



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2013

**MUSIC P1
MEMORANDUM**

MARKS: 125

This memorandum consists of 28 pages.

SECTION A: THEORY OF MUSIC

Answer QUESTIONS 1, 2, 3, 4 and EITHER QUESTION 5.1 OR QUESTION 5.2.

QUESTION 1

The extract below is taken from the 2nd movement of Carl Nielson's Violin concerto. Study it carefully and answer the questions that follow.

Violin Concerto, 2nd movement

Carl Nielson

a tempo (poco adagio), ma tranquillo

Bassoon 1
Bassoon 2
Horn in F
Violin solo



Bsn.
Bsn.
Hn.
Hn.
Vln. solo
Vln. 1
Vln. 2
Viola
Db.

10

Vln. solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

3 3 tr

(b) (c)

Detailed description: This system contains measures 10 through 13. The Vln. solo part features a melodic line with triplets and a trill (tr) in measure 13. The Vln. 1 and Vln. 2 parts play a rhythmic accompaniment of quarter notes. The Vla. part has a melodic line with a trill in measure 13, marked with (b) and (c). The Vc. part has a melodic line with a trill in measure 13. The Db. part plays a rhythmic accompaniment of quarter notes. A double bar line is present at the end of measure 13.

14

Bsn.
Bsn.
Hn. 1
2
Vln. solo
Vln. 1
Vln. 2
Vla.
Vc.
Db.

rall. a tempo

rall. a tempo

rall. a tempo

arco pp

arco pp

arco pp

(d)

pp

Detailed description: This system contains measures 14 through 17. The Bsn. parts play a melodic line that starts with a trill in measure 14 and then continues with a melodic line. The Hn. 1 and 2 parts play a melodic line that starts with a trill in measure 14 and then continues with a melodic line. The Vln. solo part features a melodic line with triplets and a trill (tr) in measure 17. The Vln. 1 and Vln. 2 parts play a rhythmic accompaniment of quarter notes. The Vla. part has a melodic line with a trill in measure 17, marked with (d). The Vc. part has a melodic line with a trill in measure 17. The Db. part plays a rhythmic accompaniment of quarter notes. The tempo markings 'rall.' and 'a tempo' are present. The dynamic marking 'arco pp' is present for the Vln. 1, Vln. 2, and Vla. parts.

- 1.1 Rewrite bars 12 and 13 of the cello part enharmonically without the key signature.

• $\frac{1}{4}$ mark for each correct note.

(2)

- 1.2 Identify the intervals marked (a), (b), (c) and (d).

(a) Compound minor 3rd

(b) Perfect unison

(c) Minor 6th

(d) Minor 3rd

• $\frac{1}{4}$ mark x 4

(2)

- 1.3 In which bar does an example of syncopation in the violin solo part occur and briefly explain why it is syncopation?

Bar number: Bar 14 (or any other correct example).

Reason: Accent on sub-division of beat.

(2)


- 1.4 Use the given clefs to write the parts for horns in bars 3 to 5 as they would sound at concert pitch. Insert the correct key signature.

• 1 mark for the correct key signature

• $\frac{1}{4}$ mark for every correct note

(4)

1.5 Rewrite bars 7, 14 and 15 of the violin solo part into a suitable compound time.



- 1 mark for correct time signature
- ¼ mark for each correct beat

(4)

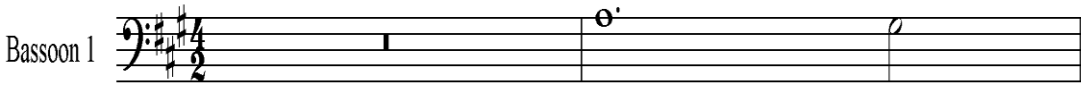
1.6 Name ONE diatonic scale in which the notes of bar 10 can be found.

C# minor

(1)

1.7 Rewrite bars 15 and 16 of the 1st bassoon part by doubling the notes and rests. Insert the new time signature.

Bassoon I



- 1 mark for correct time signature
- 1 mark for correct rest
- ½ mark for each correct note values in bar 16

(3)

1.8 Identify the character and position of the chord formed in bar 11, beat 4, e.g. Diminished 1st inversion.

Character: Augmented Position: Root position

(1)

[19]

QUESTION 2

Study the fragment *I was Glad* by Boyce and answer the questions that follow.

Doh is D

SOPRANO
ALTO
TENOR
BASS

Solfa notation for Soprano: | m ., f : s : d | d' :- : d' . s , s | l :- . s : f . d | d :- :
 Solfa notation for Alto: | d :- : . m | m ., r : d : m . d | f : m : r ., d | d :- :
 Solfa notation for Tenor: | m ., f : s : d | d' :- : d' . s , s | l :- . s : f . d | d :- :
 Solfa notation for Bass: | m ., f : s : d | d' :- : d' . s , s | l :- . s : f . d | d :- :

- 2.1 Supply the missing staff notation of bars 1 – 4 of the soprano voice according to the given solfa notation.

• $\frac{1}{4}$ mark per beat (notation and rhythm to be correct for each beat) (4)

- 2.2 Write the corresponding solfa notation, according to the given staff notation of the alto voice. Write your answer on the given line below the alto voice.

• $\frac{1}{4}$ mark per beat (notation and rhythm to be correct for each beat) (4)

- 2.3 Write the French time names of bars 1 and 2 of the soprano voice.

Bar 1: Ta-efe ✓ ; taa ✓ ; taa
 Bar 2: Taa-aa✓ ; ta-tefe✓
 ($\frac{1}{2}$ mark per tick)

(2)
[10]

QUESTION 3

Answer the following questions regarding scales and modes.

- 3.1 Add a note below each * to form a major scale. Do not use a key signature, and indicate all semitones.

• ¼ mark for each correct *, minus ½ mark for each incorrect semi-tone slur.

(4)

- 3.2 Identify on which type of scale or mode each of the following extracts is based.

(a)

(b)

(c)

(d)

(e)

Answer:

(a)	Whole tone scale on B
(b)	Blues scale on G
(c)	Lydian mode
(d)	B melodic minor
(e)	Pentatonic on Db

(5)
[9]

QUESTION 4

Choose any ONE of the opening motifs below to complete a twelve-bar melody in ABA form. Add dynamics and articulation marks.

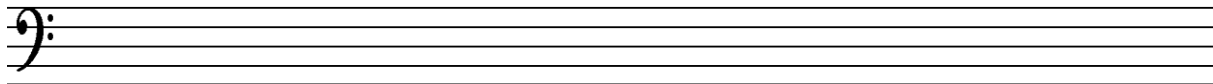
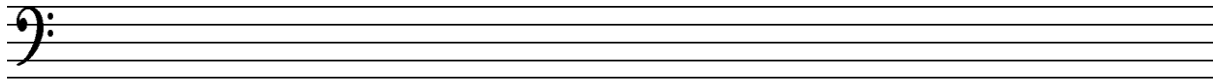
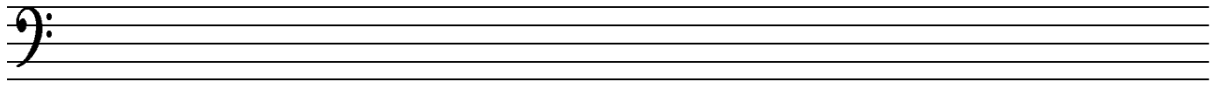
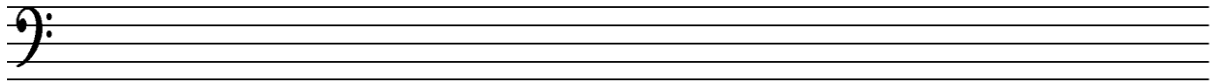
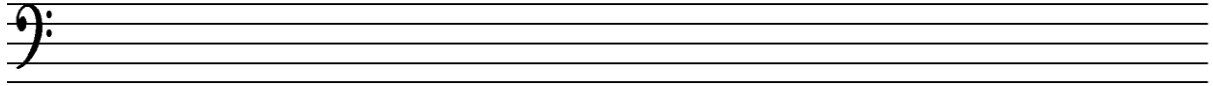
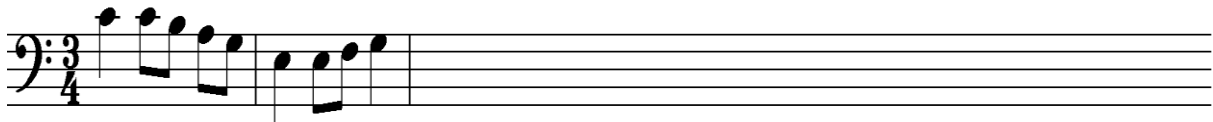
Instrument:

MARKING GUIDELINES

DESCRIPTION	MARK ALLOCATION
Form and cadential points	6 (3 + 3)
Musicality	8
Dynamics and articulation	2
Correctness of notation	4
Total	20 ÷ 2 = 10

[10]**OR**

Instrument:



MARKING GUIDELINES

DESCRIPTION	MARK ALLOCATION
Form and cadential points	6 (3 + 3)
Musicality	8
Dynamics and articulation	2
Correctness of notation	4
Total	20 ÷ 2 = 10

[10]

QUESTION 5

Answer EITHER QUESTION 5.1 OR QUESTION 5.2.

5.1 Complete the following four-part harmonisation by adding suitable chords in the given style.

Possible answer:

I V V⁶ I IV I⁶ IV vii⁶ I V⁶ I I⁶ V V

5
vi ii⁶ V V⁶ I V⁴ I⁶ ii⁶ I⁴ V I

The harmonisation will be marked according to the following guidelines:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARKS
Correctness	6	
Choice of chords/musicality	6	
TOTAL	12	

 [12]

OR

5.2 Study the extract below from *Rock–A–Bye Your baby* by Jean Schwartz and follow the instructions.

5.2.1 Name the chord symbols at (a), (b) and (c), (for example B7/A, et cetera).

- (a) **C/G**
- (b) **Dm7**
- (c) **G7**

(3)

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

ROCK - A -BYE YOUR BABY (WITH A DIXIE MELODY)

Sam M. Lewis & Joe Young

Jean Schwartz

Moderately

The musical score is written in 4/4 time and consists of six systems of piano accompaniment. Each system includes a treble and bass clef staff. Chords are indicated by letters above the treble staff. Melodic lines are indicated by letters (a), (b), and (c) above the treble staff.

- System 1: Treble staff has chords C, Bm, Am, and a melodic line (a). Bass staff has a simple bass line.
- System 2: Treble staff has chords G7/D, G7, and a melodic line (b). Bass staff has a simple bass line.
- System 3: Treble staff has chords D and F/C, and a melodic line (c). Bass staff has a simple bass line.

Possible answer:

ROCK - A -BYE YOUR BABY (WITH A DIXIE MELODY)

Sam M. Lewis & Joe Young

Jean Schwartz

Moderately

The musical score is written for piano in 4/4 time. It consists of six systems of music. The first system (measures 1-6) includes chords C, Bm, and Am, and is marked with a first ending (a). The second system (measures 7-12) includes chords G7/D and G7, and is marked with a second ending (b). The third system (measures 13-16) includes chords D and F/C. The fourth system (measures 17-20) includes chords D and F/C. The fifth system (measures 21-24) includes a third ending (c). The sixth system (measures 25-28) includes a third ending (c). The score concludes with a double bar line.

(9)
[12]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

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

QUESTION 6: JAZZ

Compare any TWO Jazz styles (except African Jazz) that you have studied by referring to the following criteria:

- Origin
- Tone colour
- Rhythm
- Melody
- Composer/Performer

	RAGTIME	BLUES	DIXIELAND	SWING	BEBOP
ORIGIN	Developed by African American pianists while playing in saloons and dance halls.	Originated in the 1880's in the rural areas as work songs, field hollers of slaves, spirituals.	Originated in New Orleans.	Developed in the 1920's. It was played mainly by big bands whose powerful sound could fill the large dance halls and ballrooms.	Developed in the 1940's and is a complex style for small jazz group of creative improvisers who rebelled against the written arrangements of swing bands.
TONE COLOUR	Piano mainly but arrangements were also made for dance bands and marching bands	<ul style="list-style-type: none"> • Vocal Blues: Performers use "bent" notes, vocal scoops and slides • Instrumental Blues: Instrumentalists use bent notes, slides and mutes. 	<ul style="list-style-type: none"> • Dixieland bands comprised of 5-8 players. • The melodic instruments or front line included the Trumpet or Cornet, Clarinet, Trombone. 	<ul style="list-style-type: none"> • Big Band comprised 15 players in three groups. • 3-5 saxophones, 3-4 trombones and trumpets and a rhythm section. 	Bebop comprises a saxophone and trumpet supported by a rhythm section of piano, bass and percussion.

RHYTHM	<ul style="list-style-type: none"> • Moderate duple metre. • LH: steady beat 	<ul style="list-style-type: none"> • Blues rhythm is very flexible and performers sing just before or after the beat. • Blues music is in 4/4 time. 	<p>The rhythm section clearly marked the beat and comprised of chordal instrument (piano), guitar, drums and plucked double bass.</p>	<p>The basic beat was still maintained by the bass drum but a contrasting rhythm played by the hi-hat cymbals, brought together by the foot pedal stressed the 2nd and 4th beats.</p>	<ul style="list-style-type: none"> • Bebop made use of <i>bombs</i>-irregular accents played by the Bass Drum/Side Drum. • The left hand of pianists played complex chords at irregular intervals. • Pizzicato bass and a cymbal marked the beat.
MELODY	<p>Syncopated melody</p>	<p>Melodies have the characteristic “blue” notes which are produced by lowering/flattening the 3rd, 5th and 7th notes of a major scale.</p>	<ul style="list-style-type: none"> • Dixieland is based on a March, church song, popular song, ragtime or 12-bar blues and sometimes includes brief unaccompanied solos, called “breaks”. 	<ul style="list-style-type: none"> • Entire sections often performed melodies-either in unison or in harmony. • Swing music was rather composed than improvised. • Melodies were accompanied or echoed by short repeated phrases (played by saxophones or brasses) called riffs. 	<ul style="list-style-type: none"> • Melodies were mainly improvised and phrases are of irregular length
COMPOSER	Scott Joplin	Bessie Smith	Louis Armstrong	Duke Ellington	Charlie Parker

[10]

QUESTION 7: ROMANTIC MUSIC

7.1 What Romantic characteristics are evident in the 4th movement of Brahms’ *Symphony no. 4 in E minor*?

- Syncopations and irregular phrases are used to push against the prevailing meter.
- Rich, dark tone colours and favoured (by Brahms) instruments like the viola, clarinet and French horn are used.
- A wide variety of moods is evident.
- A large orchestra is used
- A large brass section is evident.
- An extended coda is present.
- A large dynamic palette is heard.

(7)

7.2 Choose ONE of the Romantic compositions below and answer the questions that follow.

- Frederic Chopin: *Polonaise in A flat major, op.53*
- Franz Schubert: *Erlkönig*
- Giacomo Puccini: *La Bohème* (Act 1: Scene between Rodolfo and Mimi-excluding the arias of Rodolfo and Mimi)
- Felix Mendelssohn: *Violin Concerto in E minor, first movement, op.64*
- Bedrich Smetana: *The Moldau*

7.2.1 Give a brief definition of the genre.

Polonaise	<ul style="list-style-type: none"> • A polonaise is a piece in triple meter and • originated as a stately dance for the Polish nobility.
Art song	<ul style="list-style-type: none"> • The Art song is a composition for solo voice and piano, where the piano plays an interpretive partner to the voice. • It is the setting of a poem for solo voice and piano, where the composer interprets the poet's message, mood and imagery in the music.
Opera	<ul style="list-style-type: none"> • An opera is drama that is sung to orchestral accompaniment, • usually a large-scale composition employing vocal soloists, chorus, orchestra, costumes and scenery.
Concerto	<ul style="list-style-type: none"> • A concerto is composition for instrumental soloist and orchestra • usually in three movements of which the first movement is in sonata form.
Symphonic poem	<ul style="list-style-type: none"> • A symphonic poem is a programmatic composition for orchestra in one movement • which may have a traditional form such as sonata form or similar or an original irregular form.

(2)

- 7.2.2 Write programme notes on the chosen genre in QUESTION 7.2.1. Make sure that your writing style is concise and that it enables the listener to aurally relate to what you have written.

Polonaise	<ul style="list-style-type: none">• Short solo instrumental music piece that portrays an idea or atmosphere and started flourishing in the Romantic period.• The polonaise originated as a stately dance for Polish nobility.• The piece therefore demonstrates musical nationalism depicting the Polish national identity.• The polonaise is majestic and powerful with moments of lyrical contrast.• It evokes the ancient splendour of the Polish people.• Ternary form with an introduction and 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 requires a high level of technical proficiency from the pianist.
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Art song	<ul style="list-style-type: none"> • Schubert uses a through-composed form structure to capture the content and character of the poem. • The piano part with its rapid octaves and menacing bass motive conveys the tension of the wild ride. • The piano's continuous triplet rhythm unifies the episodes of the song and suggests the horse's gallop. • By imaginatively varying the music, Schubert makes one singer sing like several characters in a miniature drama. • E.g. the terrified boy sings in a higher register in minor key. • Each time the boy sings a musical outcry it is intensified through dissonant harmonies. • To convey mounting fear, Schubert pitches the boy's outcry higher and higher each time.
Opera	<ul style="list-style-type: none"> • Portrays a Bohemian life similar to his own life as an impoverished music student. • There is a smooth transition from one scene or mood to the next. • The melodies are made out of short, easily remembered phrases and are intensely emotional. • He used the orchestra to reinforce the vocal melody and to suggest atmosphere, landscape and mood. • He minimised the difference between aria and recitative, creating a continuous flow of music. • Characters and plot revealed through song – Main characters are Rodolfo, a young poet and Mimi, a poor seamstress. • Large Romantic orchestra. • <i>La Bohème</i> has four acts. Puccini achieves unity and continuity by using the same material in different acts. • Puccini was very much concerned with the literary and dramatic qualities of his librettos.

Concerto	<ul style="list-style-type: none"> • 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. • 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.
Symphonic poem	<ul style="list-style-type: none"> • An orchestral composition that relates a particular story, picture or idea through the use of sound. • It depicts the flow of the <i>Moldau</i> through Czechoslovakia. • Two streamlets (one warm, and one cold), which are both represented by their own instruments (flute – cold; clarinet – warm). • The rivers converge into a large river – becomes the river theme. • A hunting exhibition is pictured by a dotted rhythm in the music. • A country dance has typical folk-like character. • The work is part of the cycle <i>Má Vlast</i> (My Country). • The piece is both a romantic representation of nature and a display of Czech nationalism. • Contrasting musical sections that represent different scenes and episodes described in the programme. • A recurring folk-like theme symbolises the river. • Running notes portray the running river. • Smetana uses musical effects that call to mind a flowing stream, a hunting scene, a peasant wedding and the crash of waves. • Hunting along the riverbank is suggested by horn fanfares. • The peasant wedding is suggested by a rustic polka.

QUESTION 8: INTERNATIONAL POPULAR MUSIC

8.1 Give a brief definition of ONE of the following styles.

- Heavy Metal
- Rhythm & Blues Pop
- Glam Rock
- Brit Pop
- Girl/Boy Bands

Heavy Metal	<ul style="list-style-type: none"> • Heavy metal is a genre of rock music that developed in the late 1960s and early 1970s, largely in the United Kingdom and the United States. • With roots in blues-rock and psychedelic rock, the bands that created heavy metal • developed a thick, massive sound, characterised by highly amplified distortion, extended guitar solos, and emphatic beats.
Rhythm & Blues Pop	<ul style="list-style-type: none"> • Although the acronym “R&B” originates from its association with traditional rhythm and blues music, the term R&B is today most often used to define a style of African American music originated after the demise of disco in the 1980s. • This newer style, often described as contemporary R&B, combines elements of soul, funk, pop, and from 1986 on, hip hop. • Uses of hip hop inspired beats are typical, although the roughness and grit inherent in hip hop is usually reduced and smoothed out.
Glam Rock	<ul style="list-style-type: none"> • Glam Rock is a sub-genre of Rock music. • Glam Rock uses all the stylistic elements of Rock and heavy metal, but the feel is lighter and faster. • Artists wear make-up and outlandish outfits and hairstyles
Brit Pop	<ul style="list-style-type: none"> • Brit Pop was a mid-1990s British alternative rock genre and movement that was at its most popular in Great Britain. • The movement emerged from the Indie scene of the early 1990s and was characterised by bands influenced by British guitar pop music of the 1960s and 1970. • The movement developed as a reaction against various musical and cultural trends in the late 1980s and early 1990s, particularly the grunge phenomenon from the United States.
Girl/Boy Bands	<ul style="list-style-type: none"> • The 1990s and 21st century were marked by a resurgence of boy band and girl group trends. • The music has specific stylistic traits such as a danceable beat, simple melodies, and repetitive structure so that people can catch on and join in easily.

(3)

8.2 Name a representative artist/band of your chosen style in QUESTION 8.1 and mention what his/her/their contribution to this style was.

	REPRESENTATIVE ARTIST/BAND	CONTRIBUTION TO STYLE
HEAVY METAL	Metallica	<ul style="list-style-type: none"> • Metallica expanded the limits of thrash, using speed and volume • not for their own sake, but to enhance their intricately structured compositions.
R&B POP	Michael Jackson	<ul style="list-style-type: none"> • Michael Jackson's achievements in the music industry have included, among other things, a revolutionary transformation of music videos, epitomised by 1983's <i>Thriller</i>, often cited as the greatest music video of all time. • He became the first black entertainer to amass a strong following on MTV while leading the relatively young channel out of obscurity. • His distinctive style, moves, and vocals have inspired, influenced, and spawned a whole generation of hip hop, pop, and R&B artists, including Mariah Carey, Usher, Britney Spears, Justin Timberlake, and Chris Brown, among others.
GLAM ROCK	David Bowie	<ul style="list-style-type: none"> • In 1970 Bowie released <i>The man Who Sold The World</i>, rejecting the acoustic guitar sound of the previous album and replaced it with heavy rock accompaniment. • After a three-year period of experimentation he re-emerged in 1972 during the glam-rock era as a flamboyant, androgynous alter ego Ziggy Stardust. The relatively short-lived Ziggy persona epitomised a career often marked by musical innovation, reinvention and striking visual presentation. • Bowie was the only artist of this genre that made international stardom that eventually had an input in the development of Glam Metal (KISS) and other similar genres.

BRIT POP	Oasis	<ul style="list-style-type: none"> Stylistically, Oasis relied on catchy looks and wrote lyrics that were meant to be relevant to British young people of their own generation. Due to Oasis, in 1994, the term Britpop, although used previously in the late 1980s, entered the popular consciousness, being used extensively by the music press and radio DJs.
GIRL/BOY BANDS	Spice Girls/Westlife	<ul style="list-style-type: none"> SPICE GIRLS: Spice Girls spread and embraced the term “girl power” which formed the centrepiece of their appeal as a band. The phrase became a cultural phenomenon and was adopted as the mantra for millions of girls and even making it into the Oxford English Dictionary. In summation of the concept, author Ryan Dawson said, “The Spice Girls changed British culture enough for Girl Power to now seem completely unremarkable”. WESTLIFE: Although yet another boy band, Westlife instantly became recognisable and different to other boy bands with their soaring melodies and rousing lyrics, the music injects an undeniably fresh approach to this genre.

(3)

(ONE FOR REPRESENTATIVE ARTIST/BAND AND TWO FOR THEIR CONTRIBUTION THEREOF.)

[6]

QUESTION 9: SOUTH AFRICAN CHORAL MUSIC

Choose ONE of the choral works below and answer the questions that follow.

- *Monna e motenya*
- *Plea from Africa*
- *Gabi, Gabi*

9.1 Name the composer. (1)

9.2 What unifying elements are evident in this choral work? (2)

9.3 What is the form of the work? (1)

9.4 Discuss the tonality and use of harmony in the work.

	<i>Monna e motenya</i>	Plea from Africa	Gabi, Gabi
COMPOSER	<ul style="list-style-type: none"> Bonisile Gcisa 	<ul style="list-style-type: none"> John Bokwe 	<ul style="list-style-type: none"> Based on a SA praise song but arranged by William Powell.
UNIFYING ELEMENTS	<ul style="list-style-type: none"> Upbeat of 2 quavers used continuously. 18-bar phrase repeated over and over. 	<ul style="list-style-type: none"> Dotted rhythm used throughout Verse: regular phrase structure. 	<ul style="list-style-type: none"> Call (tenor) and response 18-bar phrase repeated over and over. (8 bar phrase comprising two 4-bar phrases)
FORM	<ul style="list-style-type: none"> Binary form (African Form) 	<ul style="list-style-type: none"> Introduction – Verse – Chorus (AB) 	<ul style="list-style-type: none"> Binary form (African Form)
TONALITY AND HARMONY	<ul style="list-style-type: none"> F major – no modulation Diatonic harmony Cadential $\frac{6}{4}$ used four times. 	<ul style="list-style-type: none"> F major – no modulation Basic functional harmonic progressions with abundant use of V7 th. Chromatic harmony occurs in bars 15-B natural (V7/V) and bar 25 – Eb (V7/IV) 	<ul style="list-style-type: none"> G major – no modulation Lowered 7th used in alto voice Dissonant 2nds and 9ths used

(3)
[7]

QUESTION 10: SOUTH AFRICAN TRADITIONAL MUSIC

Answer EITHER QUESTION 10.1 OR 10.2 OR 10.3.

10.1 Kwaito:

10.1.1 Discuss the musical style of Kwaito. (7)

10.1.2 When and where did Kwaito originate? (2)

10.1.3 What message does Kwaito convey? (2)

10.1.1	<ul style="list-style-type: none"> • Lyrics aimed at displaying constructive content. • Lyrics are shouted or chanted rather than sung or rapped. • Lyrics are sung in indigenous South African languages including Afrikaans. • Combines musical styles of Hip Hop, Kwaito, Mbaqanga and traditional African music. • Dark voice timbre. • Deep bass lines • Performances are usually with a back track instead of a live band. 	(7)
10.1.2	<ul style="list-style-type: none"> • It developed in Johannesburg in the 1990' s. 	(2)
10.1.3	<ul style="list-style-type: none"> • Lyrics are often about life in the township – be it either negative or positive. • It represents young black South Africans – the talk and dress of the township. 	(2)

OR

10.2 Music for social occasions:

10.2.1 You attended an African traditional ceremony which, as usual, includes an abundance of instrument playing, singing and dancing. Write an article for a journal that highlights the musical features of African music heard at this traditional ceremony. (11)

<ul style="list-style-type: none"> • Poly rhythms – every percussion instrument playing their own rhythm. • Polyphony – many melodies sounding simultaneously • Overlapping of phrases • Call and response • Ostinato • Rhythm and/or melodic patterns repeated over and over. • Melodic singing with parallel intervals • Many different scales are used of which the pentatonic scale is one. • Repetition of phrases over and over while a melody above is sung • In some African languages, the same word sung at different pitches could result in different meanings • Different types of songs, e.g. praise songs 	(11)
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OR

10.3 Moppies and Ghomma songs:

10.3.1 Discuss the musical style of Moppies and Ghomma songs. (7)

10.3.2 When and where did Moppies and Ghomma songs originate? (2)

10.3.3 Name an example of ONE song. (2)

10.3.1

<ul style="list-style-type: none"> • Typical of the Cape Malayans and traditionally in Afrikaans. • Traditionally performed on New Year’s Day or at social occasions. • Songs are always accompanied by a ghomma beat which is a two sixteenth and an eight note beat, accompanied by a ghomma drum. • There is a continuous tafa-te rhythm heard throughout the songs. • The orchestra consists of a guitar, mandolin, banjo and cello. • Moppies and ghomma songs are divided into 4 categories namely traditional wedding songs, Dutch (Afrikaans) folk songs, Moppies – humorous songs, ghomma-picnic songs. • Content of the songs is mostly light-hearted and funny – songs with a political content were sung during the apartheid to express opposition to the system. • Moppies and ghomma songs are accompanied by dance movements. • Traces of other cultures – The Khoi-Khoi, Indonesian, Indian and Madagascan, are evident in the songs. <p>(ANY SIX FACTS)</p>	(7)
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10.3.2 1800s in Cape Town (2)

10.3.3 *Daar Kom die Alibama* (2)

[11]

QUESTION 11: SOUTH AFRICAN COMPOSERS

Write a paragraph on the musical style of ONE of the following composers. Refer to at least FOUR works by the composer.

- Mzilikazi Khumalo
- Niel van der Watt
- S.J. Khosa

[9]

Mzilikazi Khumalo	<ul style="list-style-type: none"> • Rhythm is used as a unifying element. • Despite the simplicity of his works, polyphonic textures are used. • Traditional diatonic harmonies are used. • Rhythmic patterns change quickly and are often intricate. • Syncopation is used abundantly • Parallel movement between voices in choral works is evident. <p>(ANY FIVE FACTS)</p>
	<p>CANTATA</p> <ul style="list-style-type: none"> • <i>Ushaka Kasenzangakhona</i> <p>TRADITIONAL SONGS ARRANGED FOR CHOIR</p> <ul style="list-style-type: none"> • <i>Sangena; Bawo,</i> • <i>Thixo Somandla</i> • <i>Sizongena Laph'emzini.</i> • <i>Isibaya Esikhulu Se-Afrika</i> • <i>Ushaka Kasenzangakhona</i> • <i>Sangena; Bawo, Thixo Somandla</i> <p>(ANY FOUR WORKS)</p>
Niel van der Watt	<ul style="list-style-type: none"> • Van der Watt makes use of extended tonality. Although the music is tonal, the music does not stay in the home key for long and modulates to distant related keys • His works do not often begin and end in the same key. • In a basic triadic construction, 2nds, 4ths, and 6ths are added to give subtle harmonic shadings. • Homophonic and polyphonic textures are used alternatingly. He often employs other polyphonic principles such as imitation. • He often uses syncopation to accent or to 'bend' words in order to create a specific atmosphere. • The atmosphere created by the text/lyrics determines his use of rhythm. • While Van der Watt's early works show the influence of late romanticists like Rachmaninovff and Faurè, his mastery of harmony and counterpoint belies a deep understanding of and reverence for the great master Johann Sebastian Bach.

	<p>(ANY FIVE FACTS)</p> <p>SECULAR CHORAL WORKS</p> <ul style="list-style-type: none"> • Ai, meisie, meisie; SAB • Alleen; girls chorus • As good as new; orchestra; SATB <p>RELIGIOUS CHORAL WORKS</p> <ul style="list-style-type: none"> • A De-commercialised American Christ's mass (1995) <p>INSTRUMENTAL WORKS</p> <ul style="list-style-type: none"> • Trio pour mam'selle leger e'stier; orchestra, flute, clarinet, piano • African Dawn (1997); orchestra • African Reflection (1994); orchestra • Afrika kerslied (1996); alto saxophone and piano • Aquarelle (1984); piano • Boabab (1988); orchestra • Con'Scertino (1992/1994); viola and piano 	<p>TRADITIONAL CHORAL WORKS</p> <ul style="list-style-type: none"> • African Dawn (1997) <p>WORKS FOR SOLOISTS (VOCAL)</p> <ul style="list-style-type: none"> • Benediction; voice and piano (1989) • <i>Bitterbessie dagbreek</i>; voice and piano • <i>Die son sal weer skyn</i>; voice and piano • Dinah Lee (1999); voice, piano, alto saxophone and double bass • <i>Dis my plek</i> (1985); voice and piano • <i>Drup drup druppeltjies</i> (1980); voice and piano; • <i>Dust of snow</i> (1997); voice and piano
<p>S.J. Khosa</p>	<p>(ANY FOUR WORKS)</p> <ul style="list-style-type: none"> • Uses simple harmonies • Often uses rhythmical imitation • Often uses intervals of a third between the voices that move in the same direction, in his choral works. • All his choral works are sung <i>a capella</i> • The range of his vocal melodies never exceed an octave <p>(ANY FIVE FACTS)</p> <ul style="list-style-type: none"> • <i>Mintiro Ya Vuluvula</i> • <i>Dzunse Ra Ndabezitha</i> • <i>Afrika Lontshwa</i> • <i>Famban'Kahle</i> • <i>Ndzhaka ya tinsimu</i> <p>(ANY FOUR WORKS)</p>	

QUESTION 12: MUSIC INDUSTRY

You have composed a song that is being played on one of the radio channels to advertise a certain type of cellphone. Briefly explain the steps that the company had to take to prevent you from taking legal steps against them.

- They first have to get permission from you to play the “ring tone.”
- Agreement must be reached between you and the company concerning percentage of royalties.
- You must be able to control the number of times your song can be ‘downloaded’ from the internet.
- The song can only be used according to your agreement; any new changes must first be discussed with you.
- An agreement must be reached between you and the company that you are actually signing away your rights because your name will not appear anywhere.

[5]

TOTAL SECTION B: 65
GRAND TOTAL: 125

VRAAG 12: MUSIEKBEDRYF

Jy het 'n liedjie wat op een van die radiokanale gespeel word om 'n selfoon te adverteer geskryf. Beskryf kortliks die stappe wat die maatskappy moes neem om te verhoed dat jy regstappe teen hulle neem.

- | | |
|-----|---|
| [5] | <ul style="list-style-type: none"> • Hulle moet eers toestemming om die 'luitoon' te speel, van jou verkry. • 'n Ooreenkoms moet tussen jy en die maatskappy aangegaan word rakende die persentasie tantieme aan jou verskuldig. • Jy moet die aantal kere wat die liedjie van die internet afgelaai kan word kan beheer. • Die liedjie kan slegs volgens julle ooreenkoms gebruik word, en enige nuwe veranderinge moet eers met jou bespreek word. • 'n Ooreenkoms moet tussen jy en die maatskappy aan wie jy jou regte gee aangegaan word andersins sal jou naam nêrens verskyn nie. |
|-----|---|

TOTAAL AFDELING B: 65
GROOTTOTAAL: 125

(ENIGE VYF FEITE)	<p>SEKULÊRE KOORWERKE</p> <ul style="list-style-type: none"> • Ai, meisie, meisie; SAB • Alleen; meisieskoor • As good as new; orkes; <p>SATB</p> <p>GODSDIENSTIGE KOORWERKE</p> <ul style="list-style-type: none"> • A De-commercialised American Christ's mass (1995) <p>INSTRUMENTALE WERKE</p> <ul style="list-style-type: none"> • Trio pour mam'selle léger e'stier; orkes, fluit, klarinet, klavier • African Dawn (1997); orkes • African Reflection (1994); orkes • Afrika kerslied (1996); alt-saksofoon en klavier • Aquarelle (1984); klavier • Boabab (1988); orkes • Con'Scertino (1992/1994); altviool en klavier <p>(ENIGE VIER WERKE)</p>	
<p>TRADISIONELE KOORWERKE</p> <ul style="list-style-type: none"> • African Dawn (1997) <p>WERKE VIR SOLIS (VOKAAL)</p> <ul style="list-style-type: none"> • Benediction; solistiem en klavier (1989)) • Bitterbessie dagbreek; solistiem en klavier • Die son sal weer skyn; solistiem en klavier • Dinah Lee (1999); solistiem, klavier, altsaksofoon en kontrabas • Dis my plek (1985); solistiem en klavier • Drup drup druppeltyes (1980); solistiem en klavier; • Dust of snow (1997); solistiem en klavier 		<p>S.J. Khosa</p> <ul style="list-style-type: none"> • Gebruik eenvoudige harmonieë • Gebruik dikwels ritmiese nabootsing • In sy koorwerke gebruik hy dikwels 'n interval van 'n derde tussen stemme wat in dieselfde rigting beweeg. • Al sy koorwerke word a <i>capella</i> gesing • Die omvang van sy vokale melodieë in nooit groter as 'n oktaaf nie <p>(ENIGE VYF FEITE)</p>
		<ul style="list-style-type: none"> • Mintiro Ya Vuluwula • Dzunse Ra Ndabezitha • Afrika Lontshwa • Famban'Kahle • Ndzhaka ya tinsimu <p>(ENIGE VIER WERKE)</p>

[9]

<p>Mzilikazi Khumalo</p> <ul style="list-style-type: none"> • Ritme is as 'n verenigende element gebruik. • Ten spyte van die eenvoud van sy werke, is polifoniese teksture gebruik. • Tradisionele diatoniese harmonieë is gebruik. • Ritmiese patrone verander vinnig en is dikwels ingewikkeld. • Sinkopasie word in oorloed gebruik. • Parallele beweging tussen stemme in koorwerke in duidelik. 	<p>CANTATA</p> <ul style="list-style-type: none"> • <i>Ushaka Kasenzangakhona</i> <p>TRADISIONELE LIEDJES VERWERK VIR KOOR</p> <ul style="list-style-type: none"> • <i>Sangena; Bawo,</i> • <i>Thixo Somanda</i> • <i>Sizongena Laph'emzini.</i> • <i>Isibaya Esikhulu Se-Afrika</i> • <i>Ushaka Kasenzangakhona</i> • <i>Sangena; Bawo, Thixo Somanda</i> <p>(ENIGE VIJF FEITE)</p>
<p>Niel van der Watt</p>	<ul style="list-style-type: none"> • Van der Watt maak gebruik van uitgebreide tonaliteit. Alhoewel die musiek tonaal is, bly dit nie lank in die hooftoonsoort nie en moduleer dan na verwante toonsoorte • Sy werke begin en eindig selde in dieselfde toonsoort. In 'n basiese akkoord-samestelling, word 2des, 4des, en 6des bygevoeg om subtiel harmoniese kleure te gee. Homofoniese en polifoniese teksture word afwisselend gebruik. Hy gebruik ook dikwels ander polifoniese tegnieke soos nabootsing. • Hy gebruik dikwels sinkopasie om woorde te aksentueer of buig om 'n spesifieke atmosfeer te skep. • Die atmosfeer wat deur die teks/lirieke geskep word, stel sy gebruik van ritme vas. • Terwyl van der Watt se vroeë werke die invloed van laat-Romaniese komponiste soos Rachmaninovff en Faure toon, bewys sy bemeestering van harmonie en kontrapunt 'n diepe begrip en eerbied vir Johann Sebastian Bach.

OF

10.3 Moppies en Ghomma-liedjies:

10.3.1 Bespreek die musiekstyl van Moppies en Ghomma-liedjies. (7)

10.3.2 Waar en wanneer het Moppies en Ghomma-liedjies ontstaan? (2)

10.3.3 Noem EEN voorbeeld van 'n liedjie. (2)

10.3.1 Tipes van die Kaapse Maleiers en tradisioneel in Afrikaans. Tradisioneel of Nuwejaarsdag of op sosiale geleenthede gesing.

- Liedjies word altyd deur 'n ghomma maatslag, wat 'n twee-sestiende en 'n agste-noot ritme is, en wat deur 'n ghomma-trom begelei word.
- Daar is 'n herhaaldelike tata-te-ritme wat in die liedjies gehoor word.
- Die orkes bestaan uit 'n kitaar, mandolien, banjo en tjello.
- Moppies en ghomma-liedjies word in 4 kategorieë verdeel naamlik, tradisionele trouliedjies, Nederduitse (Afrikaanse) volksliedjies, Moppies – humoristiese liedjies, ghomma-piekniek liedjies.
- Die inhoud van die liedjies is grotendeels vrolik en snaaks – liedjies met 'n politiese inhoud is gedurende apartheid, om weerstand teen die steisel te betuig, gesing.
- Moppies en ghomma-liedjies is deur dans-bewegings begelei
- Spore van ander kulture – Die Khoi-Khoi, Indoniese, Indiese and Madagassies, is duidelik in hierdie liedjies.

(ENIGE SES FEITE)

(7)

10.3.2 1800's in Kaapstad (2)

(2)

10.3.3 Daar Kom die Albama (2)

(2)

[11]

VRAAG 11: SUID-AFRIKAANSE KOMPONISTE

Skryf 'n paragraaf oor die musiekstyl van EEN van die volgende komponiste. Verwys na ten minste VIER werke deur die komponis.

- Mzilikazi Khumalo
- Niel van der Watt
- S.J. Khosa

[9]

VRAAG 10: SUID-AFRIKAANSE TRADISIONELE MUSIEK

Beantwoord OF VRAAG 10.1 OF 10.2 OF 10.3.

10.1 Kwaito:

- 10.1.1 Bespreek die musiekstyl van Kwaito. (7)
- 10.1.2 Waar en wanneer het Kwaito ontstaan? (2)
- 10.1.3 Watter boodskap dra Kwaito oor? (2)

10.1.1	<ul style="list-style-type: none"> • Lirieke daarop gemik om opbouende inhoud te bevat. • Lirieke word geskree of gedreun, eerder as gesing of ge-'rap'. • Lirieke word in inheemse Suid-Afrikaanse tale, insluitend Afrikaans, gesing. • Kombineer musiekstyle van Hip Hop, Kwaito, Mbaqanga en tradisionele Afrika-musiek. • Donker stemtoon. • Diep baslyne • Optredes word gewoonlik met opnames van agtergrondmusiek in plaas van 'n orkes begelei. 	(7)
10.1.2	<ul style="list-style-type: none"> • Het in Johannesburg in die 1990's ontwikkel 	(2)
10.1.3	<ul style="list-style-type: none"> • Lirieke is gewoonlik oor township-lewe, positief en negatief. • Dit verteenwoordig jong swart Suid-Afrikanners, die spraak en kleredrag van die 'township'. 	(2)

OF

10.2

Musiek vir sosiale geleenthede:

- 10.2.1 Jy het 'n tradisionele Afrika-seremonie wat soos gewoonlik die speel van instrumente, sing en dans bevat, bygewoon. Skryf 'n artikel vir 'n joernaal wat die musiekenskappe van Afrika-musiek wat by hierdie seremonie gehoor is, na vore bring. (11)

- (11)
- | | |
|--|------|
| <ul style="list-style-type: none"> • Polirimes – elke perkussie-instrument speel sy eie ritme. • Polifonie – baie melodieë wat gelyktydig gehoor word. • Orvlouing van frases • Vraag-en-antwoord • Ostinato • Ritmiese en/of melodiese patrone word herhaal. • Melodiese sang met parallel interalle • Verskillende toonlere soos die pentatoniese toonleer • Herhaling van frases terwyl 'n hoofmelodie gesing word • In sommige Afrika-tale, word dieselfde woord teen verskillende toonhoogtes gesing, wat dan tot verskillende betekenisse lei • Verskillende soorte liedjies bv. lofliedere | (11) |
|--|------|

9.4

Bespreek die tonaliteit en die gebruik van harmonie in die werk.

(3)

KOMPONIS	VERENIG- ENDE ELEMENTE	VORM	TONALITEIT EN HARMONIE
<ul style="list-style-type: none"> • Bonisile Gcisa 	<ul style="list-style-type: none"> • Op-slag van 2 agste note word herhaaldelik gebruik • 18-maat frase wat herhaal word. 	<ul style="list-style-type: none"> • Tweeledige vorm (Afrika-vorm) 	<ul style="list-style-type: none"> • F majeur – geen modulasie • Diatoniese harmonie • Kadensiele $\frac{4}{5}$ word vier keer gebruik.
<ul style="list-style-type: none"> • John Bokwe 	<ul style="list-style-type: none"> • Gepunteerde ritme word deurgangs gebruik. • Vers: reëlmatige frase-struktuur. 	<ul style="list-style-type: none"> • Inleiding – Vers – Koor (AB) 	<ul style="list-style-type: none"> • F majeur – geen modulasie • Basiese funksionele harmoniese progressies met oorvloedige gebruik van Chromatiese harmonie kom in maat 15-B (V7/V) en maat 25 – Eb (V7/IV) voor.
<ul style="list-style-type: none"> • Gebaseer op 'n Suid-Afrikaanse loflied maar verwerk deur William Powell. 	<ul style="list-style-type: none"> • Vraag-(tenoor) en-antwoord • 18-maat frase wat oor en oor herhaal word. (8-maat frase wat uit twee 4-maat frase bestaan) 	<ul style="list-style-type: none"> • Tweeledige vorm (Afrika-vorm) 	<ul style="list-style-type: none"> • G majeur – geen modulasie • Verlaagde 7^{de} wat in die alt-stem gebruik word. • Dissonante 2des en 9des word gebruik.

[7]
(3)

[6]

(EEN VIR VERTEENWOORDIGENDE KUNSTENAR/GROEP EN TWEE VIR HUL BYDRAE DAARTOE.)

<ul style="list-style-type: none"> • Stylisties het Oasis op aantreklike draaie staatgemaak en het lirieke geskryf wat relevant was tot Britse jongmense van hul eie generasie. As gevolg van Oasis, het die term 'Britpop' in 1994, alhoewel dit in die 1980's al gebruik is, die populêre bewustheid binnegetree, en is omvattend deur musiekpers en platejogtes gebruik. 	Oasis	BRIT POP
<ul style="list-style-type: none"> • SPICE GIRLS: Spice Girls het die terme "girl power", wat die middelpunt van hul aantrek is 'n groep was omhels en versprei. Die terme het 'n kulturele verskynsel geword en is deur miljoene jong meisies as 'n leuse gebruik en verskyn ook in die Oxford Engelse Woordboek. As samevatting van die konsep het die skrywer Ryan Dawson gesê: "The Spice Girls changed British culture enough for Girl Power to now seem completely unremarkable". (<i>Die Spice Girls het die Britse kultuur genoeg verander vir 'girl power' om nou heeltemal onmerkwaardig te blyk.</i>) • WESTLIFE: Alhoewel hulle as 'n gewone 'boy band' beskou is, het Westlife onmiddellik herkenbaar geword, en verskil van ander 'boy bands' met hul swewende wysies en inspirerende lirieke. Hul musiek gee 'n onloënbare vars benadering tot die genre. 	Spice Girls/Westlife	GIRL/BOY BANDS

(3)

VRAAG 9: SUID-AFRIKAANSE KOORMUSIEK

Kies EEN van die onderstaande koorwerke en beantwoord die vrae wat volg.

- Monna e motenya
- Plea from Africa
- Gabi, Gabi

9.1 Noem die komponis. (1)

9.2 Watter verenigende elemente is duidelik in hierdie koorstuk? (2)

9.3 Wat is die vorm van die werk? (1)

8.2

Noem 'n verteenwoordigende kunstenaar/groep van jou gekose styl in VRAAG 8.1 en gee sy/haar/hul bydrae tot die styl.

BYDRAE TOT STYL	KUNSTENAAR/ GROEP	
<ul style="list-style-type: none"> • Metallica het die grense van 'trash' uitgebrei, deur spoed en volume gebruik nie om hulle eie onthale nie, maar om hul ingewikkelde komposisies te verhef. 	Metallica	HEAVY METAL
<ul style="list-style-type: none"> • Michael Jackson se prestasies in die musiekindustrie het onder andere, 'n reholusionêre transformasie van musiekvideo's, getoonbeeld deur 1983 se <i>Thriller</i>, wat beskou is as die beste musiekvideo, ingesluit. • Hy het die eerste swart optreder met 'n groot gevolg op MTV geword, terwyl hy die onbekende stasie bekend gemaak het. • Sy kenmerkende styl, bewegings, en sangstyl het 'n generasie hip hop, pop, en R&B-kunstenaars soos Mariah Carey, Usher, Britney Spears, Justin Timberlake en Chris Brown, onder andere, beïnvloed. 	Michael Jackson	R&B POP
<ul style="list-style-type: none"> • In 1970 het Bowie <i>The man Who Sold The World</i> vrygestel, en sodoende die akoestiese kitaarklanke van die vorige album verwerp en dit met 'n swaar rock-begeleiding vervang. • Na 'n tydperk van drie jaar waarin hy geëksperimenteer het, het hy in 1782 gedurende die 'glam-rock' era as 'n flambojante, androgeniese alter-ego Ziggy Stardust verskyn. Die redelik kortstondige Ziggy-persona het 'n beroep gekenmerk deur musikale veranderinge, hernuwing en kragtige visuele vertonings. • Bowie was die enigste kunstenaar in hierdie genre wat wêreldroem verkry en wat ook inloed op die ontwikkeling van Glam Metal (KISS) en ander soortgelyke genres gehad het. 	David Bowie	GLAM ROCK

VRAAG 8: INTERNASIONALE POPULERE MUSIEK

8.1 Gee 'n kort definisie van EEN van die volgende musiekstyle.

- Heavy Metal
- Rhythm & Blues Pop
- Glam Rock
- Brit Pop
- Girl/Boy Bands

<p>Heavy Metal</p> <ul style="list-style-type: none"> • Heavy metal is 'n genre rockmusiek wat in die laat 1960's en vroeë 1970's, hoofsaaklik in die Brittanje en Amerika ontwikkel het. • Met oorsprong in 'blues-rock' en 'psychedelic rock' het die groepe wat heavy metal geskep het 'n digte massiewe klank wat tipies gekarakteriseer word deur dawerende tromme, kragtig versterkte bas en ritmekitare ontwikkel. 	<ul style="list-style-type: none"> • Alhoewel die akroniem "R&B" sy oorsprong het by assosiasie met tradisionele ritme en blues-musiek, word die terme R&B vandag meer dikwels gebruik om 'n styl Afrika-Amerikaanse musiek, wat ontstaan het na die afname van disko in die 1980's, te definieer. • Hierdie nuwe styl, dikwels beskryf as kontemporêre R&B, kombineer elemente van soul, funk, pop, en vanat 1986, hip hop. • Die gebruik hip hop-geïnspireerde maatslae is tipies, alhoewel die grofheid gewoonlik verminder en uitgestryk word. 	<p>Glam Rock</p> <ul style="list-style-type: none"> • Glam Rock is 'n sub-genre van Rock-musiek. • Glam Rock gebruik al die stilistiese elemente van rock en heavy metal, maar die gevoel is lichter en vinniger. • Kunstenaars dra grimering en uitheemse uitrustings en haarstyle 	<p>Brit Pop</p> <ul style="list-style-type: none"> • Brit Pop was 'n Britse alternatiewe rock genre en beweging van die 1990's wat in Brittanje populêr was. • Die beweging het ontstaan uit die 'indie'-toneel van die vroeë 1990s en is gekarakteriseer deur groepe wat deur Britse kitaar-popmusiek van die 1960's en 1970's beïnvloed is. • Die beweging het as 'n reaksie teen verskeie musikale en kulturele neigings in die 1980's en vroeë 1990's, veral die 'grunge' verskynsel van die Verenigde State ontwikkel. 	<p>Girl/Boy Bands</p> <ul style="list-style-type: none"> • Die 1990's en 21^{ste} eeu is gekenmerk deur 'n herlewing van 'boy band' en 'girl band' verskynsels. • Die musiek het spesifieke stylkenmerke soos 'n dansbare maatslag, eenvoudige wysies en herhalende strukture sodat mense maklik kan saamsing.
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(3)

<p>Concerto</p>	<ul style="list-style-type: none"> • 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. • Goëe 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 murrerende strykinstrumente aanbied. Die orkes het die tradisionele uitgebiede openingsafdeling. • 'n Wye verskeidenheid dinamiek word in die stuk gebruik. • Die concerto bevat ongewone kombinasies van instrumente. • Die kadensa word tussen die ontwikkelende en die rekapitulاسية gespeel om 'n integrale deel van die beweging te word.
<p>Simfoniese Toondig</p>	<ul style="list-style-type: none"> • 'n Komposisie vir orkes wat 'n spesifieke storie, prent of idee vertel, deur die gebruik van klank, Dit beeld die vloei van die Moldau-rivier deur Tjeggoslovakye uit. • Twee stroompies (een warm, en een koud), wat albei deur hul eie instrumente verteenwoordig word. (fluit – koud; klarinet – warm). • Die stroompies loop saam in 'n groot rivier – word die rivier tema. • 'n Jagekspedisie word deur gepunteerde ritme in die musiek uitgebied. • 'n Volksdans het 'n tipiese volksagtige karakter. Hierdie werk is deel van die siklus <i>Má Vlast (My Country)</i>. • Die werk is 'n romantiese weergawe van die natuur en beeld Tjeggiese nasionalisme uit. Teenstellende musikale afdelings verteenwoordig verskillende tonele en episodes wat in die program beskryf word. • 'n Herhaalde volksagtige tema simboliseer die rivier. • Aaneenlopende note beeld die vloeiende rivier uit. • Smetana gebruik musikale effekte om te herinner aan 'n vloeiende stroom, 'n jagekspedisie, 'n landelike troue en die botsing van golwe. Die jag langsaan die rivierbed word deur trompetgeskral gesuggerer. • Die landelike troue word deur 'n rustieke polka uitgebied.

<ul style="list-style-type: none"> • Schubert gebruik 'n deurgekomponeerde vormstruktuur om die inhoud en aard van die gedig vas te vang. • Die klavier deel met sy vinnige oktawe en dreigende bass motief dra die spanning van die wilde rit oor. • Die klavier se deurlopende drieling ritme verenig die episodes van die lied en dui op die perd se galop. • Deur verbeeldingryke wissel van die musiek, maak Schubert een sanger soos verskeie karakters in 'n miniatuur-drama sing. • Bv. die verskrikte seun sing in 'n hoër register in mineur sleutel. • Elke keer wanneer die seun 'n musikale protes sing word dit deur dissonante harmonieë versterk. • Om toenemende vrees oor te dra, verhef Schubert die seun se geskreue hoër en hoër elke keer. 	<p>Kunslied</p>
<ul style="list-style-type: none"> • Beeld 'n Boheemse lewe soortgelyk aan sy eie lewe as 'n arm musikstudent uit. • Daar is 'n geleidelike oorgang van een toneel of stemming na die volgende. • Die melodie bestaan uit kort frases wat maklik is om te onthou, en is gevul met emosionele intensiteit. • Hy gebruik die orkes om die vokale melodie te versterk, en om atmosfeer, landskap en stemming voor te stel. • Hy het die verskille tussen aria en resitatief vermind, en het daardie agtereenlopende vloei van musiek geskep. • Karakter en verhaal word deur musiek openbaar – Hoofkarakters is Rodolfo, 'n jong digter, en Mimì, 'n arme kleremaakster. • Groot Romantiese orkes. • <i>La Bohème</i> het vier bedrywe. Puccini verkry eenheid en kontinuiteit deur dieselfde materiaal in verskillende bedrywe te gebruik. • Puccini was baie besorgd oor die literêre en dramatiese eienskappe van sy librettos. 	<p>Opera</p>

7.2.2 Skryf programmas oor die gekose genre in VRAAG 7.2.1 vir 'n konsert. Maak seker dat jou skryfstyl samevatting is en dat dit die luisteraar in staat stel om deur middel van gehoor in verband kan bring wat jy geskryf het.

Polonaise	<ul style="list-style-type: none"> • Kort solo instrumentale musieksuk wat 'n idee of atmosfeer oordra, en wat begin floreer het in die Romantiese era. • Die polonaise het ontstaan as 'n stasige dans vir Poolse adellikeheid. • Die stuk demonstreer dus musikale nasionalisme wat die Poolse nasionale identiteit beskryf. • Die polonaise is majestieus en kragtig met oomblikke van liriese kontraste. • Dit roep die eeu-oue glans van die Poolse mense op. • Driedelige-vorm met 'n inleiding en 'n kort koda. • Die hooftema het 'n omvangende begeleiding. • Die kontrasterende B-afdeling bestaan uit 'n marsjeer-melodie wat deur herhaalde oktawe in die linkerhand begelei word. • Dit verg 'n hoë vlak van tegniese bekwaamheid van die pianis.
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7.2

Kies EEN van die onderstaande Romantiese Komposisies en beantwoord die vrae wat volg.

- Frederic Chopin: *Polonaise in A-mol majeur, op.53*
- Franz Schubert: *Erlkönig*
- Giacomo Puccini: *La Bohème* (Bedryf 1: Toneel tussen Rodolfo en Mimì – uitsluitend die arias van Rodolfo en Mimì)
- Felix Mendelssohn: *Vioolkonserter in e-mineur, eerste beweging, op.64*
- Bedrich Smetana: *Die Moldau*

7.2.1 Gee 'n kort definisie van die genre.

Polonaise	<ul style="list-style-type: none"> • 'n Polonaise is 'n stuk in drieslagmaat en het ontstaan as 'n statige dans van Poolse adeliktheid.
Kunslied	<ul style="list-style-type: none"> • Die kunslied is 'n komposisie vir solostem en klavier, waar die klavier 'n verklarende maat tot die stem is. • Dit is die toonsetting van 'n gedig vir solostem en klavier, waar die komponis die digter se boodskap, stemming en verbeelding in die musiek interpreteer.
Opera	<ul style="list-style-type: none"> • 'n Opera is 'n drama wat met orkestrale begeleiding gesing word, • gewoonlik 'n grootskaalse komposisie wat vokale soliste, koor, orkes, kostuums en landskap bevat.
Concerto	<ul style="list-style-type: none"> • 'n Concerto is 'n komposisie vir instrumentale-solis en orkes, • gewoonlik 'n grootskaalse komposisie wat vokale soliste, koor, orkes, kostuums en landskap bevat.
Simfoniese Toondig	<ul style="list-style-type: none"> • 'n Simfoniese toondig is 'n programmatiese komposisie vir orkes, in een beweging, • wat 'n tradisionele vorm soos sonata-vorm of soortgelyk, of 'n oorspronklike onreëlmatige vorm hê.

(2)

KOMPONIS/ KUNSTENAAR	Scott Joplin	Bessie Smith	Louis Armstrong	Duke Ellington	Charlie Parker
RITME • Gematigde tweeslag- maat. • Linker- hand: egalige maatslag • Blues-ritme is baie buigbaar en sangers sing net voor of na die maatslag. • Blues-musiek is in 4/4 tyd.	Gesinkopeerde melodie	Melodieë bevat die eenskaplike "blue" note wat gevorm word wanneer die 3de, 5de en 7de note verlaag word.	Die ritme- afdeling hou duidelik die maatslag en bestaan uit klavier, kitaar, tromme en kontrabas.	Die basiese maatslag word gebruik van 'bombs'- onreëlmatige aksente gespeel deur die 'hi- ritme, gespel deur die 'hi- en saamgehou hat' simbele, snaartr. Die linkerhand van pianis speel die 2de en 4de maatslae teen onreëlmatige interalle. • <i>Pizzicato</i> bas en 'n simbaal hou die maatslag.	• Melodieë is hoofsaaklik geïmproviseer. • Frases se lengte is onreëlmatig.
MELODIE		Melodieë bevat die eenskaplike "blue" note wat op 'n mars, kerkslied, populêre liedjie, ragtime of 12-maat blues en suit soms 'n kort solo sonder begeleiding genoem "breaks" in.	• Dixieland is gebaseer op 'n mars, kerkslied, populêre liedjie, ragtime of 12-maat blues en suit soms 'n kort solo sonder begeleiding • Melodieë is geïmproviseer.	• Volledige afdelings het gereeld melodieë eenstemmig of harmonies gespeel. • Swing-musiek is eerder gekomponeer as geïmproviseer.	(gespeel deur saksofone of houtblasers) genoem 'riffs' begelei of ge- eggo.

VRAAG 7: ROMANTIESE MUSIEK

7.1 Watter Romantiese eienskappe is duidelik in die 4de beweging van Brahms se 4de Simfonie in E mineur?

- Sinkopasie en onreëlmatige frases word gebruik om die oorheersende metrum teen te staan.
- Ryk, donker toonkleure, en instrumente soos viola, klarinet en franse horing word gebruik.
- 'n Wye verskeidenheid stemminge is duidelik.
- 'n Groot orkes word gebruik.
- 'n Groot koperblaseratdeling is duidelik.
- 'n Uitgebreide koda is teenwoordig.
- 'n Groot omvang dinamika word gehoor.

(7)

AFDELING B: ALGEMENE MUSIEKKENNIS

Beantwoord die vrae in die afdeling in die ANTWORDEBOEK wat voorsien word.

VRAAG 6: JAZZ

Vergelyk enige TWEE Jazz-style (behalwe Afrika-Jazz) wat jy bestudeer het deur na die volgende kriterium te verwys:

- Oorsprong
- Toonkleur
- Ritme
- Melodie
- Komponis/kunstenaar

	RAGTIME	BLUES	DIXIELAND	SWING	BEBOP
OORSPRONG	Afrika- Amerikaanse pianiste wat in dansale gespeel het.	Het in die 1980's in die landelike gebiede as werksliedjies van slawe ontstaan.	Het in New Orleans ontstaan.	Het in die 1920's ontwikkel. Dit is hoofsaaklik deur 'big bands', wie se kragtige klank groot dansale geul het, gespeel.	Het in die 1940's ontwikkel en is 'n komplekse styl vir klein groepies kreatiewe jazz-improviseerders wie teen die geskrewe verwerkings van swing-orkeste gebelleer het.
TOONKLEUR	Hoofsaaklik klavier, maar verwerkinge is ook vir dans-orkeste en marsorkeste gedoen.	• Vokale Blues: Sangers gebruik 'gebuidde' note en vokale skeppe en skuwe. • Blues: instrumentale skeppe en gebruik gebuidde note, dempers.	• Dixieland-orkeste bestaan uit 5-8 spelers. • Die hoof melodiese instrumente sluit die trompet of klarinet en tromboon in.	• Big Band bestaan uit 15 spelers in drie groepe. • 3-5 saksophone, 3-4 trombone en trompete en 'n ritme-afdeling. word.	• Bebop bevat 'n saksfoon en trompet, wat deur 'n ritme-afdeling van klavier, bas en perkussie ondersteun word.

Moontlike Antwoord:

ROCK - A-BYE YOUR BABY
(WITH A DIXIE MELODY)

Sam M. Lewis & Joe Young
Moderately

Jean Schwartz

The musical score is presented in a vertical layout, reading from right to left. It consists of six systems of music, each with a treble and bass staff. The key signature has one sharp (F#) and the time signature is 4/4. The score includes various musical notations such as notes, rests, and chords. Chord labels are placed below the bass staff: (a) C, Bm Am, (b) G7/D, (c) G7, D, F/C. Measure numbers 7, 13, and 17 are indicated at the end of the first, third, and fifth systems respectively. The piece concludes with a double bar line and repeat dots at the end of the sixth system.

TOTAAL AFDELING A: 60

[9]

5.2.2 Voltooi die partituur deur gepaste akkoorde van jou keuse by te voeg.

ROCK - A-BYE YOUR BABY

(WITH A DIXIE MELODY)

Sam M. Lewis & Joe Young
Moderately

Jean Schwartz

(6)

(a) C Am Bm C

(b) G7/D G7

(c) F/C D

4 7 10 13 17

Die harmonisering sal volgens die volgende riglyne gemerk word.

BESKRYWING	PUNTTOEKENNING	KANDIDAAT SE PUNTE
Korrektheid	6	
Keuse van akkoorde/musikaliteit	6	
TOTAAL	12	

[12]

OF

5.2 Bestudeer die onderstaande uittreksel uit *Rock-A-Bye Your baby* deur Jean Schwartz en volg die instruksies.

5.2.1 Noem die akkoordsimbole by (a), (b) en (c), (bv. B7/A, ensovoorts).

(a) C/G
(b) Dm7
(c) G7

(3)

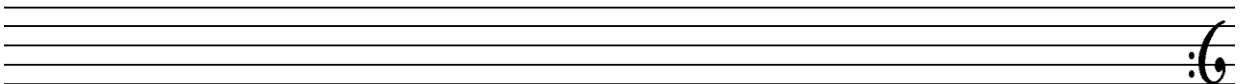
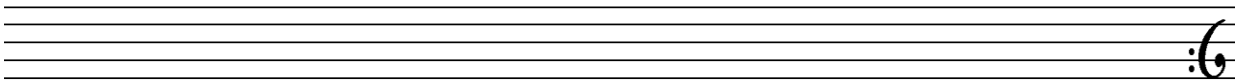
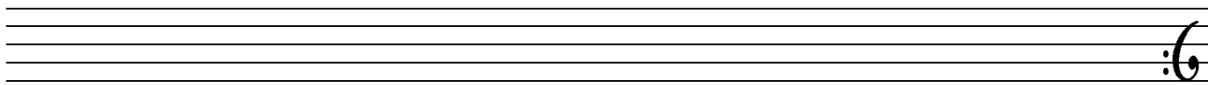
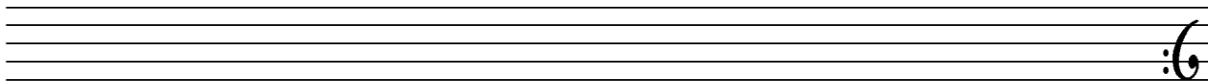
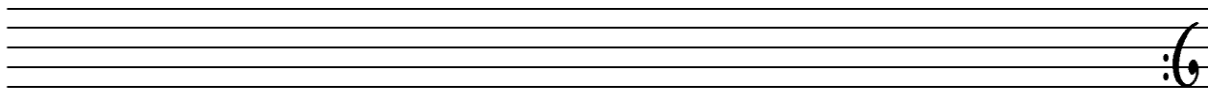
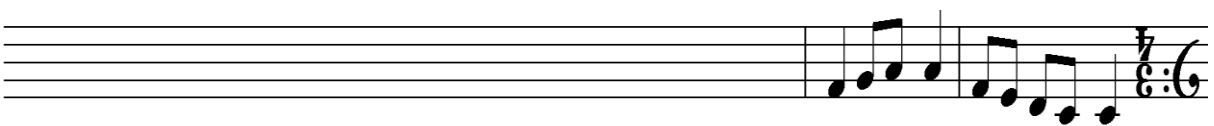
VRAAG 5

Beantwoord OF VRAAG 5.1 OF VRAAG 5.2.

5.1 Voltooi die volgende vierstemmige harmonisering deur gepaste akkoorde by te voeg.

Moontlike antwoord:

Instrument:



NASIENRIGLYNE

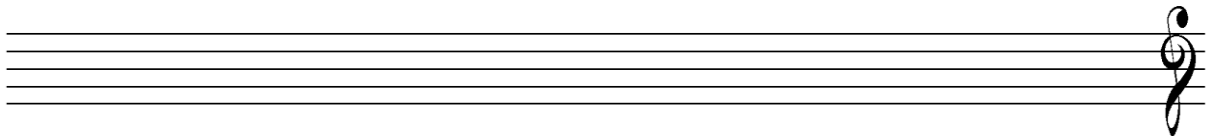
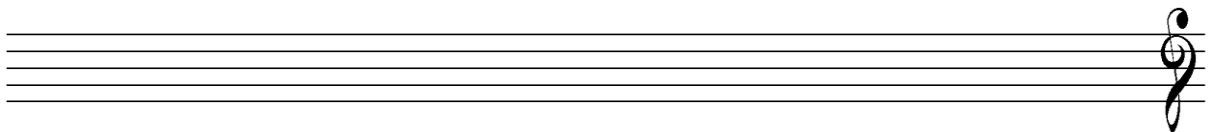
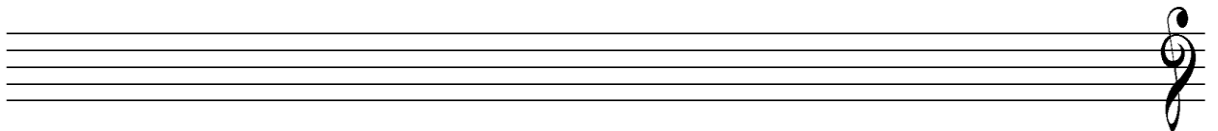
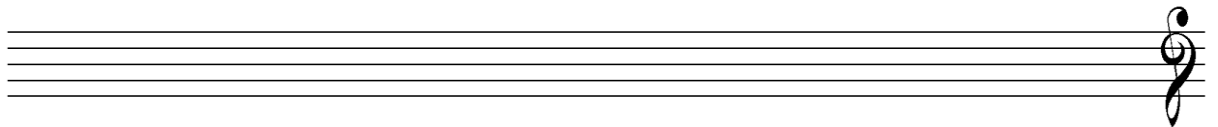
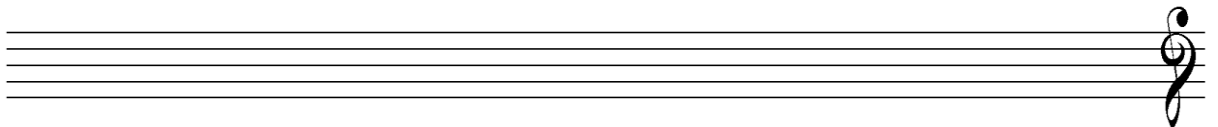
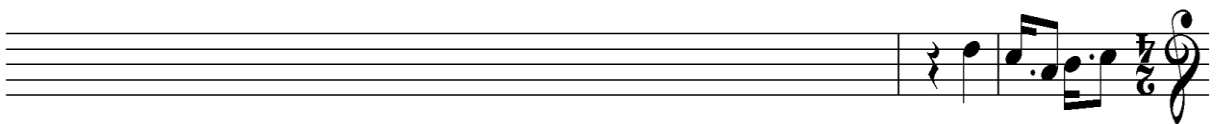
BESKRYWING	PUNTTOEKENNING
Vorm en kadenspunte	6 (3 + 3)
Musikaliteit	8
Dinamika en artikulasie	2
Korrektheid van notasie	4
Totaal	20 ÷ 2 = 10

[10]

VRAAG 4

Kies enige EEN van die onderstaande motiewe om 'n twaalf-maat-melodie in ABA-vorm die voltooi. Voeg dinamiek en artikulasietekens by.

Instrument:



NASIENRIGLYNE

BESKRYWING	PUNTTOEKENNING
Vorm en kadenspunte	6 (3 + 3)
Musikaliteit	8
Dinamika en artikulasie	2
Korrektheid van notasie	4
Totaal	20 ÷ 2 = 10

[10]

OF

VRAAG 3

Beantwoord die volgende vrae aangaande toonlere en modusse.

3.1 Voeg 'n noot onder elke * om 'n majeurtoonleer te vorm, sonder 'n toonsoortteken en dui alle halftone.

• 1/4 punt vir elke korrekte *, minus 1/2 punt vir elke inkorrekte halftoon bindboog.

(4)

3.2 Identifiseer die tipe toonleer of modus waarop elk van die volgende fragmente gebaseer is.

Antwoord:

(a)	Heeltoon-toonleer op B
(b)	Blues-toonleer op G
(c)	Lidiese modus
(d)	B melodie mineur
(e)	Pentatonies op Db

[9]
(5)

VRAAG 2

Bestudeer die fragment / was Glad deur Boyce en beantwoord die vrae wat volg.

2.1 Verskat die ontbrekende balknotasie van mate 1 – 4 van die sopraan-stem volgens die gegewe tonika-sofita notasie.

- $\frac{1}{4}$ punt per maatslag (notasie en ritme moet korrek wees vir elke maatslag)

(4)

2.2 Skryf die ooreenstemmende tonika-sofita notasie, volgens die gegewe balknotasie van die alt-stem. Skryf jou antwoord op die gegewe lyn onder die alt-stem neer.

- $\frac{1}{4}$ punt per maatslag (notasie en ritme moet korrek wees vir elke maatslag)

(4)

2.3 Skryf die Franse tydname van maat 1 en 2 van die sopraanstem.

Maat 1: Ta-e-fe v; taa v; taa
 Maat 2: Taa-aa v; ta-te-fe v
 ($\frac{1}{2}$ punt per regmerk)

(2)
 [10]

1.5 Herskryf mate 7, 14 en 15 van die solo-viool party in 'n gepaste saamgestelde tydmaat.

(4)

- 1 punt vir die korrekte tydmatteken
- ¼ punt vir elke korrekte maatslag

1.6 Noem EEN diatoniese toonleer waarin die note van maat 10 gevind kan word.

(1) **C# mineur**

1.7 Herskryf mate 15 en 16 van die 1^{ste} fagotparty (bassoon) deur die note en rustekens te verdubbel. Voeg die nuwe tydmatteken by.

Bassoon I

- 1 punt vir die korrekte tydmatteken
- 1 punt vir die korrekte rusteken
- ½ punt vir elke korrekte nootwaarde in maat 16

1.8 Identifiseer die karakter en posisie van die akkoord wat in maat 11, maatslag 4 gevorm word by. Verminderde 1st omkering.

Karakter: Vergrote Posisie: Grondposisie

(1) [19]

1.1

Herskryf mate 12 en 13 van die tjello-party enharmonies, sonder die toonsoortteken.

• 1/4 punt vir elke korrekte noot.



(2)

1.2

Identifiseer die intervalle gemerk (a), (b), (c) en (d).

(a) Saamgestelde mineur 3^{de}
 (b) Perfekte eenklank
 (c) Mineur 6^{de}
 (d) Mineur 3^{de}

• 1/4 punt x 4

(2)

1.3

In watter maat kom 'n voorbeeld van sinkopasie kortlids in die solo viool-party voor en verduidelik kortlids waarom dit sinkopasie is.

Maatnommer: Maat 14 (of enige ander korrekte voorbeeld).
 Antwoord: Aksent op die onderverdeling van die maatslag.

(2)

1.4

Gebruik die gegewe sleutels om die partye vir die horings (horns) in maat 3 tot 5, soos dit teen konsertstemming sal klink, te skryf. Voeg die korrekte toonsoortteken by.

• 1 punt vir die korrekte toonsoortteken
 • 1/4 punt vir elke korrekte noot.



(4)

Musical score for measures 14-17. The score includes parts for Db, Vc, Vla, Vln 2, Vln 1, Vln solo, Hrn 2, Hrn 1, Bsn, and Bsn. The key signature is three sharps (F#, C#, G#). The Vln solo part features a triplet of eighth notes and a 'rall.' marking. The Vc part has a circled 'd' marking. The Vln 1 and Vln 2 parts are marked 'arco' and 'a tempo'. The Bsn parts are marked 'a tempo' and 'rall.'.

Musical score for measures 10-13. The score includes parts for Db, Vc, Vla, Vln 2, Vln 1, Vln solo, Hrn 2, Hrn 1, Bsn, and Bsn. The key signature is three sharps (F#, C#, G#). The Vln solo part features a triplet of eighth notes and a 'rall.' marking. The Vc part has circled 'b' and 'c' markings. The Vln 1 and Vln 2 parts are marked 'arco' and 'a tempo'. The Bsn parts are marked 'a tempo' and 'rall.'.

AFDELING A: MUSIEKTEORIE

Beantwoord VRAAG 1, 2, 3, 4 en ÒF VRAAG 5.1 ÒF VRAAG 5.2

VRAAG 1

Die onderstaande uitreksel is uit die 2de beweging van Carl Nielson se viool-concerto geneem. Bestudeer dit sorgvuldig en beantwoord die vrae wat daarop volg.

Violin Concerto, 2nd movement

Carl Nielson

a tempo (poco adagio), ma tranquillo



Hierdie memorandum bestaan uit 28 bladsye.

PUNTE: 125

**MUSIEK V1
MEMORANDUM**

SEPTEMBER 2013

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAT**

Province of the
EASTERN CAPE
EDUCATION

