie	E	Die tydperk tussen 1820 en 1900

## ANTWOORDE:

14.1	D	(1)	14.2	A	(1)	14.3	E	(1)
14.4	B	(1)	14.5	C	(1)			

[5]

## VRAAG 15: OORSIG VAN JAZZ

Kies 'n beskrywing/definisie uit KOLOM B en pas dit met die relevante musiekterme/genre/styl in KOLOM A. Skryf slegs die letter (A–E) in die gegewe ruimte op die vraestel, byvoorbeeld 15.6 F.

KOLOM A (MUSIEK TERME/GENRE/STYL)		KOLOM B (BESKRYWING)	
15.1	Sinkopasie	A	'n Tipe klaviermusiek wat gewoonlik teen 'n mars-tempo gespeel word
15.2	Ragtime	B	Die beklemtoning van die tussenmaatslae in 'n maat.
15.3	12-maat Blues	C	Die klavier, tromstel en kontrabas van die jazz-orkes
15.4	Ritme afdeling	D	'n Tipe jazz wat 'n vasgestelde patroon van drie vier-maat frases met die akkoorde I, IV, V volg
15.5	Improvisasie	E	Musiek wat spontaan geskep word

## ANTWOORDE:

15.1	B	(1)	15.2	A	(1)	15.3	D	(1)
15.4	C	(1)	15.5	E	(1)			

[5]

## VRAAG 12

EN

Definieer die volgende terme:

12.1 in **Taboe** is 'n streng verbod van 'n aksie gegrond op die oortuiging dat sulke gedrag of te heilig of te vervloek is vir gewone individue om te onderneem, onder die bedreiging van bonatuurlike straf. (2)

12.2 **Onomatopoeia** is die gebruik van woorde om klanke na te boots, bv. die word 'slaan' word gebruik vir 'n klank gemaak deur vel wat deur vel geslaan word. (2)

12.3 in **Uiliasie** is 'n lang golfagtige hoë vokale klank soortgelyk aan 'n huil-geluid met 'n trillende kwaliteit. (2)

12.4 **Kreptasie** is 'n klanktegniek wat dikwels met 'n sangerige wyse en 'mouth drumming' gebruik word om musieksituasies in Afrikamusiek te verhoog. (2)

12.5 **Fonestetiek** is die gebruik van klanke wat ander idees of instrumente verteenwoordig. (2)

[10]

EN

## VRAAG 13

Noem karakteristieke van die musik van die volgende Inheemse Afrika-musiekkenners.

- Mama Madosini
- Princess Magogo

(12)

## Mama Madosini

• Sy gebruik die antieke Afrika tradisionele progressies wat bestaan uit twee akkoorde wat 'n heeltone verskil.

• Weergee gevoelens en gedagtes van die antieke lewenswyse uit. Begelei haarself op die *Uhadl*, *Isitoloto*, en *Umrhubhe*.

• Sing in isiXhosa.

• Gebruik botone.

• Melodie gebaseer op 'n toonleer soortgelyk aan die van die Lidieseodus. (6)

## Princess Magogo

• Het Zoeloe-klassieke musiek gekomponeer.

• Bekend vir haar vaardigheid op die *isighubu* en *isithonto*-boë.

• Het bygedra tot die ontwikkeling van tradisionele musiek.

• Sy het ook 'n ongekende bydrae tot die bewaring van tradisionele musiek gemaak.

• Sy was 'n lofsanger (*imbongi*).

• Haar werk bestaan meestal uit bestaande Zoeloe-liedjies en volksverhale.

• Sy het haar werk uitgebrei in die musiek begelei deur die *ugubhu*-boog.

• Sy verskat 'n skakel met die erfenis van Zoeloe-kultuur. (6)

TOTAAL AFDELING C: 30

**10.3 Pat Metheny**

Beskryf Metheny se toonkleur op 'n ses-string elektriese kitaar.

- Behels die gebruik van die natuurlike vol-trekwensie reaksie van sy hol-liggaam-kitaar, gekombineer met 'n hoë-middelomvang instellings op sy versterker om 'n gladdede, aangehoue klank feitlik sonder diskant te skep.
- Deur die gebruik van digitale seinverwerking wat die digitale verraging / koor en galm behels, het hy 'n groot, ryk en resonante instrumentele stem geskep.

(4)  
[14]

**OF****VRAAG 11****INHEEMSE AFRIKAMUSIEK**

11.1 Definieer TWEE van die volgende tradisionele danse:

**11.1.1 Indlamu**

- Tradisionele danse geassosieer met Zoeloe-kultuur
- Afkomstig van oorlogsdanse
- Opgave met tromme
- Dra volle tradisionele Zoeloe-drag

(4)

**11.1.2 Tshikombela**

- 'n vhaVenda-dans vir vroue
- Opgave deur getroude vroue.
- 'n Feestelike dans wat soms gedurende dieselfde tyd as *Tshikona* opgevoer word.

(4)

**11.1.3 Tshikona**

- 'n vhaVenda koninklike dans
- Opgave deur mans.
- Elke danser het 'n pyp wat uit spesiale bamboes vervaardig is.
- Elke speler speel een noot wat beurtelings gespeel word om 'n melodie te skep.
- Die dans word by troues, begrafnisse en godsdienstige seremonies opgevoer.

(4)

**11.1.4 Kiba**

- 'n Bapedi dans word deur mans en vroue opgevoer.
- Die dansers speel aluminiumpype op verskillende toonhoogtes.
- Begelei deur tromme.
- Mans dra tradisionele drag en die vroue dra tradisionele kleres wat vir die eerste keer na inisiasie gedra word.

(4)

**11.1.5 Famo**

- 'n Tipe musiek/dans van Lesotho wat bestaan uit sang wat deur trekklavier en tromme begelei word.
- Oorspronklik 'n bloeddorstige dans om manne wat oorlog gaan maak aan te moedig.
- Bestaan uit manlike en vroulike sangers wat ululeer.
- Liedere verwys dikwels na stedelike lewenswyse en vroulike sangers gebruik hulle sang om hul manlike metgeselle uit te daag.

(4)  
[8]

**Bebop**

- Bebop gebruik komplekse, gesofistikeerde harmonieë gebaseer op akkoorde wat uit vyf tot sewe note bestaan.
- Soos in vroeër jazz, het bebop-musikante ook die Blues en gewilde liedjies in ABA-vorm gebruik vir improvisasies, maar hulle het dikwels nuwe wysies (kontrafakture) gekomponeer om by die basiese harmonieë van bekende wysies te pas.
- Bebop gebruik ongewone akkoordprogressies.
- Bebop melodieë is skerp met ongelike kontoere. Dit is op nuwe akkoorde en progressies gebaseer.
- In bebop is die melodiese frases dikwels atwisselend en onreëlmatig in lengte.
- In Bebop is die melodie wat aan die begin en einde van die stuk gehoor word, bloot 'n uitgangspunt vir instrumentale improvisasies wat gebaseer op die melodie of die harmoniese struktuur van die stuk.
- Bebop is gewoonlik deur klein jazz groepe gespeel. 'n Tipiese bebop groep sal 'n saksofoon en/of trompet insluit, wat deur 'n ritme-afdeling van klavier, bas en perkussie ondersteun word.
- Bebop is gewoonlik teen vinniger tempi gespeel.
- Bebop melodieë en improvisasie het dikwels 'n vlaag van uiters vinnige note gehad.
- Ritmes in bebop melodieë was meer gevarieerd en onvoorspelbaar
- In bebop is geaksenteerde note op swak of sterk maatslae, of by verskillende punte binne die maatslag.
- In bebop is die maatslag gemerk deur die kontrabas en simbaal, en nie deur die snaartrom of basstrom nie.
- In bebop beklemtoon die pianis se linkerhand nie meer die basiese polsslag nie, maar speel saam met die regterhand ingewikkelde akkoorde teen onreëlmatige ritmes.

**EN****VRAAG 10**

10.1

**Ornette Coleman – Free Jazz**

Skryf 'n paragraaf oor die eienskappe van 'Free Jazz'.

- Die musiek het 'n reëlmatige maar komplekse polsslag.
- Een tromspeler speel 'reguit', terwyl die ander dubbel-tyd speel.
- Die tematiese materiaal is 'n reeks kort, dissonante fanfare.
- Daar is 'n reeks solo's vir elke lid van die orkes.
- Die ander soliste kan aansluit soos hulle wil, en skep dan buitengewone gedeeltes van kollektiewe improvisasie deur die volle oktet.

10.2

**Miles Davis – Bitches Brew**

10.2.1 Wanneer is *Bitches Brew* vrygestel?

**Antwoord:** In April 1970

(1)

10.2.2

Watter instrumente gebruik Miles Davis in *Bitches Brew*?

**Antwoord:** Elektriese kitaar en klavier

(2)

10.2.3

Beskryf die ritme wat in *Bitches Brew* gebruik word.

**Antwoord:** Het tradisionele jazz-ritmes ten gunste van 'n losser, rock-beïnvloed improvisasie styl verwerp.

(2)

[16]

(8)

## JAZZ

## VRAAG 9

Kies TWEE van die volgende genres en noem karakteristieke van elk.

- Modale Jazz
- Cool Jazz
- Hard-Bop
- Bebop

**Modale Jazz**

- Modale jazz vermy doelbewus 'n sterk hooftoonsoort ten gunste van die klem op die klank van 'n harmoniese modus.
- Alhoewel modusse gedefinieer word as rye van note in 'n majeur toonleer, beklemtoon 'modale' jazz die geluid van die modus self, nie die geluid van die sleutel waaruit dit ontstaan nie.
- Vermoë akkoordverandering en progressies wat die gevoel van 'n hoofseleutel beklemtoon.
- Akkoorde en melodieë wat die modus self beklemtoon word gebruik
- In modale jazz het die kop eenvoudige melodielýne.
- Modale jazz-wysies het 'n mediteeragtige stemming.

(8)

**Cool Jazz**

- Gekarakteriseer deur ontspanne tempi en ligter toon.
- Gebruik gereeld formele verwerkings en inkorporeer elemente van klassieke musiek.
- Baie jazz-musikante het gevoel dat in Cool jazz het die musiek te klassiek (Europese) geword.
- Cool jazz het stadig ontwikkel as 'n redelik stadige, goed-gestruktureerde en onderdrukte styl van jazz, met 'n effens smal omvang van emosionele uitdrukking
- Meer eksperimentering en samestelling met die Europese klassieke tradisie
- Gebrek aan "passie".

(8)

**Hard-Bop**

- Hard-bop was gedeeltelik 'n reaksie teen 'cool jazz'.
- Sterk beïnvloed deur *blues and gospel*-musiek.
- Die grootte en instrumentasie van hard-bop samestellings was soortgelyk aan bebop; gewoonlik twee of drie horings en 'n ritme-afdeling.
- Hard bop was sterk beïnvloed deur tradisionele en populêre Afrika-Amerikaanse musiek.
- Hard bop was ontseensglik Afrosentries.
- Makliker om te verstaan.
- Sterk ritmiese dryfkrag en wyer omvang emosionele uitdrukking
- Instrumente: Klarinet, Kontrabas, Tromme, Fluit, Kitaar, klawerbord, hobo, orrel, klavier, saksofoon, tromboon, trompet, tuba en vibrafoon.

(8)



## VRAAG 8

## Die Twintigste Eeu

8.1 Claude Debussy: *Voiles*

- 8.1.1 Watter toonleer gebruik Claude Debussy om die rustige beweging van seile in die wind voor te stel?
- Antwoord:** Heeltoonleer

(1)

- 8.1.2 Watter toonleer word gebruik vir vinnig stygende passasies in die geanimeerde middelseksie?
- Antwoord:** Pentatoniese toonleer

(1)

- 8.1.3 Beskryf die *dinamika*, *tempo* en *ritme* van *Voiles*.

**Dinamika:**  
Onderdrukte Dinamika

(1)

**Tempo:**  
Matige tempo

(1)

**Ritme:**  
Ritme is strelend en nie streng

(1)

8.2 Stravinsky: *The Rite of Spring*

- Beskryf die wysies van *The Rite of Spring*.
- Die melodie van *The Rite of Spring* is volksagtig
  - Melodieë het klein omvang
  - Dit bestaan uit fragmente wat met klein veranderinge in ritme en toonhoogte herhaal word

(3)

8.3 George Gershwin: *Rhapsody in Blue*

- Skryf kort notas oor die jazz-elemente wat in *Rhapsody in Blue* deur George Gershwin gebruik word.
- Sinkopasie en poliritmik
  - 'Blue' note
  - Blues-toonlere word in van die temas gebruik.
  - Akkoorde met bygevoegde note, bv. 2<sup>des</sup> en 6<sup>des</sup>
  - Jazz-toonkleur en toonhoogte-effekte bv. wah-wah-dempers, fladdertonwerk, glissandos
  - Beïnvloed deur Ragtime-ritmes en Stride-pianiste se ritmiese en improvisasies

OF

[14]  
(6)

**Violin Concerto in E minor, first movement**

- Die Concerto beeld 'n unieke samestelling van lirisme en meesterlikheid uit.
- Bestaan uit drie bewegings wat sonder pouse gespeel word.
- Beide die eerste en derde bewegings is in sonate-vorm.
- Goeie wisseling tussen solis en orkes, met temas wat van een na die ander oorgeneem word en dan 'n pragtige kontras van toonkleur oplewer
- Die eerste beweging begin met die solis wat die eerste tema bo die murmurende strykinstrumente aanbied. Die orkes het die tradisionele uitgebrede openingsafdeling.
- 'n Wyse verskeidenheid dinamieke word in die stuk gebruik, van orkes murmurings tot *fortissimo* gedeeltes.
- Die concerto bevat ongewone kombinasies van instrumente.
- Die kadens word tussen die ontwikkeling en die rekapitulاسie gespeel om 'n integrale deel van die beweging te word.

(8)

**Romeo and Juliet**

- Tchaikovsky vang die noodsaaklike emosies van Shakespeare se toneelstuk vas sonder om die karakters of die presiese verloop van die gebeure te definieer.
- Hoogs gekontrasteerde temas word gebruik om die konflik tussen familiehaat en jeugdigie liefde uit te druk.
- *Romeo en Juliet* is 'n konsert-ouverture wat uit 'n statige inleiding gevolg deur 'n vinnige beweging in sonate-vorm bestaan.
- Die ouverture begin met die Friar Laurence-tema, 'n plegtige, melodie soortgelyk aan 'n gesang.
- Soos die stadige inleiding ontvou, skep broeiende strykers 'n atmosfeer van dreigende tragedie.
- Die botsing van woorde en die toorn van die vete tussen die Montagues en die Capulets is voorgestel deur die onstuimige eerste tema van die *allegro*.
- Sinkopasies, haastige strykers, en digte klanke skep groot opwindning
- Die tweede tema van die eksposisie, 'n teer liefdestema, is ekspressief georkestreer vir Engelse horing en gedempte viola.
- Wanneer die liefdestema weer in die terugkeer verskyn, het dit 'n nuwe uitbundige karakter.
- Daar is lang crescendo's soos die melodie hoër en hoër tot meer passievolle orkestrale klimakse styg.
- In die koda, word die liefdestema omskep in 'n lied van rou, terwyl *timpani* sagtes die ritme van 'n begrafs optog slaan.
- Dan dui 'n nuwe lied en 'n teer herinnering van die liefdestema daarop dat Romeo en Juliet in die dood herenig is.

EN

[16]  
(8)

## AFDELING C

## BEANTWOORD EEN VAN DIE VOLGENDE IN AFDELING C:

- WESTERSE KUNSMUSIEK (VRAAG 7 EN 8)
- JAZZ (VRAAG 9 EN 10)
- INHEEMSE AFRIKAMUSIEK (VRAAG 11, 12 EN 13)

## WESTERSE KUNSMUSIEK

## VRAAG 7

Kies TWEE van die volgende Romantiese werke en noem karaktereienskappe van elk.

<i>Der Erikönig</i>	<i>Polonaise in A flat major, Op. 53</i>	<i>Franz Schubert</i>
<i>Violin Concerto in E minor, first movement</i>	<i>Frédéric Chopin</i>	<i>Felix Mendelssohn</i>
<i>Romeo and Juliet ballet suite</i>	<i>Tchaikovsky</i>	

[16]

(2 x 8)

- Der Erikönig**
- Komposisie vir solo-stem en klavier.
  - Klavier begeleiding is 'n integrale deel van die komposisie se voorstelling, en dien as 'n verklarende maat tot die stem, wat die wilde perderit, spanning en die perd se galop voorstel.
  - Die klavierbegeleiding dien ook as vereniging van die verskillende episodes van die lied.
  - Een sanger klink soos verskillende karakters, deur interessante gebruike van verskillende stemregisters.
  - Digkuns en musiek smelt intiem saam in die kunslid.
  - Schubert skep 'n deurgeskomponeerde toonsetting om die stygende opwindling van die gedig vas te vang.

(8)

**Polonaise in A flat major, Op. 53**

- Die polonaise het ontstaan as 'n statige dans van Poolse adellikhheid. Die stuk demonstreer dus musikale nasionalisme wat die Poolse nasionale identiteit beskryf.
- Komposisie vir solo-instrument wat 'n idee of atmosfeer oordra – statige professionele dans.
- Maak gebruik van Driedigige vorm: Inleiding, driedigige vorm met 'n kort koda.
- Die hooftema het 'n omvattende begeleiding.
- Die kontrasterende B-afdeling bestaan uit 'n marsjeer-melodie wat deur herhaalde oktawe in die linkerhand begelei word.
- Dit is 'n kragtige en majestueuse werk, wat 'n wye omvang dinamika en kragtige crescendo's gebruik.
- Dit verg 'n hoë vlak van tegniese bekwaamheid van die pianis.

(8)

**Khaja Nin**

- Khaja Nin is gebore in Burundi, die jongste uit 'n familie van agt.
- Sy het op 'n jong ouderdom musiek gestudeer soos die meeste van haar broers en susters.
- Met haar uitsonderlike stem het sy op sewejarige ouderdom een van die hoofsangers in die Bujumbura-koor geword en het by die plaaslike katedraal opgetree.
- Khaja het Burundi vir Zaire in 1975 verlaat en is in 1978 getroud.
- In 1980 het sy na België geïmmigreer saam met haar tweejarige seun. In 1985 het sy die musikant Nicolas Fiszman ontmoet, en hy het haar gehelp om 'n kontrak met BMG te kry.
- Haar deurbraak het egter in 1996 met haar album *Sambolera* gekom, wat in Swahili, Kirundi, en Frans gesing is.
- Khaja Nin het 'n mengsel van Afrika-ritmes en moderne pop gebruik om haar eie unieke musiekstyl te ontwikkel.
- Een van haar bekendste liedjies is *Sina Mali, SinaDeni*, 'n vertaalde weergawe van Stevie Wonder se liedjie *Free*.

(5)

**Caiphus Semenya**

- CAIPHUS Semenya is een van Suid-Afrika se mees vooraanstaande musiek-dirigente en komponiste.
- Semenya het Suid-Afrika in die 1960's saam met sy vrou, die sanger Letta Mbulu verlaat.
- Terwyl hy in ballingskap was, het hy met Hugh Masekela, Jonas Gwangwa, Hotep Galeta, en Miriam Makeba, onder andere gewerk.
- Semenya se werk vir die rolprent *The Colour Purple* het hom 'n Oscar-nominasie verwerf.
- In 1989 was hy die musikeldirigent van die Suid-Afrikaanse komponent van die Wembley-stadion se 'Nelson Mandela Tribute' konsert.
- In April 2004, tesame met Hugh Masekela, Jonas Gwangwa, Letta Mbulu en Sibongile Khumalo, het hy Creative Collective gevorm wat die musiek en artistieke programme vir Suid-Afrika se "Ten Years of Freedom" feesvieringe verskat het

(5)

[5]

**TOTAAL AFDELING B: 20**

**Baaba Maahl**

- Onder die invloed van sy jarelange vriend, die blinde kitaarspeler, Mansour Seck, het Baaba hom daaraan gewy om musiek van sy ma en sy skoolhoof te leer.
- Hy het musiek aan die universiteit in Dakar gestudeer voordat hy vir nagraadse studies op 'n studiebeurs na *Beaux-Arts* in Parys gegaan het.
- Na sy studies in Parys, het Baaba tradisionele musiek met Mansour Seck gestudeer, en het saam met die groep *DaandLendol* begin optree.
- Baaba se samesmelting het voortgegaan met sy *Firin 'in Fouta* (1994) album, waarin ragga, salsa en Breton harp-musiek gebruik word om 'n gewilde klank te skep wat die loopbane van *Positive Black Soul*, 'n groep 'rappers', aan die gang gesit het, en dit het ook gelei tot die vorming van die Afrika-Celt klanksisteem.

(5)

**Oliver "Tuku" Mtshudzi**

- Mtshudzi het in 1977 begin optree toe hy aansluit by die Wagon Wheels, 'n groep wat ook Thomas Mapfumo ingesluit.
- Met sy hees stem, het hy die bekendste stem uit Zimbabweword wat op die internasionale toneel gekom het, en het 'n toegewyde gevolg oor Afrika en verder.
- As 'n lid van Zimbabwese Korekore-stam, Nzou Samanyanga as sy totem sing hy in die nasie se Shona taal asook Ndebele en Engels.
- Hy inkorporeer ook elemente van verskillende musiektradisies, wat aan sy musiek 'n kenmerkende styl gee aan sy aanhangers bekend as "Tuku Music".

(5)

**Thomas Mapfumo**

- Mapfumo is in 1945 in Marondera, Mashonaland-oos, 'n dorp suid-oos van Harare, die hoofstad van Zimbabwe gebore.
- Gedurende sy vroeë jare is hy aan die tradisionele musiek van die Shona blootgestel, en die invloed het later sy musiek gedryf om die klanke van die ngoma-trom en die mbira, 'n metaal-ledige instrument met geestelike betekenis te inkorporeer en/of reflekteer.
- Hy het by sy eerste groep, Zulu Brothers op die ouderdom van 16 aangesluit.
- Hy het meestal Amerikaanse *soul*-wysies gespeel soos Otis Redding of Elvis Presley, tot hy in die Hallelujah Chikken Run-orkester was
- Hy het met die kitaarspeler Joshua Dube (Leopard Man's Africa Music Guide) gewerk om die klank van die hoofinstrument van tradisionele Shona-musiek, die mbira na die elektriese kitaar te transkribeer.
- Hy het ook hoofsaklik in die Shona-taal eerder as Engels begin sing.
- Die meeste van sy liedjies was steeds politiek, en handel oor armoede en ander sosiale kwessies.
- Sy Chimurenga musiekstyl het ander Zimbabwiese musikante, insluitend die Bhundu Boys en Stella Chiweshe beïnvloed.

(5)

**Letta Mbuli**

- Letta Mbuli (gebore 23 Augustus 1942 in Soweto, Suid-Afrika)
- Sy was 'n jazz-sanger.
- Sy is sedert die 1960's aktief, maar het Suid-Afrika in 1965 weens apartheid verlaat en na die VSA.
- Sy het daar met Cannonball Adderley, David Axelrod en Harry Belafonte gewerk.
- Haar sang kan ook in *Roots, The Color Purple* (1985), en die 1973 rolprent *A Warm December* gehoor word.
- Mbuli het ook die Swahili-sang in Michael Jackson se liedjie "Liberian Girl" verskat.

(5)

**Angeliqwe Kidjo**

- Kidjo is in Cotonou, Benin gebore.
- Terwyl sy grootgeword het, het sy na Beninese tradisionele musiek, Miriam Makeba, James Brown, Otis Redding, Jimi Hendrix, Stevie Wonder en Santana geluister.
- Teen die ouderdom van ses, het sy met haar ma se teatergeselskap opgetree, wat aan haar 'n waardering vir tradisionele musiek en dans gegee het.
- Sy het in haar skoolgroep, Les Sphinx begin sing en het as tiener sukses behaal vir haar vertolking van Miriam Makeba se "Les Trois Z", wat op nasionale radio gespeel het.
- Sy het die album *Pretty* met die Kamerense vervaardiger Ekambi Brilliant en haar broer Oscar, opgeneem.
- Dit het liedjies soos "Ninive", "GbeAgoss" en 'n huldelyk aan die sanger Bella Bellow, een van haar rolmodelle, ingesluit. Die sukses van hierdie album het een van haar rolmodelle. Die sukses van die album het haar toegeleat om oral in Wes-Afrika te toer.
- Aanhouende politieke konflik in Benin het haar verhoed om 'n onafhanklike kunstenaar in haar eie land te wees, en daartoe geleidelik dat sy in 1983 na Parys verskuif het.
- Sy het as agtergrondanger vir plaaslike groepe begin sing.
- In 1985, het sy die voorsanger vir die bekende Euro-African jazz/rock-groep, Jasper van't Hof se *PiliPili* geword. Drie *PiliPili* ateljee-albums het gevolg: *Jakko* (1987), *Be In Two Minds* (1988, vervaardig deur Marion Klein) en *Hotel Babo* (1990).
- Teen die einde van die 1980's, het sy een van die gewildste optreders in Parys geword, en sy het 'n solo-album genoem *Parakou* vir die *Open Jazz Label* opgeneem. Sy is toe deur Island Records-stigter, Chris Blackwell in 1991 in Parys ontdek.
- Sy het vier albums vir Island Records opgeneem totdat Chris Blackwell die maatskappy verlaat het.
- In 2000 was sy deur Columbia Records in New York gekontrakteer en het sy twee albums vir hulle opgeneem.

(5)

- In haar leeftyd, het sy nege paspoorte gehad, en het ereburgerskap in 10 lande verkry.
- In 1964, is Makeba en Masekela getroud.
- Sy het baie van haar meer bekende treffers, insluitend die "Click Song" ("Qongqothwane" in Xhosa) sowel as "Malika" in die VSA vrygestel.
- Ten spyte van die sukses wat van haar in ster in die VSA gemaak het, het sy geen grimering gedra, het geweier om haar hare vir optredes te krul, en het sodoende 'n styl wat internasionaal bekend was as die "Afro look" gewild gemaak.
- In 1967, meer as tien na sy die liedjie "PataPata" geskryf het, is die in VSA vrygestel en het 'n internasionale treffer geword.

(5)

### Phillip Tabane

- Volle naam: Dr. Phillip Nchipe Tabane
- Gebore op 25 Maart, 1934
- **Phillip Tabane** is een van Suid-Afrika se langssstaande en mees gerespekteerde innoverende jazz-kitaarspelers en orkesleiers.
- 'n Mentor aan diegene wat deel was van die perkussie-groep, Malombo
- Hy is sedert die vroeë sesstigs aktief, en het internasionaal getoer, maar bly steeds in sy tuisland..
- Mr Tabane is ook die ontvanger van die *South Africa Music Awards (SAMA)* *Lifetime Achievement Prize* en 1998 is hy is 'n eredoktorsgraad van die Universiteit van Venda toegeken.

(5)

### Jonas Gwangwa

- Jonas Gwangwa (gebore: Jonas Mosa Gwangwa) het 'n invloedryke rol in die ontwikkeling van Suid-Afrikaanse jazz.
- Hy was 'n lid van die *Jazz Epistles* en is 'n bekoonde komponis.
- Sy roem het in die 1960's na die VSA versprei.
- In 1965 het hy die verhoog gedeel met Miriam Makeba, Hugh Masekela en Letta Mbulu by 'n "Sound of Africa" konsert by Carnegie Hall.
- Twee jaar later is hy terug na die Verenigde State om aan 'n nasionale toer, "The Main Event", met Masekela en Herb Alpert te onderneem.
- Ten spyte van sy goeie reputasie het Gwangwa 'n slagoffer van apartheid gebly. Toe die regering dit in die 1970's onwettig maak vir swart mense om te vergader, hy sy tuisland verlaat.
- Na 'n toer na Europa in 'n produksie van *King Kong*, het die het hy die Manhattan School of Music in New York bygewoon.
- Terwyl hy 'n suksesvolle komponis en verwerker was, was hy vir tien jaar die musiekdirektant van die ANC se kulturele ensemble-toer "Amandla".
- In 1987 en 1988, het hy met George Fenton gewerk om die musiek vir Richard Attenborough se rolprent, *Cry Freedom* te komponeer.
- Benewens die feit dat hy vir 'n *Oscar*, *Grammy* en *Golden Globe*-toekennings genomineer is, het die rolprent die *Ivor Boveillo* en *Black Emmy*-toekennings ontvang.

(5)

**Fela Kuti**

- Gebore **Olufela Olusegun Oludotun Ransome-Kuti** in Abeokuta, Ogun-staat, Nigérie in 'n middelklas familie.
- Fela is in 1958 na Londen gestuur om medies te studeer, maar het eerder musiek aan die Trinity College of Music gestudeer.
- Terwyl hy by Trinity College was, het hy die groep Koola Lobitos, wat mengsel van jazz en *highlife* gespeel het, gestig.
- In 1963, trek Fela terug na Nigérie, herstig die groep Koola Lobitos en word opgelei as 'n radio-vervaardiger vir die Nigeriese Uitsaalkorporasie
- In 1967, is hy na Ghana om nuwe rigting in musiek te kry. Dit is hier waar Kuti sy musiek Afrobeat genoem het.
- Hy het die naam verander na Nigérie '70. Kort daarna is die immigrasie en Naturalisasie-dienste is deur 'n promotor in kennis gestel dat Fela en sy groep sonder werkspermitte in die VSA was.
- Die groep het onmiddellik 'n vinnyige opname-sessie in Los Angeles gehad, wat later as 'The '69 Los Angeles Sessions' vrygestel is.
- Na Fela en sy groep se terugkeer na Nigérie, is die groep weer hernoem na The Africa '70, en temas het verander van liefde tot sosiale kwessies.
- Fela se musiek het baie gewild onder die Nigeriese publiek Afrikaners oor die algemeen geword.
- Alhoewel Fela se musiek baie gewild in Nigérie en elders geword het, was dit baie ongewild met die regerende party, met gereelde strooptogte op die Kalakuta Republic.

**Miriam Makeba**

- Zenzile Miriam Makeba is op 4 Maart 1932 in Johannesburg gebore.
- As kind het sy in die koor van die *Kilmerton Training Institute in Pretoria*, 'n primêre skool wat sy vir 8 jaar bygewoon het, gesing.
- Haar professionele loopbaan in die 1950's begin toe sy te sien was in die Suid-Afrikaanse jazz-groep die *Manhattan Brothers*, en vir die eerste keer op 'n plakaat verskyn.
- Sy het die *Manhattan Brothers* verlaat om saam met haar vroue-groep, *The Skylarks*, op te tree.
- Hulle het 'n mengsel van jazz en tradisionele melodieë van Suid-Afrika gesing. In 1956, het sy die enkeletritter "*PataPata*" vrygestel, wat op al die radio stasies gespeel is en haar regoor Suid-Afrika bekend gemaak het
- Makeba het die vroulike hooftrol in die Broadway-geïnspireerde Suid-Afrikaanse musiekblyspel *King Kong* gespeel, onder diegene in die rolverdeling was musikant Hugh Masekela. Sy het haar Amerikaanse debuut op 1 November 1959 op die *Steve Allen Show* gemaak.
- Makeba het toe na Londen gereis waar sy Harry Belafonte ontmoet het, en hy haar gehelp het om die VSA binne te gaan en daar room verwerf het
- In 1963, het Makeba haar tweede album vir RCA, *The World of Miriam Makeba*, vrygestel. 'n Vroeë voorbeeld van wêreld-musiek en het op nommer 8 op *Billboard 200* bereik.
- Later daardie jaar, nadat sy voor die Verenigde Nasies teen apartheid getuig het, is haar Suid-Afrikaanse burgerskap en haar reg om terug te keer na die land teruggetrek. Sy was 'n vrou sonder 'n land, maar die wêreld het haar te hulp gesnel. Guinee, België en Ghana het vir haar internasionale paspoorte uitgereik, en sy het dus 'n burger van die wêreld geword.

(5)



- Masekela het met Miriam Makeba opnames begin maak en sy trompet, sang en verwerkingsalente kan op van die sanger se heel beste opnames gehoor word. Teen 1963, het die trompetspeler sy eerste solo-album, *Trumpet Africaine* opgeneem, is die volgende jaar is Makeba en Masekela getroud.
- Internasionaal betam vir dekades, is die trompetspeler, groepleier, komponis en lirieskrywer Hugh Masekela bekend vir sy professionalliteit en charisma aan sy aanhangers en vir sy mengsel van jazz, bebop, funk en Afrobeat van New York na Dakar.
- Van al die musikante verban deur apartheid, was dit Masekela wat waarskynlik die mees erkende onder Suid-Afrika se kultuurele ambassadeurs was en beslis een wat ongeskonde deur die streng, moeilike jare na vore gekom het.
- Een van sy eerste trompette kom van Louis Armstrong. Huddleston het die legendariese Amerikaanse Jazz-man, terwyl hy op 'n reis na New York was ontmoet, het hy met die instrument wat 'n groot rol in die vestiging van Masekela se loopbaan rondom die wêreld gespeel het, teruggekeer.
- Masekela het in 1960 in Londen aangekom om aan die Guildhall musiekskool te studeer, maar is toe na toe New York, waar hy in Manhattan gestudeer het. Sy eerste album, *Trumpet Africa*, is in 1962 vrygestel. Twee jaar later het sy lewendig opgeneemde album, *The Americanisation of Oga Booga*, 'n treffer geword, wat deur die Kaliforniese radio speellyste begin is.

(5)

### Mano Debango

- Debango is in Douala, Kameroen gebore.
- Hy is die seun van 'n plaasboer, en het sy vrou ontmoet terwyl sy na haar tuisie in Douala gereis het.
- Emmanuel het geen broer of suster gehad nie, alhoewel hy 'n stiefbroer wie vier jaar ouer as hy was uit sy pa se vorige huwelik gehad het.
- Gedurende sy kinderjare het Debango stadig die Yabassi-taal ten gunste van die Euala vergeet.
- Terwyl hy nog 'n kind was het Debango die Protestantse kerk elke aand vir godsdiensonderwys of *nkouaida* bygewoon. Hy het dit geniet om musiek daar te studeer en was klaarblyklik 'n goeie student.
- In 1941, nadat hy by sy dorpskool onderrig ontvang het, is Debango by 'n koloniale skool aanvaar waar hy Frans geleer het.
- Hy was 'n lid van die seminale Kongolese rumba-groep *African Jazz*, en het met vele ander musikante gewerk.
- In 1998 het hy die album *Cub Africa* met die Kubaanse kunstenaar Eliades Ochoa opgeneem.
- Hy het as eerste voorsitter van die *Cameroon Music Corporation*, gedien met 'n hoë profiel in geskille oor kunstenaars se tantieme.
- Debango is as UNESCO se *Artist for Peace* in 2004 aangestel.
- In Augustus 2009 het hy die afsluitingskonsert by die herwinde *Brecon Jazz Festival* gespeel.

(5)

- Gedurende hul loopbaan, as 'n groep en as individue, het hulle vir menseregte en filantropiese sake beywer, insluitend *Amnesty International*, die *ONE / DATA* veldtogte, *Product Red*, en *The Edge's Music Rising*

(5)

### **Salif Keita**

- Keita is gebore in die dorpie Djoliba.
- Hy is weggegooi deur sy familie en verstoot deur die gemeenskap as gevolg van sy albinisme, 'n teken van ongeluk in Mandinka-kultuur.
- Hy het Djoliba vir Bamako in 1967 verlaat, waar hy by die *Super Rail Band de Bamako*, geborg deur die regering aangesluit het.
- In 1973 het Keita by die groep *Les Ambassadeurs* aangesluit, Keita en *Les Ambassadeurs* het as gevolg van politieke onrus in Mali gedurende die middel-1970's na Abidjan, Ivoorkus gevlug en daarna die groep se naam na *Les Ambassadeurs Internationaux* verander.
- Die reputasie van Les Ambassadeurs Internationaux het in die 1970's tot internasionale vlak gestyg, en in 1977 het Keita 'n Nasionale Orde-toekenning van die president van Guinee, Sékou Touré ontvang.
- Keita het in 1984 na Parys verhuis om 'n groter gehoor te bereik. Sy musiek kombineer die tradisionele Wes-Afrikaanse musiekstyle met invloede van beide Europa en Amerika.
- Musiek-instrumente wat algemeen in Keita se werk voorkom sluit djembes, kitare, kora, orrelis en saksofone in.
- Keita het sukses in Europa as een van die Afrika-sterre van wêreld-musiek behaal, maar sy werk is soms gekritiseer vir die glans van sy produksies en vir die soms lukrake gehalte.
- Keita se onlangse album, *La Différence*, is aan die einde van 2009 vervaardig.
- Die werk word gewy aan die stryd van die wêreld albedo-gemeenskap (slagoffers van menslike opoffering), waarvoor Keita sy hele lewe lank 'n kruisvaarder is.

(5)

### **Hugh Masekela**

- Hugh Ramopolo Masekela is op 4 April, 1939, in Witbank, Suid-Afrika gebore.
- Hy het as kind begin sing en klavier speel.
- Op die ouderdom van 14, nadat hy die rolprent *Young Man With a Horn*, waarin Kirk Douglas die rol van die Amerikaanse jazz-trompetspeler, Bix Beiderbecke speel, het hy trompet, wat die Aartsbiskop Trevor Huddleston, die anti-apartheidskapelaan aan St. Peters Sekondêre Skool aan hom gegee het begin speel.
- Na Huddleston 'n leier van die Johannesburgse "Native" Municipal Brass Band, Uncle Sada gevra het om Hugh die grondbeginsels van trompetspel te leer, het Hugh baie vinnig die instrument bemeester.
- Sommige van Hugh se skoolmaats wie ook lief was vir musiek, het ook begin belangstel om instrumente te bespeel, wat gelei het tot die stigting van die Huddleston Jazz Band, Suid-Afrika se heel eerste Jeugorkes.
- Hugh het ook in ander dansorkeste gelei deur Zakes Nkosi, Ntemi Pilliso, Elijah Nkwanyana en Kippie Moeketsi gespeel.
- In 1956, het Hugh by Herbert's African Jazz Revue aangesluit.

## Michael Jackson

- Gebore op 29 August 1958 in Gary, Indiana, USA.
- In 1962 het hy die groep 'The Jackson Five' saam met sy vier broers ingehuldig.
- Sy musiekloopbaan het op die ouderdom van sewe as voorsanger van die Jackson Five begin.
- Het sy eerste solo-album in 1971 vrygestel.
- In 1977 was hy die hoofkarakter in die swart musiekrolprent, *The Wiz*.
- In 1979 het hy sy solo-loopbaan begin en die groep in 1984 verlaat.
- Hy was die eerste swart kunstenaar wat 'n ster op MTV geword het.

## Prince

- Sy geboorte-naam is Prince Rogers Nelson.
- Ook bekend as Jamie Starr, Christopher, Alexander Nevermind, Joey Coco, The Artist Formerly Known As Prince, The Artist.
- Gebore op 7 June, 1958, Minneapolis, Minnesota, USA.
- Genres: Funk, R&B, Rock, Pop, New Wave, Minneapolis sound, Synthpop
- Beroepe: musikant, multi-instrumentalis, verwerker, komponis, liedjieskrywer, vervaardiger, danser en akteur
- Instrumente: kitaar, baskitaar, klavier, klawerbord, sintetiseseerder, klarinet, tromme, perkussie, saksofoon, mondfluitjie en linn-trom

(5)

## U2

- U2 is 'n Ierse rock-groep van Dublin
- Gevorm in 1976, die groep bestaan uit Bono (vokale en kitaar), The Edge (kitaar, klawerbord en vokale), Adam Clayton (baskitaar), en Larry Mullen, Jr. (tromme en perkussie).
- U2 se vroeë klank is gewortel in post-punk, maar het uiteindelik invloede van baie genres van populêre musiek inkorporeer.
- Deur die groep se musikale nastreving, het hulle 'n klank gebou op melodiese instrumentele, na vore bring deur The Edge se wisselende kitaarklanke en Bono se ekspressiewe sangstyl.
- Hul lirieke, dikwels versier met geestelike beelde, fokus op persoonlike temas en sosio-politieke kwessies.
- U2 het ontstaan by *Mount Temple Comprehensive School* toe die lede tieners met beperkte musikale vaardighede was.
- Binnê vier jaar, het hulle met *Island Records* onderteken en hulle debuut album *Boy* vrygestel.
- Teen die middel-1980's, het hulle 'n top internasionale optreegroep geword
- Hulle deurbraak-album in 1987, *The Joshua Tree* verhef die groep se status "van heide tot supersterre".
- U2 het dans-, industrie-, en alternatiewe rock invloede in hul klank en optredes geïntegreer, en omhels 'n meer ironiese en self-geringskattende beeld.
- U2 het 12 studio-albums vrygestel en is een van die top-verkopers onder musiek kunstenaars van alle tye, met verkope van meer as 150 miljoen albums wêreldwyd.
- Hulle het al 22 Grammy-toekennings verwerf, meer as enige ander groep, en in 2005 is hulle ingehuldig in die *Rock and Roll Hall of Fame* toe hulle vir die eerste keer daarvoor in aanmerking kom.

**Boys II Men**

- Boys II Men is 'n Amerikaanse R&B vokale-groep bekend vir hul emosionele ballades en *a cappella*-harmonieë.
- Huidiglik is die groep 'n trio, met bariton Nathan Morris en tenore Wanya Morris en Shawn Stockman.
- In die 1990's het Boys II Men roem op Motown Records as 'n kwartet gevind, maar oorspronklike lid en bassanger Michael McCary het die groep in 2003 as gevolg van gesondheidsprobleme verlaat.
- In die 1990's het Boys II Men internasionale roem agter ongeëwenaarde sukses op die trefferlys behaal.
- Die groep se eerste treffer "*End of the Road*", wat No. 1 in 1992 bereik het, het ook nommer 1 in die wêreldranglys bereik.
- "*End of the Road*" stel 'n nuwe rekord, bly by nommer 1 op die Billboard Hot 100 vir 13 weke, en breek 'n dekades-oue rekord gehou deur Elvis Presley.
- Boys II Men is een van 'n uitgesoekte groep kunstenaars wat die nommer een plek vir ten minste 50 weke kumulatief gehou het, en plaas hulle slegs in die vierde plek op die lys agter Elvis Presley, die Beatles, en Mariah Carey.
- Hierdie prestasies was genoeg om Boys II Men erkenning as Billboard Magazine se vierde mees suksesvolle musikale groep van die 1990's te verkry.
- Boys II Men tree nog voor gehore reg oor die wêreld op.
- Hul mees onlangse album, *Twenty*, is in 2011 vrygestel.

(5)

**Salt and Pepper**

- Salt-n-Pepa is 'n Amerikaanse hip-hop trio van Queens wat in 1985 gestig is.
- Die groep wat bestaan uit, Cheryl James ("Salt"), Sandra Denton ("Pepa") en Deidra Roper ("DJ Spinderella"), was een van die eerste vroue rap-groepe.
- Die groep het hip hop op 'n tyd toe rap-musiek glo 'n gier was binnegetree, en plate-maatskappye was huiwerig om met rap-kunstenaars te onderteken.
- Die liedjie gebruik 'n melodie van die 1984 rolprent, *Revenge of the Nerds*. Die voltooië opname het daardeur 'n lugtyd op 'n New York City rap radio-program verkry.
- Die onafhanklike Pop Art Records het dit amptelike uitgereik en "*The Showstopper*" het 'n beskeie R&B-treffer geword.

(5)

**Metallica**

- Het *heavy metal*-musiek vervaardig en is 'n baie bekende pop-groep in Amerika.
- Hulie het in 1981 begin en het in '15 jaar gevorder van 'n gewone musiek-groep tot 'n nasionale sensasie.
- Hul styl sluit elemente van punk en Britse metal-musiek in.
- Kenmerke sluit ongelooflike vinnige tempo's, ingewikkelde verwerkings, die belangrike rol van instrumentale solo's en sosiale en politieke gelaaië lirieke in.
- Albums: *Kill 'Em all*, *Ride the lightning*, *Master of puppets*, *And justice for all*, *Metallica*, *Load*, *Re-Load*, *Garage Inc.*

(5)

**Seal**

- Seal Henry Olusegun Adegbole Samuel (gebore 19 Februarie 1963)
- Seal, sy verhoognaam, is 'n Britse 'soul' en 'R&B' sanger en liedjieskrywer.
- Hy het verskeie toekennings in sy loopbaan gewen insluitend drie Brit Awards Best British Male in 1992, vier Grammy-toekennings, en 'n MTV Video Music Award.
- Hy is bekend vir sy verskeie internasionale treffers, waarvan die mees bekende "Kiss from a Rose", wat in die klankbaan van die 1995 rolprent *Batman Forever* verskyn het.
- Hy het meer as 20 miljoen albums wêreldwyd verkoop.
- Hy is 'n affirmer op *The Voice Australia*.
- Hy het in die distrik van die Stad van Westminster in Londen by sy pleegouers grootgeword.
- Hy het 'n twee-jaar diploma of deegenootsgraad, in argitektuur verwerf en het verskeie werke in die Londen-area gehad.
- Hoewel daar reeds lank gerugte oor die oorsaak van die letsels op sy gesig is, is dit eintlik die gevolg van 'n tipe lupus bekend as discoid lupus erythematosus – 'n toestand wat spesifiek die vel bo die nek raak.
- Na hy vir 'n ruk in die 1980's in plaaslike klubs en kroë opgetree het, het hy by Push, 'n Britse funk-band aangesluit, en het saam met hulle in Japan getoer.
- In Asië het hy vir 'n rukkie by 'n blues-orkester in Thailand aangesluit, voor hy afskeid geneem het om op sy eie deur Indië te reis.
- Seal het daarna ZTT Records onderteken en sy debuut-album (vervaardig deur Trevor Horn) is in 1991 uitgereik.

(5)

**Spice Girls**

- Gesig in Engeland in 1994.
- Die groep was eers genoem 'Touch', wat hulle later na 'Spice' verander het.
- Spice Girls het 'n kontrak met die platematskappy Virgin Records in September 1995 onderteken.
- In 1996, is hulle eerste treffer en album uitgereik.
- Hulle musiek het as nommer 1 op die treffersparade vir twee jaar in meer as 31 lande oorgee.
- Hulle enkel-treffer *Wannabe* het die top-verkoper vir 'n vrouegroep geword.
- Spice Girls' se eerste vystelling as kwartet was *Viva Forever*.
- Die groep het in 2000 ontbind.

(5)

**Westlife**

- Westlife is in Ierland in 1998 gevorm.
- Die groep is eers Westside genoem en is na Westlife verander.
- Hulle het hulle eerste enkel-treffer *Swear It Again* in Maart 1999 vrygestel.
- Hulle het vier albums tussen 1999 en 2004 opgeneem.
- Het 34 miljoen albums wêreldwyd verkoop.
- Het ITV se rekord van die jaar-kompetisie vier keer, met die *Flying without Wings* in 1999, *My Love* in 2000, *Mandy* in 2003 en *You Raise Me Up* in 2005 gewen.

(5)

- Die vertoning het onlangs 'n hoogs suksesvolle toer van Mexiko, Amerika, Frankryk en Libanon voltooi. Loring beskou die besoek van die internasionale media om 'n voorskou te hê van African Footprints in sy tuisland as 'n betekenisvolle geleentheid.

(5)

6.3 ROCK EN POP (VERPLIGTEND)

OF

By 'n internasionale musiekfees wat in Kaapstad gehou word, is jy genooi om die programdirekteur te wees. Kies EEN van die volgende kunstenaars of groep en skryf 'n kort historiese oorsig wat jy dan aan die gehoor voor die optrede sal voorleë:

- |                   |                    |
|-------------------|--------------------|
| • David Bowie     | • Mano Debango     |
| • Seal            | • Fela Kuti        |
| • Spice Girls     | • Mirriam Makeba   |
| • Westlife        | • Phillip Tabane   |
| • Boys II Men     | • Jonas Gwangwa    |
| • Salt and Pepper | • Letta Mbulu      |
| • Metallica       | • Angélique Kidjo  |
| • Michael Jackson | • Baba Maahl       |
| • Prince          | • Oliver Mtshkudzi |
| • U2              | • Thomas Mapfumo   |
| • Salif Keita     | • Khaja Nin        |
| • Hugh Masekela   | • Caiphus Semenya  |

- Gebore op 8 Januarie, 1947 in Londen
- 'n Liedjieskrywer, multi-instrumentalis, akteur, regisseur, verwerker, klank-ingenieur, film en toneelakteur, musiek-VIDEO direkteur en visuele kunstenaar
- Geïnteresseerd in die ontginning van sy androgeniese voorkoms.
- Sy *Ziggy Stardust*-karakter het die grondslag vir sy eerste toer wat in 1972 begin het, geword.
- Sy albums: *Low, Heroes, Scary Monsters, Tonight, Never Let Me Down, Diamond Dogs, The man who sold the world, Outside, Earthling, hours, Heathen, reality.*
- In 1992 is hy met die supermodel Iman getroud.
- Op 17 Januarie 1996 is hy in die *Rock and Roll Hall of Fame* ingewy.
- Op 8 Februarie 2006, is hy die *Grammy Lifetime Achievement Award* toegeken.

(5)

- Die toneelstuk is die eerste keer in die Markteater, Johannesburg, Suid-Afrika, in Junie 1987 opgevoer.
- Leleti Khumalo is vir 'n Tony-toekenning benoem, Beste Gewilde aktrise in 'n musiekblyspel, sowel as 'n NAACP Image Award vir haar Broadway-teater uitbeelding van die titelkarakter.
- Die produksie is ook genomineer vir die Tony Toekenning vir Beste Musiekblyspel, Beste choreografie, en Beste Regie van 'n musiekspel.
- Die blyspel vertoon 'n skool-opstand soortgelyk aan die Soweto-opstand op 16 Junie 1976.
- 'n Verteller stel verskeie karakters, onder andere 'n skoolmeisie-aktivis, Sarafina, voor.
- Dinge ruk hand uit toe polisie-manne verskeie leerlinge by die skool skiet.
- Die musiekblyspel sluit af met 'n vrolike afskeidsvertoning van leerlinge wat die skool verlaat en wat die meeste van die tweede bedryf bestaan.
- Die produksie van die blyspel is in die dokumentêre rolprent, *Voices of Sarafina* opgeteken.

(5)

### **Umoja**

- Die Victory-teater, nou opgeknop op internasionale standaarde is aanvanklik in 1929 as 'n bioskoop gebou, en is ingestel om een van die grootste bakens van Afrikaanse kuns en kultuur in Johannesburg te word.
- Na 'n toer van meer as 26 lande, keer *Umoja* terug na Suid-Afrika om voort te gaan op hulle reis.
- *Umoja* vertel die roerende verhaal van inheemse Suid-Afrikaanse musiek – van die vroegste ritmes tot kwaito.
- *Umoja* is 'n luidrugtige, kleurvolle en jubelende viering van die lewe wat gehore van alle agtergronde aansteeklik verruklik opbouend gevind het.
- Dit het swart Suid-Afrikaners deur 'n paar van die land se stormagtigste historiese gedeeltes gedra.

(5)

### **African Footprints – Richard Loring**

- Die produksie het meer as 3800 vertonings sedert die debuut by Gold Reef City se Globe Theater in Mei 2000 gehad.
- Met die bynaam '*The People's Musical*', gegee deur resensente in Noord-Amerika, Europa en die Verre-Ooste, het sy rolverdeling gegroei van die oorspronklike 12 dansers en vier tromspelers tot 'n geselskap van 34.
- Die aaneenlopende, 90-minuut lange musikale storie van Afrika se verskyning op die wêreld-verhoog, word verbind deur die poësie van Sophiatown legende, Don Mattera.
- Uitvoerende vervaardiger Richard Loring skat dat die lang-lopende treffer meer as 200 Suid-Afrikaanse kunstenaars in die internasionale kollig geplaas het.
- Met die Royal Variety Show in Desember 2000 met 'n TV-kykental gemeet in miljoene het hierdie produksie oornag 'n globale aantrekkingskrag geword – net 'n paar maande nadat dit in Gold Reef City geopen het.
- African Footprint se reputasie het voortgegaan om wêreldwyd te groei deur middel van konstante toere en hoogs aangeskrewe optredes.
- Meer as 30 joernaliste van Mexiko en Frankryk wat nasionale tydskrifte en uitsaa-media verteenwoordig het, het African Footprints se openingsaand by die nuwe Lyric-teater by Gold Reef City bygewoon.

**Umbatha – Welcome Msomi**

- *Umbatha* is 'n 1970's toneelstuk wat deur die Suid-Afrikaanse toneelskrywer, Welcome Msomi geskryf is.
- Dit is 'n verwerking van Shakespeare se *Macbeth* in die Zoeloe-kultuur van die vroeë 19<sup>de</sup> eeu, en vertel hoe Mbatha Dingaan verslaan.
- *Umbatha* word beskryf as Msomi se mees bekende werk, en is geskryf toe Msomi 'n student aan die Universiteit van Natal was.
- Dit is vir die eerste keer in 1971 by die Universiteit se buitelig teater opgevoer.
- In 1972 is dit by die Royal Shakespeare Company's Aldwych Theatre opgevoer as deel van daardie jaar se World Theatre Season.
- Is daarna in Italië, Skotland, Zimbabwe en deur Amerika opgevoer, insluitend 'n baie suksesvolle Broadway-seisoen in 1978.

(5)

**IpiNtombi**

- *IpiNtombi* is 'n vreugdevolle, plaaslike dans - en musiekviering van swart Suid-Afrikaanse kultuur.
- Is vir die eerste keer in 1974 opgevoer, en hierdie produksie, met 'n fenomenale, talentvolle en energieke rolverdeling van 50, het gehore reg oor die wêreld verheug.
- Die dansers het die atletiese stamina, nodig om 'n maraton te hardloop, getoon.
- Die sangers vertoon die vokale en emosionele krag van groot skaalse opera.
- *IpiNtombi* kan beskou word as 'n nasionale opera van Suid-Afrika.
- Die storie is so primitief dat dit klaarblyklik direk uit Suid-Afrikaanse bodem ontstaan het.
- Dit begin in 'n klein dorpie met donderende seremoniële danse in kleurvolle stam-kostuums.
- 'n Teer liefdesverhaal tussen 'n dorpsmeisie en 'n jong man wat weggaan, om in die myne te gaan werk, kom na vore.
- Soos haar liefling van die platteland na die stad reis, verander stam-seremonies na 'break dancing', jongende Suid-Afrikaanse rock & roll en gospel-sang.
- Die jongmens, verdeeld tussen sy en stedelike versoeke, verpersoonlik die wesenlike Afrika-konflik tussen die ou en moderne wêreld.
- Onvergeetlike items sluit die kobra-dans, met hipnotiserende gloei-in-die-donker kostuums, en 'n welluidende gospel halleluja-koor, onder andere, in.
- Die skouspelagtige huweliksplegthede tussen die jong man en sy meisie simboliseer samesmelting van stam- en stadskultuur. – Laura Mirsky.

(5)

**Sarafina**

- *Sarafina!* is 'n Suid-Afrikaanse musiekblyspel deur Mbongeni Ngema wat studente-oproeringe in Soweto wat teen apartheid in opstand kom uitbeeld.
- Dit is ook as filmweergawe in 1992 aangepas met Whoopi Goldberg en Leleti Khumalo in die hooftrolle.
- *Sarafina!* het op Broadway op 28 Januarie 1988 by die Cort Teater geopen, en op 2 Julie, 1989 gesluit na 597 vertonings en 11 voorskoue.
- Die musiekblyspel is ook bedink en geregisseer deur Mbongeni Ngema, wie ook die boek, musiek en lirieke geskryf het.



BEANTWOORD OF VRAAG 6.1 OF VRAAG 6.2 EN DAN VRAAG 6.3.

VRAAG 6: MUSIEKTEATER, ROCK EN POP, EN MODERNE KONSTRUKTE

WESTERSE KUNSMUSIEK EN JAZZ

6.1 MUSIEKTEATER

6.1.1 Skryf 'n paragraaf oor *West Side Story* deur Leonard Bernstein, met spesiale verwysing na *Maria*.

- Komponis is Leonard Bernstein en die librettis is Stephen Sondheim

- Maria is die liedjie wat Tony sing nadat hy haar ontmoet en ontdek wat haar naam is

- Die liedjie begin waar Tony haar naam herhaal

- Dit begin stadig en vrylik

- Tempo verander na matig (warm)

- Solo, klavierbegeleiding, koor

- Trioole deur die liedjie

- Tydslagmaat is eenvoudige vierslagmaat (4/4)

- Dinamika: sag, matig hard, crescendos

(3)

6.1.2 Skryf 'n kort paragraaf oor *My Fair Lady* deur Lerner en Loewe, deur op liedjie *The Rain in Spain* te fokus.

- Librettist is Alan Jay Lerner.

- Komponis is Frederick Loewe.

- Henry Higgins (meestal 'n gesproke rol).

- Colonel Pickering (baritoon) 'n kenner in Indiese dialekte.

- Eliza Doolittle (sopraan) 'n blommeverkoopster.

- Gebaseer op 'n toneelstuk genoem *Pygmalion* (1913) deur die

- legendariese toneelskrywer, George Bernard Shaw.

- Sy dramas het die sosiale, godsdienstige en politieke tradisies

- van die vroeë 20<sup>ste</sup> eeuse Engelse samelewing bespot.

- In hierdie toneelstuk word 'n beeldhouer verlief op 'n standbeeld, wat wonderbaarlik lewendig word.

(2)

OF

INHEEMSE AFRIKAMUSIEK

6.2 MUSIEKTEATER

Skryf 'n paragraaf oor EFN van die volgende Moderne konstrukte.

- *Umbatha* – Welcome Msomi

- *Ipintombi*

- *Sarafina*

- *Umoja*

- *African Footprints* – Richard Loring

5.6 Watter EEN van die volgende instrumente vorm NIE deel van 'n Boeremusiekorkes NIE?

- A Konserina  
B Klavier  
C Kitaar  
D Akkordeon  
E **Sitar**

(1)

E

5.7 Watter EEN van die volgende terme verwys NIE na 'n musiekdinamiek NIE?

- A **Legato**  
B *Diminuendo*  
C *Crescendo*  
D *Forte*  
E *Piano*

(1)

A

5.8 Watter terme uit die volgende lys verwys NIE na tempo NIE?

- A *Mosso*  
B *Lento*  
C *Langsam*  
D ***Anacrusis***  
E *Presto*

(1)

D

5.9 Watter terme uit die volgende lys is NIE artikulasie NIE?

- A *Staccato*  
B ***Ritardando***  
C *Accent*  
D *Portato*  
E *Tenuto*

(1)

B

5.10 Kies die term wat NIE aan die vorms van musiek behoort NIE.

- A Tweeledige vorm  
B Drieledige vorm  
C Sonate-vorm  
D *Rondo*  
E ***Adagio***

[10]

(1)

E

## AFDELING B: ALGEMENE MUSIEKKENIS

Beantwoord die vrae in hierdie afdeling in die gegewe spasies wat op die vraestel voorsien is.

### VRAAG 5: (VERPLIGTEND)

Verskeie opsies word as moontlike antwoorde vir die volgende vrae gegee. Kies die antwoord en skryf slegs die letter (A–E) langs die vraagnummer (5.1–5.10) in die blokkie voorsien.

5.1 Watter EEN van die volgende oefeninge is NIE tegniese werk NIE?

- A Toonlere
- B Arpeggios
- C Gebroke akkoorde
- D Ritmiese patrone
- E **Chronicler**

(1)

E

5.2 Watter EEN van die volgende word NIE gebruik om 'n drieklank te kwalifiseer/beskryf NIE?

- A Vergrote
- B **Diminuering**
- C Majeur
- D Mineur
- E Verminderde

(1)

B

5.3 Watter EEN van die volgende tegnieke is NIE 'n komposisionele tegniek NIE?

- A Sekwens
- B Imitasie
- C Herhaling
- D **Omkering**
- E Ritmiese motiewe

(1)

D

5.4 Kies die musiekterm vir *ma non troppo*:

- A **Maar nie te veel nie**
- B Ongeleide sangstuk
- C Geleidelik vinniger
- D Duitse dans in 4/4 tyd
- E Beweeg tesame

(1)

A

5.5 Watter instrument uit die volgende lys is deel van die aërofoonfamilie?

- A Tromme
- B Xilfoon
- C **Trompet**
- D Kitaar
- E Viool

(1)

C

4.2 Voltooi die *Blues in C*, deur die onvolledige mates in te vul. Maak seker dat jy in die styl van die uittreksel voortgaan.

### BLUES IN C

Slowly (♩ =  $\frac{3}{4}$ )

*C*

*mp*

Moontlike antwoord:

### BLUES IN C

Slowly (♩ =  $\frac{3}{4}$ )

*C*

*mp*

(15)  
[15]

TOTAAL AFDELING A: 60

- (15)

*Allegro moderato*

Czerny

- 3.1 In watter toonsoort is hierdie stuk?  
**Antwoord:** D majeure (1)

- 3.2 Noem die noot/note wat nie aan die toonsoort van hierdie stuk behoort nie.  
**Antwoord:** G# (1)

- 3.3 Skryf 'n gepaste Romeinse syfer onderaan die halfnoot-akkoord in maat 6.  
**Antwoord:** Sien musiekstuk (1)

- 3.4 Skryf gepaste Romeinse syfers onder die akkoorde in mate 1 en 5.  
**Antwoord:** Sien musiekstuk (2)

- 3.5 Noem die kadens in maat 16.  
**Antwoord:** Volmaakte kadens (1)

## VRAAG 3

3.1 Bestudeer die volgende musiekstuk en beantwoord die vrae wat volg.

**Allegro moderato**

Czerny

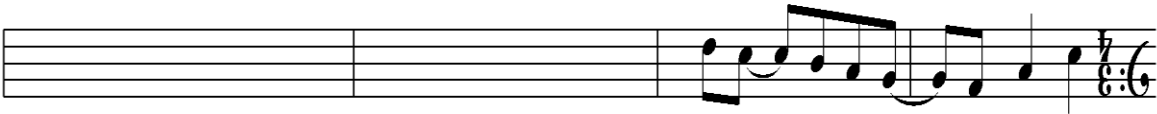
13

6

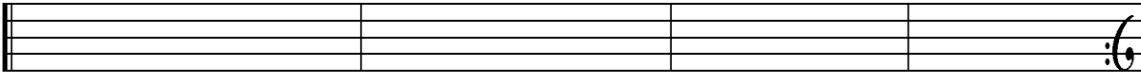
5

2.2 Gebruik die onderstaande openingsmotief om 'n 8-maat melodie in AB-vorm te voltooi vir die instrument van jou keuse. Dui die instrument waarvoor jy skryf aan en voeg dinamika en artikulasietekens by.

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



5



Die melodie sal volgens die volgende riglyne nagesien word:

BESKRYWING		PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte		4 (2 + 2)	
Musikaliiteit		10	
Dinamika en artikulasie		5	
Korrekte notasie		7 (1 per maat)	
Instrument en gepaste omvang		4	
TOTAAL		30 ÷ 2 = 15	

(15)  
[15]


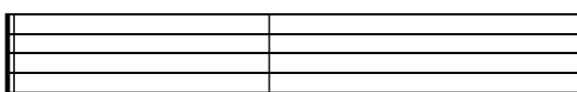


BEANTWOORD OF VRAAG 2.1 OF VRAAG 2.2.

VRAAG 2

2.1 Gebruik die onderstaande openingsmotief om 'n 8-maat melodie in AB-vorm te voltooi vir die instrument van jou keuse. Dui die instrument waarvoor jy skryf aan en voeg dinamika en artikulasietekens by.

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

Die melodie sal volgens die volgende riglyne nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte	4 (2 + 2)	
Musikaliteit	10	
Dinamika en artikulasie	5	
Korrekte notasie	7 (1 per maat)	
Instrument en gepaste omvang	4	
<b>TOTAAL</b>	<b>30 ÷ 2 = 15</b>	

OF

(15)


1.5.2

**Antwoord: Chromatiese toonleer**



A musical staff in treble clef showing a chromatic scale ascending from G4 to G5. The notes are: G4, A4, Bb4, B4, C5, C#5, D5, Eb5, E5, F5, F#5, G5.

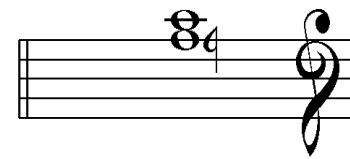
**Antwoord: Heeltoon-toonleer**



A musical staff in treble clef showing a diatonic scale ascending from G4 to G5. The notes are: G4, A4, B4, C5, D5, E5, F#5, G5.

1.6 Skep die genoemde interalle deur die korrekte toonhoogte boaan die tonika te skryf:

**Mineur 3<sup>de</sup>**



A musical staff in treble clef showing a minor third interval between G4 and Bb4.

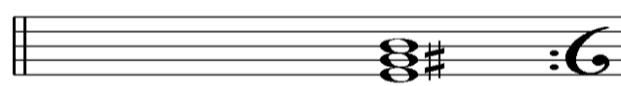
**Volmaakte 5<sup>de</sup>**



A musical staff in treble clef showing a perfect fifth interval between G4 and D5.

1.7 Noem die grondtoon en kwaliteit van elke akkoord, byvoorbeeld, C vergrote:

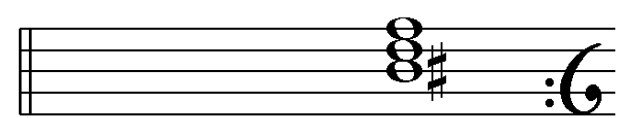
**Antwoord: D Majeur Drieklank**



A musical staff in treble clef showing a D major triad (D4, F#4, A4).

(1)

**Antwoord: G Vergrote Drieklank**



A musical staff in treble clef showing a G major triad (G4, B4, D5).

(1)

1.8 Transkriebeer die volgende passasie in die tenoorsleutel. Moenie die toonhoogte verander nie.



Two staves in tenor clef (C4 on the middle line). The first staff contains a whole rest, a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a whole note F#4. The second staff contains a whole rest, a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, and a whole note F#3.

**Antwoord:**

(5)  
[20]

AFDELING A: MUSIEKTEORIE

Beantwoord VRAAG 1, 2.1 of 2.2, 3 en 4.1 OF 4.2.

VRAAG 1

1.1 Voeg tydmaattekens by die volgende uittreksels waar daar sterretjies is.



1.2 Voltooi die volgende maat met note wat korrek gegroepeer is om 'n melodie in drieslagmaat te vorm.

MOONTLIKE ANTWOORD:



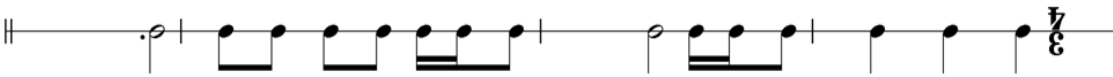
1.3 Noem die omkringde noot:



Antwoord: C

(1)

1.4 Skryf 'n een-oktaaf F# harmoniese mineurtoonleer (dalend en stygend), met die volgende ritme. Gebruik 'n toonsoortteken.



Toonsoortteken = 1 punt  
Note = 2 punte  
Minus ½ punt per fout  
Totaal = 3 punte

(3)

1.5 Identifiseer die volgende modusse/toonlere:

1.5.1



Antwoord: Natuurlike mineurtoonleer

(1)

**NASIONALE  
SENIOR SERTIFIKAT**

**GRAAD 11**

**NOVEMBER 2013**

**MUSIEK V1  
MEMORANDUM**

**PUNTE:**

**120**