



Province of the
EASTERN CAPE
EDUCATION

**NATIONAL
SENIOR CERTIFICATE**

GRADE 12

SEPTEMBER 2014

**MUSIC P1
MEMORANDUM**

MARKS: 120

This memorandum consists of 28 pages.

SECTION A: THEORY OF MUSIC

Answer QUESTION 1, 2.1 OR 2.2, 3.1 and 3.2.1 OR 3.2.2.

QUESTION 1

Study the excerpt from *Allegro moderato*, op. 23 by A. Dvořák below and answer the questions that follow.

Op. 23

Antonín Dvořák

Allegro moderato ♩ = 120

1.2

Violin

Viola

Violoncello

Piano

6

1.4

Violin

Viola

Violoncello

Piano

2 11

1.1 The piece begins in D major. Identify the key in bars 9 – 15.

Answer: B major (1)

1.2 Rewrite bar 5 of the violin part in compound triple time. The melody must still sound the same.

Answer:

1 mark for correct time signature
3 marks for correct notation (1 mark per beat) (4)

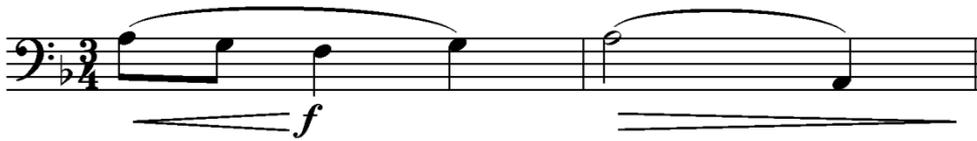
1.3 Write and name the inversion of the interval indicated at 1.3. Use semibreves, but do NOT use a key signature.

Answer:

Perfect unison Perfect unison
1 mark for correct notation / 1 mark for naming the interval (2)

- 1.4 Transpose bars 7 and 8 of the cello part a minor third higher.
Add the new key signature.

Answer:



1 mark for correct key signature
3 marks for correct notes (1/2 mark per note)

(4)

- 1.5 Choose the best descriptive title for this piece based on the combination of instruments used. Write down the correct answer in the space provided.

Trio	Piano Quintet	Quartet	Piano Quartet
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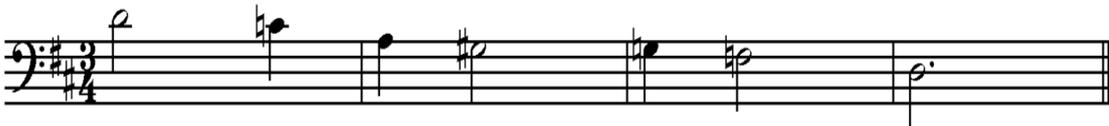
Answer: Piano Quartet (Piano + String Trio)

(1)

- 1.6 Write the following scale according to the instructions given.

D Blues scale, descending, with key signature in simple triple time. Start on the tonic note and add the necessary accidentals.

Answer Option 1:



1 mark for correct key signature (D major)
1/2 mark for correct use of rhythm
3 1/2 marks for correct notes (7 notes x 1/2 each)

OR

Answer Option 2:



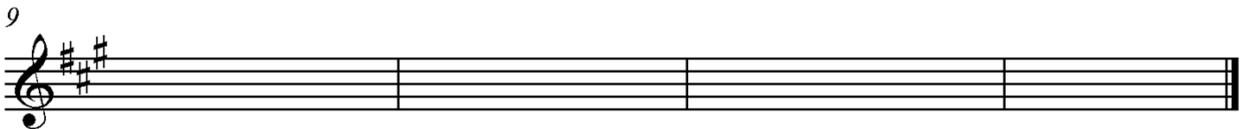
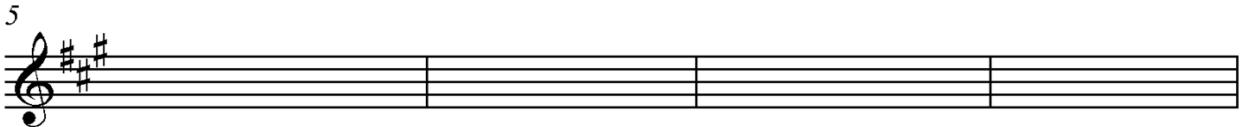
(5)

QUESTION 2

ANSWER EITHER QUESTION 2.1 OR QUESTION 2.2.

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

Instrument: _____



Possible answer:

Allegretto



The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and Cadential points	6 (2 + 2 + 2)	
Musicality	10	
Dynamics and articulation	4	
Correct notation	8	
Instrument and appropriate range	2	
TOTAL	30 ÷ 2 = 15	

[15]

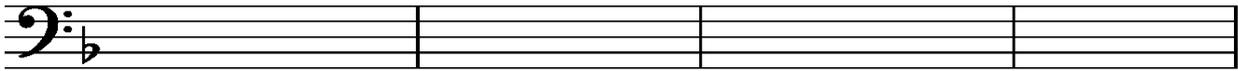
OR

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

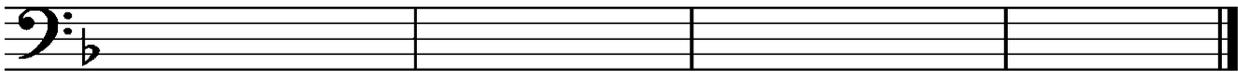
Instrument: _____



5



9



Possible answer:

The possible answer shows a 12-bar melody in bass clef, 2/4 time. It starts with the given motif (bars 1-4) marked *mp*. Bars 5-8 continue the melody with a *f* dynamic and include accents. Bars 9-12 return to the motif (ABA form) marked *mf*, ending with a *p* dynamic marking.

The melody will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Form and Cadential points	6 (2 + 2 + 2)	
Musicality	10	
Dynamics and articulation	4	
Correct notation	8	
Instrument and appropriate range	2	
TOTAL	30 ÷ 2 = 15	

[15]

QUESTION 3

3.1 Study the extract below from *Kunjalo* by P.J. Simelane and answer the questions that follow.

Kunjalo (Extract)

P. J. Simelane

Tempo comodo

mf

SOPRANO

ALTO

TENOR

BASS

5

(b)

(c)

p

(f)

3.1.1 Figure the chords marked (a) to (c), for example C: I^b or I⁶ or G/B.

Answer:

- (a) F: ii⁶ OR iib OR Gm/B^b
- (b) F: IV OR Iva OR B^b
- (c) F: I⁶ OR Ib OR F/A

(3)

3.1.2 Identify the non-harmonic notes labelled (d) to (f):

Answer:

- (d) Passing note
- (e) Suspension
- (f) Upper auxiliary note

(3)

3.1.3 This extract ends with a perfect cadence (V – I).
Change this cadence to form a deceptive/interrupted cadence.
Use the given rhythm.

Answer:

F: ii⁶ ii V vi

- 1 for correct figuring (vi)
- 1 mark for correct doubled note (third)
- 2 marks (4 x 1/2) for correct notes and voice leading
- 4 ÷ 2 = 2 marks

(2)

3.1.4 Identify the compositional techniques that appear in each of the following music excerpts 3.1.4.1 and 3.1.4.2 below. Choose a technique from the list below and write your answer in the space provided.

Inversion	Augmentation	Imitation	Sequence
-----------	--------------	-----------	----------

3.1.4.1

Violin Sonata No. 11, Op. 5

A. Corelli

Answer: Imitation

(1)

3.1.4.2

Six Themes with Variations Op. 105

L. von Beethoven

Answer: Augmentation

(1)
[10]

ANSWER EITHER QUESTION 3.2.1 OR 3.2.2.

3.2 3.2.1 Complete the four-part harmonisation below by adding suitable chords in the given style. Add at least ONE non-harmonic note in any of the three lower voices.

Possible answer:

F: I V⁶₄ I⁶ IV ii ii⁶ I⁶₄ V

5

V⁷ vi IV ii⁶ I⁶₄ V⁷ I

The harmonisation will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progression: choice of chords (12 progressions)	12	
Correct notation, voice leading, doubling, spacing (14 chords)	14	
General impression: non-harmonic notes, originality	4	
TOTAL	30 ÷ 2 = 15	(15)

OR

3.2.2 Complete *The Black Cat Rag* by filling in the empty bars. Ensure that you continue in the style of the given material. Include at least TWO different seventh chords in your answer.

Possible answer: Add chord symbols. All answers must be accompanied by appropriate figuring.

The Black Cat Rag

Wooster and Smith (1905)

Tempo di Marcia

Your answer will be marked according to the criteria below:

DESCRIPTION	MARK ALLOCATION	CANDIDATE'S MARK
Chord progression: choice of chords, including at least two seventh chords	12 (Minus 1/2 mark per mistake)	
Correct notation, voice leading, spacing (12 chords, 1 chord per bar)	12 (Minus 1/2 mark per mistake)	
General impression	6	
TOTAL	30 ÷ 2 = 15	

(15)
[25]

TOTAL SECTION A: 60

SECTION B: GENERAL MUSICAL KNOWLEDGE

Answer the questions on this section in the spaces provided on the question paper.

QUESTION 4 (COMPULSORY)

- 4.1 Choose ONE description from COLUMN B that matches a term in COLUMN A. Write only the letter (A–J) next to the question number (4.1.1–4.1.5) in the spaces provided, for example 4.1.6 K.

COLUMN A		COLUMN B	
4.1.1	Polyphony	A	Organised sound and silence
4.1.2	Timbre	B	Melody with accompaniment
4.1.3	Sonata form	C	Piano
4.1.4	Chordophone	D	Where the exposition has a subject, answer and a bridge
4.1.5	Music	E	Two or more melodies played at the same time, each equal of importance
		F	Xylophone
		G	Sound, silence and the expression of ideas
		H	Particular sound quality of an instrument or voice
		I	How low or high an instrument can play
		J	Where the exposition has two themes, a bridge passage and a codetta

Answers:

4.1.1 E

4.1.2 H

4.1.3 J

4.1.4 C

4.1.5 A

(5)

4.2 Give the English meaning for the following music abbreviations or terminology:

4.2.1 *sfz.* Sudden strong beat

4.2.2 D.C. From the beginning

4.2.3 *con forza* With force

4.2.4 *dim.* Gradually softer

4.2.5 *Allegretto* Moderately fast (5)

4.3 You have been asked to do a presentation at your school to upcoming solo artists on the music industry of South Africa. To summarise the important facts you would like to present include the following:

4.3.1 Explanation of the acronym SAMRO.

South African Music Rights Organisation

1/2 mark for South African, 1/2 mark for each of the other words

(2)

4.3.2 Listing FOUR reasons why a composer should register his/her composition with SAMRO.

- They protect the rights of artists and composers
- They are responsible for the payment of royalties to members
- By registering a work the composer or artist has full control over the original work
- They control the rights for additional appropriation of music
- They cover the right to download music from the internet
- Members will get paid royalties if their works are performed

(Any 4)

(4)

4.3.3 Explanation on how royalties work.

- If a composer has his work performed in public the composer should receive a portion of the income (when people pay to attend)
- SAMRO is in charge of the pay out of royalties to members
- The calculation of royalties is done by SAMRO
- When a composer dies then SAMRO will pay the royalties to a registered next of kin

(4)

[20]

TOTAL SECTION B: 20

Learners specialising in WESTERN ART MUSIC must answer SECTION C.
 Learners specialising in JAZZ must answer SECTION D.
 Learners specialising in INDIGENOUS AFRICAN MUSIC must answer SECTION E.

SECTION C: WESTERN ART MUSIC

QUESTION 5

5.1 Write a paragraph in which you describe the first movement of Beethoven's symphony No. 6 in F major op. 68

- This symphony is also known as "The Pastoral", "The Pastoral" represents the expression of the love the composer holds for nature.
- When he found refuge in the midst of nature, he jotted down themes inspired by the thrill of birds, the trickling of creeks or the rustle of leaves.
- Beethoven places man with his feelings and sensitivity in the heart of nature.
- First movement – Allegro ma non troppo
- Second movement – Andante molt moto-Szene am Bach (Scene at the brook).
- Third movement – Allegro – "Lustiges Zusammensein der Landleute" (Joyful reunion of peasants).
- Fourth movement – Allegro – "Gewitter, Sturm (The tempest).
- Fifth movement – Allegretto – "Hirtengesangfrohe und dankbare Gefunhle nach dem Strum" (Pastoral song – Feeling of joy and gratitude after the storm).

(6)

5.2 Define the following terms:

5.2.1 Opera

- | |
|---|
| <ul style="list-style-type: none"> • A large music production with soloists, choir and orchestra • The story is told by singing, acting, dancing, movement, costumes and décor <p>1 mark for any correct fact.</p> |
|---|

(1)

5.2.2 Libretto and librettist

- | |
|--|
| <ul style="list-style-type: none"> • Libretto: the text or script of an opera • Librettist: the writer of the text or script |
|--|

(2)

5.2.3 Aria

- | |
|---|
| <ul style="list-style-type: none"> • Type of solo singing which has a more lyrical melody instead of the spoken-sung recitative preceding the aria • Both the recitative and aria is accompanied by instruments |
|---|

(1)

[10]

AND

QUESTION 6

- 6.1 Explain why both Beethoven's *Symphony No. 6*, op. 68 and Mendelssohn's *Fingal's Cave*, op. 26 could be regarded as programme music.

- Symphony no. 6 illustrates Beethoven's great **love for nature** – trill of birds, rain drops, thunder, etc.
- Fingal's Cave is programmatic but it doesn't tell a specific story; instead the piece **depicts a mood** and "sets a scene".

(4)

- 6.2 *Fingal's Cave* takes the form of a concert overture. What makes this overture unique when compared to an overture performed before an opera?

This is a **stand-alone musical selection** which does not form part of a big work (opera or ballet) as an introductory piece.

(1)

[5]

AND

QUESTION 7

- 7.1 What is the difference between *Resitativo secco* and *Resitativo accompagnato*?

- *Resitativo secco*: accompanied by **continuo-instruments**, harpsichord and cello
- *Resitativo accompagnato*: accompanied by the **full orchestra**

(2)

- 7.2 C.W. Gluck influenced Mozart's operas in many ways. Name FOUR ways in which Gluck reformed *opera seria* during the 18th century.

- The music serves the drama
- All elements should contribute to the drama
- The vocal virtuosity or the excessive orchestral *retornelli* should not interrupt the dramatic action
- Dances should contribute to the central theme
- The overture becomes an integral part of the opera and should fit with the drama
- The choice of instruments suits the particular dramatic situation on stage
- The contrast between recitatives and arias is narrowed and the action more continual by a more expressive, accompanied recitative

(Any 4)

(4)

[6]

AND

QUESTION 8

Name the form used for each of the following music pieces:

8.1 Beethoven *Symphony No. 6*, op. 68

8.1.1 First movement

Sonata form

8.1.2 Fourth movement

Programme music with interesting orchestral colours

8.1.3 Fifth movement

Sonata rondo

(3)

8.2 Mendelssohn's *Fingal's Cave*, op. 26

Sonata form

(1)
[4]

AND

QUESTION 9

9.1 Discuss how the development of instruments influenced the symphony and symphonic poem.

9.1.1 The Mannheim school

- Melodic preference was given to the violins
- Added orchestral effects such as tremolo and fast broken-chord passages
- The harpsichord gets removed from the orchestra
- The clarinet was added to the orchestra
- Effective use of crescendo's and decrescendo's
- Added the Minuet and Trio as a third movement

(Any 4)

(4)

9.1.2 Beethoven

- Makes use of a larger orchestra
- More individuality was given to instruments to function independently
- Sudden changes in orchestral tone colour to express Beethoven's personal feelings through the orchestra
- The double bass plays an important role
- The timpani plays more thematic material and is more important
- Added the human voice (Symphony no. 9)

(Any 4)

(4)

9.2 You are part of the production team of an opera company which will be performing Mozart's *Die Zauberflöte* (The Magic Flute) at the PE Opera House. You are responsible for the writing of programme notes on this opera. Write programme notes for the opera and include the following:

- The type of opera style and original language and text
- The number of acts and music numbers
- The name of the librettist
- The lead characters
- FOUR characteristics of the opera

- The Magic Flute is a *Singspiel* written and performed in German
 - It consists of TWO ACTS and 21 musical numbers
 - Librettist: Schikaneder
 - Lead characters:
Tamino: An Egyptian Prince
Queen of the Night
Papageno: the bird catcher for the Queen of the Night
Pamina: Queen of the Night's daughter
 - Characteristics:
 - Simple strophic songs Folkloric in character
 - Coloratura arias, ensembles, choirs, a choral and long accompanied recitatives
 - Contain elements of magic, fairy tales, supernatural effects
 - Symbolic of the Freemasonry (which Mozart followed)
- 1 mark for Singspiel and German**
1 mark for number of acts and musical numbers (2 x 1/2)
1 mark for librettist
2 marks for lead characters (4 x 1/2)
2 marks for characteristics (4 x 1/2)

(7)
[15]

TOTAL SECTION C: 40

OR

SECTION D: JAZZ**QUESTION 10****10.1 Sakhile**

10.1.1 What is the meaning of the word *Sakhile*?

(1)

10.1.2 Name TWO albums released by this group.

(2)

10.1.3 Name TWO other South African artists who have shared the stage with Sakhile.

(2)

10.2 Moses Molelekwa

10.2.1 What instrument did Moses play?

(1)

10.2.2 Name his debut album.

(1)

10.2.3 Which musician asked Moses to join his band in 1988?

(1)

10.2.4 Name the award Moses won for traditional jazz.

(2)

[10]

AND

QUESTION 11

Discuss the influences on Miriam Makeba's musical style.

- She was influenced by the traditional songs of the Xhosa and Zulu languages.
- She particularly loved American jazz recordings, especially those of the singer Ella Fitzgerald.
- Her music is described as joyous, uplifting and soft-spoken, yet with a serious political message.
- She is seen as a pioneer who blended different styles, such as blues, gospel, contemporary jazz, folk and traditional Xhosa songs .
- Her music could be described as 'world music'.
- She became best-known for singing in her native tongue, distinguishable by explosive, clicking sounds.
- She displays many different styles on her albums *Miriam Makeba* (1958) and *The Voice of Africa* (1964): English ballads, Portuguese fados, Brazilian bossa nova's, Hebrew and Yiddish melodies, Haitian chants and other folk and popular styles from around the world.
- Her album *Eyes on tomorrow* (1991) is considered a more commercial mix of pop, blues and jazz.

(Any 5)

[5]

AND

QUESTION 12**Dollar Brand**

12.1 Who is the pianist in this group?

Abdullah Ibrahim

(1)

12.2 Name THREE style characteristics of his music.

- His musical style portrays many influences of his childhood in the multi-cultural environment in which he lived.
- This includes musical styles such as traditional African songs, gospel songs, Indian ragas and modern jazz as well as other Western styles
- His personal jazz style includes influences from especially Duke Ellington and Thelonious Monk

(3)

12.3 Name ONE composition of this artist.

The Dream, Anthem for New Nations, Anatomy of a South African Village, Ekaya, Mantra Mode, Cape Town Flowers, Ekapa Ludumo

(Any 1)

(1)

[5]

AND

QUESTION 13**Brotherhood of Breath**

13.1 Describe the musical style of this group.

Mixture of the **hard-driving blues** of Charles Mingus and the wild **experimentalism of Sun Ra**, but remains unique thanks to the **influences of South African styles**.

(2)

13.2 Name ONE instrument used in this group.

Piano, double bass, drums, flute, saxophones (soprano, alto, and tenor), trumpet, cornet, trombone (**Any 1**)

(1)

[3]**AND****QUESTION 14**

Choose TWO of the following styles and write a paragraph in which you define the style and name the style characteristics.

- Marabi
- Kwêla
- Mbaqanga
- New Jazz – The Jazz Epistles

2½ marks for definition
4 marks for style characteristics

Marabi:

- Developed in **Johannesburg shebeens** and **Marabastad** outside Pretoria
- Can refer to Marabastad or the Sesotho word *marabi*, meaning **gangs**
- Dance music in which **Dixieland and Ragtime** were mixed with **repetitive harmonies**
- The rhythm creates a **trancelike feeling**
- Melodies are **improvised** over a harmonic progression
- Chords are played on a **keyboard** – piano, accordion or electronic keyboard
- Rhythm was provided by **any possible object** available

(6½)

OR

Kwêla:

- Kwêla music evolved from **Marabi music**
- Influenced by blending the music of **Malawian immigrants** to South Africa, together with the local South African sounds of **Zulu music and Jazz**
- The **four bar themes** get repeated and mildly varied
- Melodies are mostly played by the **pennywhistle flute** which is a distinctive instrument of this style
- Accompaniment parts are played by the **guitar or banjo**
- Kwêla is a Zulu word meaning “**get up**” and is also called “kwêla-kwêla” in the townships
- Harmony consists of **primary chord progressions**: I-IV-I⁶₄-V, I-IV-V-I or I-I-IV-V

(7½)

OR

Mbaqanga:

- Mbaqanga music **evolved from Marabi music**
- Characterised by a **strong bass line** that drove the music forward
- Mixture of **Sesotho and Zulu songs**, and the **Afro-American styles** by township-jazz, kwêla, choir traditions and the Marabi style
- The Zulu dance style – **indlambu** – was integrated with **cycles of Marabi and swing**, and is called **Africa-stomp**
- It is a Zulu name for **mealie bread** that was cooked by means of steaming

(7½)

OR

New Jazz – The Epistles:

- The Jazz Epistles were South Africa’s first and most important **bebop band**.
- Was primarily **influenced** by **John Mehagan**, a famous USA pianist, who recorded music with a few South African musicians.
- When Mehagan returned to the USA the group recruited **Dollar Brand as pianist** and named themselves the Jazz Epistles.
- They recorded only one album in 1959 called **Jazz Epistle, Verse 1**
- The group consisted of **Hugh Masekela, Jonas Gwangwa, Kippie Moeketsi and Dollar Brand (Abdullah Ibrahim)**
- They only became famous after playing together at the **Odin Theatre in Sophiatown**.
- They were also part of the famous South African musical, **King Kong**.

(7½)
[15]

TOTAL SECTION D: 40

OR

SECTION E: INDIGENOUS AFRICAN MUSIC**QUESTION 15**

15.1 Define the following terms:

15.1.1 *Imbeleko*

A celebration of **birth, naming, and thanks giving** after a child is born

(3)

15.1.2 *Intlombe*

Ceremony by **traditional healers** through **Umxhentso song-dance**.

(2)

15.1.3 *Umgidi*

Ceremony of **the rite of passage** wherein umxhentso and umngqungqo song-dances are performed.

(2)

15.2 Name the dance songs which are sung during the following activities:

15.2.1 Intonjana

Umngqungqo songs

(1)

15.2.2 Umgidi

Umxhentso and umngqungqo dance-songs

(2)

[10]

AND

QUESTION 16

Describe Umngqokolo overtone singing.

- A singer who uses overtone singing produces a **low, rich-sounding drone** with the vocal chords, and select different **harmonics** present in this sound by **varying the size and resonance** of the **vocal and nasal cavities**
- The resulting sound is a hoarse, low drone with a **clear, high, flute-like tone** above it

[5]

AND

QUESTION 17

Explain the function of music in African culture.

- The primary function of music in Africa is building community unity.
- Music plays an integral part in rituals of birth and puberty, at marriage, death, initiations, and in rituals of livelihood.
- Groups of people often set out singing and dancing their way from one village to another, or a dance may be held to ensure good relations with a neighbouring village.
- Costumes, masks, and musical instruments usually attain an “aura of sacredness” in ceremonies and rituals
- The Watutsi royal drums are thought to represent a soul that can do away with evil spirits or sickness.
- Audience participation, a type of communal sharing, forms great importance in African music.
- Music is the birth right of all African children
- Music also provides a comprehensive preparation for life.
- Musical games are extremely important among the young and incorporate rhythmic accents inherent in various languages.

(Any 5)

[5]

AND

QUESTION 18

Name the characteristics of African music.

- Polyphonic in nature with polyrhythms and heterophony.
- Colourful instruments used both individually and in large and small ensembles.
- Solo singing is more important than instrumental playing.
- Melodies often consist of two balanced phrases
- The call and answer patterns play an important role in the music
- Polyphonic performances are generally structured so that two parts or two groups of vocalists or instrumentalists often perform in antiphony
- Dances are very important
- Generally performed outdoors
- Overlapping choral antiphony and responsorial singing are principal types of African polyphony
- Canonic imitation may occur in responsorial or antiphonal singing
- Ostinato is generally restricted to a relatively small pitch range and is usually short in length
- The unique micro-tonic pitch system makes African melody subtle

(Any 5)

[5]

AND

QUESTION 19

Choose TWO of the following Indigenous African styles. Define the style, name the style characteristics and name ONE artist or group for the chosen style.

- Malombo-Jazz
- Mbaqanga
- Maskandi
- Isicathamiya

1½ marks for definition
5 marks for style characteristics
1 mark for artist or group

Malombo-Jazz

- Malombo music means *Music of the Spirit*
- Was created by three young Mamelodi township street musicians in the late 1950s
- Philip Tabane plays an integral part in the development of this genre
- Is recognised today as a music genre which produces a unique South African sound and atmosphere, producing the atmosphere of the dusty townships, the ancestral spirits and the contrast of the city's bright neon lights, as reflected in the electric Ghetto Guitar sound of Mamelodi Township Jazz
- Distinguished by unconventional instruments, such as Tabane's unique guitar technique (acoustic/semi-acoustic), African percussion instruments, penny whistle, tins, whistles, etc.
- Tabane blends traditional compositions and cultural themes with his acoustic sounds
- **Artists (Any 1):**
Abe Cindi, Julian Bahula, The Malombo Jazzmen, Mabe Thobejane, Raymons Motau, Oupa Monareng, Philip Tabane

(7½)

OR

Mbaqanga

- Mbaqanga style developed during the 1930s from the Marabi style
- Characterised by a strong bass line that drove the music forward
- Mixture of Sesotho and Zulu songs, and the Afro-American styles by township-jazz, kwêla, choir traditions and the Marabi style
- The Zulu dance style – indlambu – was integrated with cycles of Marabi and swing, and is called Africa-stomp
- It is a Zulu name for mealie bread that was cooked by means of steaming
- Mbaqanga's popularity decreased during the 1970s when Western pop, soul and disco came on the South African scene.
- It then re-gained its popularity again between 1983 and 1986 when Paul Simon released an album, Graceland (1986) in which he used the Mbaqanga style
- **Artists (any 1):**
Makgona Tsohle Band, Mahlathini and Mahotella Queens, Spho Mchunu, Johnny Clegg, Miriam Makeba, Dolly Rathebe, Letta Mbulu

(7½)

OR

Maskandi

- Means a virtuoso instrumentalist who plays traditional music on Western instruments.
- The term Maskanda comes from the Afrikaans word 'musikant' which means musician, and is associated with Zulu folk music
- Traditionally maskandi music consists of a song evolving with the singers' (usually a male singer) real life experiences, his daily joys, sorrows, etc.
- There are different styles played by different people in the various places where they live
- People dance, play drums and clap in different ways, and the dances performed can be rooted in the district or region where the maskanda comes from
- Nowadays it is no longer just the domain of men, but also African women
- Associated with guitar
- Use of rapidly spoken sections of Zulu praise poetry, called 'izibongo'
- Known as 'Zulu Blues', because of the cyclical repetitive and picking strings on the guitar
- A maskanda song starts with a message (*izihlabo*) – "This is what I am about to play and this is who I am"
- **Artists (any 1):**
Amashayina Amahle, Izingane ZoMa, Siyani Ngcobo, Imithente, Inkunzi Emdaka, Ihhash'Elimhlophe, Shophi Ngidi

(7½)

OR

Isicathamiya

- It is known as a Zulu style that is just as famous as maskanda music.
- Was made famous by the South African group, Ladysmith Black Mambazo.
- It is in the style of a capella singing.
- It was originally sung by the workers in the early Natal Province where they held competitions amongst each other.
- They sang these songs to strengthen their sense of identity
- It was influenced by the American minstrels and ragtime US vaudeville troupes that toured South Africa extensively from 1860
- South African workers imitated this influenced style and combined it with traditional Zulu music
- Solomon Linda composed the world-hit *Mbube*, which means 'lion' but was adapted by companies like Walk Disney who used the song in *The Lion King* and so caused complications with the music rights of the song.
- The word isicathamiya is derived from the verb *cathama*, meaning 'to crawl like a cat' or 'to walk on one's toes lightly' when the workers were forced to dance without a noise while rehearsing late night
- **Artists (Any 1):**
Solomon Linda, Ladysmith Black Mambazo, Paul Simon, Dlamini King Brothers

(7½)
[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120

Isicathamiya

- Is 'n Zoeloe-styl wat net so gewild is soos maskanda-musiek.
- Dit was bekend gemaak deur die Suid-Afrikaanse groep, Ladysmith Black Mambazo.
- Dis 'n styl waar mans a capella-musiek sing
- Dit was oorspronklik gesing by kompetisies gehou in die vroeë Natal-Provinsie waar die werkers gebly het
- Hulle het dit gesing om sodoende hul identiteit op te bou.
- Dit was blykbaar beïnvloed deur die vauderville-troep van die VSA wat in Suid-Afrika vanaf 1860 kom toer het sowel as die Amerikaanse klippe en ragtime Suid-Afrikaanse werkers van daardie tyd het dit nageboots en sodoende hul eie styl ontwikkel.
- Dis basies 'n mengsel van die klippe invloed wat hul gehad het met tradisionele Zoeloe-musiek
- Solomon Linda het die lied Mbube gekomponeer, wat wêreldwyd beroemdheid verwerf het, maar terselfdertyd komplikasies veroorsaak het met die regte toe Walt Disney dit gebruik het in ' *The Lion King* .
- Die woord *isicathamiya* is afkomstig vanaf die woord *cathama* wat beteken "om te kruij soos 'n kat" of "om liggies op jou tone te loop" aangesien die werkers verplig was om saggies in die aande hul danspassies te oefen
- **Kunstenars (Enige 1):**
Solomon Linda, Ladysmith Black Mambazo, Paul Simon, Dlamini King Brothers

[15]
(7½)TOTAAL AFDELING E: 40
GROOTTOTAAL: 120

OF

(7½)

- Beteken 'n virtuose instrumentalis wat tradisionele musiek op Westerse instrumente speel.
- Is afkomstig van die Afrikaanse woord 'muskant' en word met Zulu-volksmusiek geassosieer
- Tradisionele Maskanda-musiek bestaan uit 'n lied wat gaan oor die lewenservaring van die sanger, gewoonlik 'n man wat sing oor sy lewenservaringe, daaglikse plesier, hartseer, ens.
- Daar is verskillende style, gespeel op verskillende plekke
- Die mense dans, speel tromme, klap op verskillende maniere en die danse wat voorgedra word beeld die distrik of area waar die maskanda vandaan kom, uit
- Dit word deesdae nie net deur manne gesing nie, maar ook Afrikavroue
- Dit word geassosieer met kitaar.
- Gebruik vinnige gesproke seksies wat bestaan uit Zoeloe-lofgedigte (*izibongo*)
- Bekend as 'Zoeloe Blues', as gevolg van die sikliese en herhaalde pluk van snare op die kitaar.
- 'n Tipiese maskanda-lied begin met 'n boodskap (*izihabo*) – "Dit is wat ek gaan speel, en dit is wie ek is"
- **Kunstenars (enige 1):**
Amashayina Amahle, Izingane ZoMa, Siyani Ngcobo, Imithente, Inkunzi Emdaka, Ihash'Elimhlophe, Shophi Ngidi

Maskandi

OF

(7½)

- Mbaqanga-styl ontwikkel gedurende die 1930's vanuit die Marabi-styl.
- Word gekenmerk deur 'n sterk baslyn wat die musiek voortdryf
- Is 'n vermenging van Sotho- en Zoeloe-liedere en Afro-Amerikaanse style deur township-jazz, kwêla, koortradisies en die Marabi-styl
- Die Zoeloe-dansstyl, indlambu, is met die siklusse van Marabi en swing gekombineer, en word Afrika-stomp genoem
- Dis ook 'n Zoeloe-naam vir 'n mieliebrood wat gaar gestoom is
- Mbaqanga se gewildheid het afgeneem gedurende die 1970's weens die invloed van Westerse pop, sou en disko in Suid-Afrika
- Dit verwerf weer gewildheid tussen 1983 en 1986 danksy Paul Simon se album *Graceland* (1986) toe hy elemente van hierdie styl gebruik het
- **Kunstenars (enige 1):**
Makgona Tsohle Band, Mahlatini and Mahotella Queens, Sipho Mchunu, Johnny Clegg, Miriam Makeba, Dolly Rathebe, Letta Mbulu

Mbaqanga

VRAAG 19

Kies TWEE van die volgende inheemse Afrika-styl. Definieer die styl, noem die stylkenmerke asook EEN kunstenaar of groep vir jou gekose styl, in 'n paragraaf.

- Malombo-Jazz
- Mbaqanga
- Maskandi
- Isicathamiya

1½ punte vir definisie

5 punte vir stylkenmerke

1 punt vir kunstenaar of groep

Malombo-Jazz

- Malombomusiek beteken *Musiek van die Geeste*
- Dit was deur drie jong Mamelodi 'township' straatmusikante in die laat 1950's geskep.
- Phillip Tabane speel 'n groot rol in die ontwikkeling van die genre
- Word erken as 'n musiekgenre wat 'n unieke Suid-Afrikaanse klank en atmosfeer van 'stowwerige townships', geeste van die voorouers en die kontras van die stad se helder neonligte skep wat reflekteer in die elektriese Ghetto kitaarklanke van Mamelodi Township jazz
- Word onderskei deur die gebruik van onkonvensionele instrumente soos Tabane se unieke kitaartegniek (akoesties/semi-akoesties), Afrika slaginstrumente, penniefluit, blikke, fluitjies, ens.
- Tabane vermeng tradisionele komposisies en kulturele temas met sy akoestiese klanke
- **Kunstenaars (enige 1):**

Abe Cindi, Julian Bahula, The Malombo Jazzmen, Mabe Thobane, Raymond Motau, Oupa Monareng, Phillip Tabane

(7½)

OF

EN

[5]

- (Enige 5)**
- Polifonies van aard met poliritmes en heterofonie
 - Kleurvolle instrumente wat individueel en in klein of groot ensambles gebruik word
 - Solosang is meer belangrik as instrumentale spel.
 - Melodie bestaan dikwels uit twee gebalanseerde frases
 - Die roep-en-antwoord-patroon speel 'n belangrike rol in die musiek
 - Polifoniese voordrag word gewoonlik gestruktureer sodat twee partye of groepe sangers of instrumentaliste in beurt sang optree
 - Danse speel 'n belangrike rol
 - Voordrag geskied oor die algemeen buite
 - Orveling van koorbeurtang en responsoriese sang (teensang) kom hoofsaaklik in Afrikapolifonie voor
 - Kanoniese nabootsing kan in koorbeurtang en responsoriese sang voorkom
 - Ostinato word gewoonlik beperk tot 'n redelike klein omvang en is gewoonlik kort
 - Die unieke mikrotoon-toonhoogstesisteem veroorsaak 'n subtiel Afrika-klank.

Noem die eienskappe van Afrika-musiek.

VRAAG 18

EN

[5]

- (Enige 5)**
- Die primêre funksie van Afrika-musiek is om samehorigheid onder die gemeenskap te bevorder
 - Musiek speel 'n integrale deel in rituele by geboorte en puberteit, troues, dood, inisiasies en algemene rituele wat daaglikse aktiwiteite ten toon stel.
 - 'n Groep mense sing en dans dikwels van een dorp tot dorp, of 'n dans mag plaasvind om goeie verhoudinge met die buurdorp te bewerkstellig.
 - Deur middel van kostuums, maskers en musiekinstrumente verkry seremonies en rituele gewoonlik 'n gevoel van gewydhed.
 - Die Watusi koninklike tromme word gebruik om 'n siel van kwaad, sonde, siekte of bose geeste te verlos
 - Die gehoor se bydrae, 'n tipe samehorigheid van die gemeenskap vorm 'n belangrike deel van Afrika-musiek.
 - Musiek word beskou as die geboortereg van alle Afrika-kinders.
 - Vorm deel van voorbereiding vir die lewe
 - Musiekspesjies wat ritmiese aksente inherent aan 'n verskeidenheid tale insluit, is baie belangrik vir die ontwikkeling van jong kinders.

Verduidelik die funksie van musiek in Afrika-kultuur.

VRAAG 17

AFDELING E: INHEEMSE AFRIKA-MUSIEK

VRAAG 15

15.1 Gee gepaste definisies vir die volgende terme:

15.1.1 *Imbeleko*

'n Viering van **geboorte, naamgewing en danksegging** nadat 'n kind gebore is.

15.1.2 *Intombe*

Seremonie deur **tradisionele helers** waarin **Umxhentso-dansliedere** gesing word.

15.1.3 *Ungidi*

Seremonie van die **ritueel van inisiasies** waarin umxhentso- en umngungqo-dansliedere voorgedra word

15.2 Noem die dansliedere wat gesing word tydens die volgende aktiwiteite:

15.2.1 *Intonjana*

Umngungqo-liedere

15.2.2 *Ungidi*

Umxhentso- en umngungqo-dansliedere

[10]

(2)

(1)

(2)

(2)

(3)

VRAAG 16

Beskryf Umngqokolo bo-toon sang.

- Die sanger produseer 'n **lae dreun klank** in die stembande en kies dan **harmoniese bo-tone** deur die vorm en resonansie van die **vokale en nasale holtes te verander**.
- Die gevolg is dat daar 'n **helder, fluitagtige melodie** wat hoog gesing word.

[5]

EN

OF

TOTAAL AFDELING D: 40

[15]
(7½)

Kong

- Was Suid-Afrika se eerste en belangrikste bebop-orke.
- Was hoofsaaklik beïnvloed deur John Mehagan, 'n welbekende pianis van die USA, wat saam met 'n paar Suid-Afrikaanse kunstenaars musiek opgeneem het. Na Mehagan terugkeer na die USA het Dollar Brand oorgeneem as pianis en so het die naam, *Jazz Epistles* ontstaan
- Hulle het slegs een album opgeneem in 1959, *Jazz Epistle, Verse 1*.
- Die groep het bestaan uit Hugh Masekela, Jonas Gwangwa, Kippie Moeketsi en Dollar Brand (Abdullah Ibrahim).
- Die groep het eers bekend geraak nadat hulle in die Odin Teater in Sophiatown saam gespeel het
- Hulle was ook deel van die welbekende Suid-Afrikaanse musiekblyspel *King*

Nuwe Jazz – The Epistles:

OF

(7½)

- Mbaqanga het ontwikkel vanuit Marabi-musiek
- Word gekenmerk deur 'n sterk baslyn wat die musiek voortdryf
- Dit bevat 'n mengsel tussen Sotho- en Zoeloe-liedere en Afro-Amerikaanse style deur township-jazz, kwêla, koortradisies en die Marabi-styl
- Zoelodansstyl – indlambu – is met die sikluse van Marabi en swing gekombineer, en word Afrika-stomp genoem
- Dis 'n Zoeloe-naam vir mieliebrood wat gaar gestoom word

Mbaqanga:

OF

(7½)

- Kwêla-musiek het ontwikkel vanuit Marabi-musiek
- Bevat 'n mengsel van Malawiese musiek gespeel deur immigrante na Suid-Afrika en plaaslike Zoeloe-musiek en jazz
- Bestaan uit vier-mat temas wat herhaal word met min variasie
- Melodie word hoofsaaklik deur die pennywhistle gespeel wat 'n kenmerkende instrument van hierdie styl is
- Banjo en kitaar dien as begeleiding
- Die woord kwêla kry sy oorsprong van Zoeloe waar dit beteken 'staan op' en word ook soms 'kwêla-kwêla' genoem
- Primêre akkoordprogressies word gebruik: I-IV-I⁶-V, I-IV-V-I of I-I-IV-V

Kwêla:

VRAAG 13

Brotherhood of Breath

13.1 Beskryf die musiekstyl van hierdie groep.

in Mengsel van "hard-driving blues" van Charles Mingus en die eksperimentale van Sun Ra, maar die styl bly uniek weens die invloed van Suid-Afrikaanse style.

(2)

13.2 Noem EEN instrument wat in hierdie groep gebruik word.

Klavier, kontrabas, tromme, fluit, saksofoon (sopraan, alt, en tenoor), trompet, kornet, tromboon (Enige 1)

(1)

[3]

EN

VRAAG 14

Kies TWEE van die volgende style. Definieer die styl en noem die karakteristieke kappe.

- Marabi
- Kwêla
- Mbaqanga
- Nuwe Jazz – The Jazz Epistles

2½ punte vir definisie

5 punte vir karakteristieke kappe

Marabi:

- Ontwikkel in Johannesburg sjebeens en Marabastad buite Pretoria
- Kan verwys na Marabastad of die Sotho-woord *marabi* wat verwys na bendes
- Dansmusiek waar Dixieland en Ragtime vermeng word met harmonieë wat herhaal word
- Ritmes skep in inveroering-gevoel
- Melodie word bo-oor in harmoniese progressie improviseer
- Akkoorde word deur in klawerbord – klavier, trekklavier of elektroniese klawerbord – gespeel
- Ritme word deur enige voorwerp beskikbaar verskat

(6½)

OF

EN

[5]
(1)

(Engie 1)
The Dream, Anthem for New Nations, Anatomy of a South African Village, Ekaya, Mantra Mode, Cape Town Flowers, Ekapa Ludumo

12.3 Noem EEN komposisie van hierdie kunstenaar.

(3)

• Sy musiekstyl toon invloede van sy kindertjare in die multikulturele areas waar hy gewoon het.
 • Dit sluit musiekstyle in soos tradisionele Afrika-liedere. Gospel-liedere, raga's van Indiese musiek en modern jazz, sowel as ander Westerse style.
 • Sy persoonlike jazz-styl sluit invloede van veral Duke Ellington en Thelonious Monk in.

12.2 Noem DRIE stykmerke van sy musiek.

(1)

Abdullah Ibrahim

12.1 Wie is die klavierspeler in hierdie groep?

Dollar Brand

VRAAG 12

EN

[5]

(Engie 5)

- Sy het 'n invloed van Xhosa- en Zoeloe-liedere van verskillende dialekte. Sy was gaande oor Amerikaanse jazz, en veral die vertolkings van Ella Fitzgerald.
- Haar musiek kan beskryf word as vreugdevol, positief en minsaam, maar met 'n ernstige politieke boodskap.
- Sy word gesien as 'n pionier wat style soos jazz, gospel, blues, modern jazz, folk en tradisionele Afrika-liedere saamgesmelt het om 'n geheel te vorm.
- Haar musiek word beskryf as *world music*.
- Sy was veral beroemd vir haar liedere in haar moedertaal wat uitgeken word aan die ploftende klikkanke.
- Sy bied 'n groot verskeidenheid van musiekstyle aan op haar albums *Miriam Makeba* (1958) en *The Voice of Africa* (1964): Engelse ballades, Portugese fados, Brasiliaanse bossa novas, Hebreeuse en Jidiese melodieë, dreuninge uit Haiti en ander folk- en populêre style van regoor die wêreld.
- Haar album *Eyes on tomorrow* (1991) is 'n vermening van pop, blues en jazz.

Beskryf die invloed op Miriam Makeba se musiekstyl.

VRAAG 11

EN

[10]

- 10.1 Sakhile
- 10.1.1 Wat beteken die woord *Sakhile*?
 10.1.1 Dit beteken "We Have Built"
 (1)
- 10.1.2 Noem TWEE albums wat deur hierdie groep vrygestel is.
 10.1.2 *Togethermess en Sakhile*
 (2)
- 10.1.3 Noem TWEE ander Suid-Afrikaanse kunstenaars wat saam met Sakhile opgetree het.
 10.1.3 Hugh Masekela en Caliphus Semenya
 (2)
- 10.2 **Moses Molekwa**
- 10.2.1 Watter instrument het Moses gespeel?
 10.2.1 Klavier
 (1)
- 10.2.2 Noem sy debuutalbum.
 10.2.2 *Finding Oneself*
 (1)
- 10.2.3 Watter musikant het in 1988 vir Moses gevra om vir sy groep te speel?
 10.2.3 Hugh Masekela
 (1)
- 10.2.4 Noem die toekenning wat Moses vir tradisionele jazz gewen het.
 10.2.4 FNB Suid Afrikaanse Musiek Toekenning
 (2)

AFDELING D: JAZZ

VRAAG 10

Jy vorm deel van die produksiespan wat Mozart se *Die Zauberflöte* (Die Towerfluit) by die PE Operahuis gaan opvoer. Jy is verantwoordelik vir die skryf van die programnotas vir hierdie opera. Skryf programnotas oor hierdie opera en maak seker dat jy die volgende insluit:

- Die operastyl wat gebruik is en die oorspronklike taal van die teks
- Die aantal bedrywe en musiekstukke wat in die opera voorkom
- Die naam van die librettis
- Die hoofkarakters
- VIER eienskappe van die opera.

<ul style="list-style-type: none"> • Die Towerfluit word geklassifiseer as <i>Singspiel</i> wat beteken dat dit in Duits geskryf en voorgedra word • Dit bestaan uit TWEE BEDRYWE met 21 musiekstukke • Librettis: Schikaneder • Hoofkarakters: <ul style="list-style-type: none"> Tamino: 'n Egiptiese prins Koningin van die Nag Papageno: die voëlanger in diens van die Koningin van die Nag Pamina: die dogter van die Koningin van die Nag • Eienskappe: <ul style="list-style-type: none"> ○ Eenvoudige strofiese liedere in volksstyl ○ Koloratuurarias, ensambles, kore, 'n koraal en lang begeleide resitatiewe ○ Bevat elemente van towerkuns, feëverhale, donatuurlike effekte ○ Simboliek van die Vrymesselary (waarvan Mozart 'n groot aanhanger was) 	<p>1 punt vir Singspiel en Duits</p> <p>1 punt vir die aantal bedrywe en musiekstukke (2 x 1/2)</p> <p>1 punt vir die librettis</p> <p>2 punte vir die hoofkarakters (4 x 1/2)</p> <p>2 punte vir die eienskappe (4 x 1/2)</p>
--	--

[15]
(7)

TOTAAL AFDELING C: 40

OF

VRAAG 9

9.1 Bespreek hoe die ontwikkeling van instrumente die simfonie en simfoniese gedig beïnvloed het.

9.1.1 Die Mannheimskool

(4)

<ul style="list-style-type: none"> • Melodiese prominensie word aan die viole bo ander instrumente gegee • Byvoeging van orkestrale effekte byvoorbeeld die tremolo en gebroke akkoorde in vinnige note • Daar word weggedoen met die klavesimbel-continue • Die klarinet word by die orkes gevoeg • Effektiewe gebruik van die crescendo en diminuendo • Die Menuet en Trio word bygevoeg as derde beweging
--

(Enige 4)

9.1.2 Beethoven

(4)

<ul style="list-style-type: none"> • Hy maak gebruik van 'n groter orkes • Groter individualiteit vir alle instrumente sodat elkeen onafhanklik kan funksioneer • Skielike verandering in orkeskleur wat Beethoven in staat stel om die orkes as uitdrukkingsmiddel te gebruik om sodoende sy eie emosies uit te beeld • Die kontrabas speel 'n groter rol • Die keteltromme verkry tematiesse klavier en speel 'n groter rol • Die menslike stem word bygevoeg (Negende simfonie)
--

(Enige 4)

EN

[4]
(1)

Sonaevorm

8.2 Mendelssohn se *Fingal se Grot*, op. 26

(3)

Sonaie rondo

8.1.3 Vyfde beweging

Programmusiek met baie interessante orkestrale kleure

8.1.2 Vierde beweging

Sonaevorm

8.1.1 Eerste beweging

8.1 Beethoven *Sinfonie* No. 6, op. 68

Noem die vorm wat vir elk van die volgende werke gebruik word:

VRAAG 8

EN

[6]
(4)

(Enige 4)

- Die musiek moet die poësie dien
- Al die elemente moet bydra tot die vereistes van die drama
- Die vokale virtuositeit of die oordadige orkestrale *retornelli* moet nie die
- dramatiese aksie onderbreek of vertraag nie
- Die dansery moet bydra tot die sentrale tema
- Die ouverture moet integraal en ook verwant wees aan die drama
- Die orkes moet aangepas word by die dramatiese vereistes
- Die *resitativo secco* is deur 'n meer ekspressiewe, begeleide *resitatief*
- vervang om sodoende die aria te komplimenteer

7.2 C.W. Gluck het 'n groot invloed op Mozart se opera's gehad. Noem VIER maniere hoe Gluck die *opera seria* gedurende die 18^{de} eeu hervorm het.

(2)

- *Resitativo secco*: word deur die **continuo-instrumente**, klavesimbel en tjello, begelei
- *Resitativo accompagnato*: word deur die **volle orkes** begelei

7.1 Wat is die verskil tussen *Resitativo secco* en *Resitativo accompagnato*?

VRAAG 7

EN

[5]
(1)

Die konsert-ouverture word as 'n **afsonderlike stuk** beskou en word nie gebruik as inleiding tot 'n groter werk nie (opera of ballet).

6.2 *Fingal se Grot* neem die vorm aan van die konsert-ouverture. Wat maak hierdie ouverture uniek in vergelyking met 'n opera se ouverture wat vooraf gespeel word?

(4)

- Simfonie no. 6 illustreer Beethoven se groot **liefde vir die natuur** – ontroering van voëltjies, reëndruppels, donderweer, weerligstrale, ens.
- Fingal se grot is programmaties, maar in plaas daarvan om 'n storie te vertel skep dit 'n **seker atmosfeer** en stel 'n toneel voor.

6.1 Verduidelik waarom beide Beethoven se *Simfonie No. 6*, op. 68 en Mendelssohn se *Fingal se Grot*, op. 26 as programmusiek beskou kan word.

VRAAG 6

EN

Kandidate wat in WESTERSE KUNSMUSIEK spesialiseer, moet AFDELING C beantwoord.
 Kandidate wat in JAZZ spesialiseer, moet AFDELING D beantwoord.
 Kandidate wat in INHEEMSE AFRIKA-MUSIEK spesialiseer, moet AFDELING E beantwoord.

AFDELING C: WESTERSE KUNSMUSIEK

VRAAG 5

5.1 Skryf 'n paragraaf waarin jy Beethoven se *Simfonie No. 6*, op. 68, beskryf.

- Hierdie simfonie staan ook as "The Pastoral" bekend. "The Pastoral" verteenwoordig die uitdrukking van liefde wat die komponis vir die natuur het.
- Toe hy skilling midde in die natuur gevind het, het hy temas opteken wat deur die ontroering van voëls, die gekabbel van waterstrome of die ritselfing van blare geïnspireer was.
- Beethoven plaas die mens met sy gevoelens en sensitiwiteit in die hart van die natuur.
- Eerste beweging – Allegro ma non troppo
- Tweede beweging – Andante molt moto-Scene am Bach (Toneel by die stroom).
- Derde beweging – Allegro – "Lustiges Zusammensein der Landleute" (Blye hereniging van gewone mense).
- Vierde beweging – Allegro – "Gewitter, Sturm (Die storm).
- Vyfde beweging – Allegretto – "Hirtengesang (Froh und dankbare Gefuhle nach dem Sturm)" (Pastorale lied – Gevoel van blydskap en dankbaarheid na die storm).

5.2 Definieer die volgende terme:

5.2.1 Opera

- (1)

<ul style="list-style-type: none"> • 'n Groot musiekproduksie met soliste, koor en orkes • Die verhaal word vertel deur middel van sang, kostuums, toneelspel, beweging en dekor
--

1 punt per korrekte feit

5.2.2 Libretto en librettis

- (2)

<ul style="list-style-type: none"> • Libretto: die geskrewe woorde (teks/draaiboek) van die opera • Librettis: die skrywer van die teks

5.2.3 Aria

- (1)

<ul style="list-style-type: none"> • Tipe solosang met 'n liriese melodie wat in kontras staan met die spraakritmes van die resitatief wat voor die aria gesing word • Beide resitatief en aria word deur instrumente begelei

[10]

4.2 Gee die Afrikaanse betekenis vir die volgende afkortings of musiekterme:

4.2.1 *sfz.* Skielike sterk aksent

4.2.2 D.C. Vanaf die begin

4.2.3 *con forza* Met krag

4.2.4 *dim.* Geleidelik sagter

4.2.5 *Allegretto* Matig vinnig

(5)

4.3 Jy is gevra om 'n toespraak te lewer by jou skool oor die musiekindustrie van Suid-Afrika met die fokus op nuwe solo-kunstenaars. Jy wil 'n opsomming maak oor die belangrike feite wat jy in jou toespraak wil noem en moet die volgende insluit:

4.3.1 Verduideliking van die akroniem SAMRO.

Suid-Afrikaanse Musiek Regte Organisasie
1/2 punt vir Suid-Afrikaanse, 1/2 punt per woord vir die res

(2)

4.3.2 Noem VIER redes waarom 'n komponis sy of haar komposisies by SAMRO moet registreer.

Hulle sien om na die regte van kunstenaars en komponiste
• Hulle is verantwoordelik vir die betaling van tantiemes aan lede
• Registrasie versker dat die kunstenaar of komponis volle beheer oor hul werke besit
• Hulle beheer die regte vir die bykomende aanwending van musiek
• Hulle het ook beheer oor die aftaai van musiek deur enige elektroniese middel (internet)
• Lede word vergoed vir die uitvoering van hul komposisies

(4)

4.3.3 Verduideliking oor hoe tantiemes werk.

Indien 'n komponis se werk in die openbaar uitgevoer word sal SAMRO tantiemes aan die komponis uitbetaal
• SAMRO beheer die tantiemes wat uitbetaal moet word
• Die berekening van die tantiemes word op 'n persentasie-basis gedoen
• Wanneer 'n komponis sterf sal SAMRO die tantiemes aan die oorledene se naasbestaande uitbetaal

(4)

[20]

TOTAAL AFDELING B: 20

Antwoorde:

4.1.1	E
4.1.2	H
4.1.3	J
4.1.4	C
4.1.5	A

(5)

KOLOM A		KOLOM B	
4.1.1	Polifonie	A	Georganiseerde klank en stilte
4.1.2	Toonkleur	B	Melodie met begeleiding
4.1.3	Sonate-vorm	C	Klavier
4.1.4	Chordotoon	D	Waar die uiteensetting bestaan uit 'n onderwerp, antwoord en 'n brug
4.1.5	Musiek	E	Twee of meer melodieë wat terselfdertyd gespeel word en ewe belangrik is
		F	Xilofoon
		G	Klank, stilte en die uitdrukking van idees
		H	Spesifieke klankkwaliteit van 'n instrument of stem
		I	Hoe hoog of laag instrumente kan speel
		J	Waar die uiteensetting bestaan uit twee temas, 'n brug en 'n codetta

4.1 Kies 'n beskrywing uit KOLOM B en pas dit met die relevante musiekkterme in KOLOM A. Skryf slegs die letter (A–J) in die gegewe ruimte langsaa die vraagnummer (4.1.1–4.1.5) op die vraestel, byvoorbeeld 4.1.6 K.

VRAAG 4 (VERPLIGTEND)

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

AFDELING B: ALGEMENE MUSIEKKENNIS

3.2.2 Voltooi *The Black Cat Rag* deur die lee mate te voltooi. Maak seker dat jy die styl van die gegewe materiaal voortsit. Sluit ten minste TWEE verskillende sewende akkoorde by jou antwoord in.

Moontlike Antwoord:

The Black Cat Rag

Tempo di Marcia

Wooster and Smith (1905)

Jou antwoord sal volgens die kriteria hieronder nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Akkordprogressie: keuse van akkoorde, insluitend ten minste twee sewende akkoorde	12 (Minus 1/2 punt per fout)	
Korrekte notasie, stemvoering, spasiering (12 akkoorde, 1 akkoord per maat)	12 (Minus 1/2 punt per fout)	
Algehele indruk	6	
TOTAAL	30 ÷ 2 = 15	

(15)
[25]

TOTAAL AFDELING A: 60

OF

(15)

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Akkordprogressies: keuse van akkoorde (12 progressies)	12	
Korrekte notasie, stemvoering, verdubbeling, spasering (14 akkoorde)	14	
Algehele indruk: nie-harmoniese noot, oorspronklikheid	4	
TOTAAL	$30 \div 2 = 15$	

Die harmonisasie sal volgens die kriteria hieronder nagesien word:

Moontlike Antwoord:

3.2 3.2.1 Voltooi die onderstaande vierstemmige harmonisering deur gepaste akkoorde in die gegewe styl te gebruik. Gebruik ten minste EEN nie-harmoniese noot in die partye wat jy byvoeg.

BEANTWOORD OF VRAAG 3.2.1 OF 3.2.2

3.1.4 Identifiseer die komposisie tegnieke wat in die uittreksels 3.1.4.1 en 3.1.4.2 hieronder gebruik word. Kies 'n tegniek uit die tabel hieronder en skryf die korrekte antwoord neer in die spatie wat voorsien word.

Omkering	Vergroting	Nabootsing	Sekwens
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3.1.4.1

Violin Sonata No. 11, Op. 5

A. Corelli

(1) **Antwoord:** Nabootsing

3.1.4.2

Six Themes with Variations Op. 105

L. von Beethoven

(1) **Antwoord:** Vergroting

[10]

3.1.1 Besyfer die akkoorde gemerk (a) tot (c), byvoorbeeld C: Ib of I⁶ of G/B.

Antwoord:

(a) F: **!!⁶ OF !!b OF Gm/B^b**
 (b) F: **IV OF IVa OF B^b**
 (c) F: **I⁶ OF Ib OF F/A**

(3)

3.1.2 Identifiseer die nie-harmoniese note gemerk (d) tot (f):

Antwoord:

(d) Deurgangsnoot
 (e) Terughouding
 (f) Boonste wisselnoot

(3)

3.1.3 Hierdie uitreksel eindig op 'n volmaakte kadens (V – I). Verander hierdie kadens na 'n onderbroke kadens. Gebruik die gegewe ritme.

Antwoord:

1 punt vir korrekte besyfering (vi)
 1 punt vir korrekte verdubbele noot (terts)
 2 punte (4 x 1/2) vir korrekte note met gepaste stemvoering
 4 ÷ 2 = 2 punte

(2)

VRAAG 3

3.1 Bestudeer die uittreksel hieronder uit *Kunjalo* deur P. J. Simelane en beantwoord die vrae wat volg.

Kunjalo (Extract)

P. J. Simelane

Musical score for *Kunjalo* (Extract) featuring Soprano, Alto, Tenor, and Bass. The score includes vocal lines with lyrics "Tempo comodo" and "mf", and instrumental lines with dynamic markings "d" and "fu". It includes rehearsal marks (a) through (e) and a measure number "5".

Musical score for *Kunjalo* (Extract) featuring Soprano, Alto, Tenor, and Bass. The score includes vocal lines with dynamic markings "d" and "fu", and instrumental lines with rehearsal marks (b) through (f). It includes a measure number "5".

[15]

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte	6 (2 + 2 + 2)	10
Musikaliteit	4	8
Dinamiek en artikulasie	8	2
Korrekte notasie	2	
Instrument en toepaslike omvang		
TOTAAL	30 ÷ 2 = 15	

Die melodie sal volgens die kriteria hieronder nagesien word:

Moontlike antwoord

Instrument:

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

VRAAG 2

BEANTWOORD OF VRAAG 2.1 OF VRAAG 2.2.

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: _____

Moontlike antwoord:
Allegretto

Die melodie sal volgens die kriteria hieronder nagesien word:

BESKRYWING	PUNTE-TOEKENNING	KANDIDAAT SE PUNT
Vorm en kadenspunte	6 (2 + 2 + 2)	
Musikaliteit	10	
Dinamiek en artikulasie	4	
Korrekte notasie	8	
Instrument en toepaslike omvang	2	
TOTAAL	30 ÷ 2 = 15	

[15]

OF

1.4 Transponeer maat 7 en 8 van die tjielloparty 'n mineur derde hoër. Voeg die nuwe toonsoortteken by.

Antwoord:

1 punt vir korrekte tydmaatteken
3 punte vir korrekte note (1/2 punt per noot)

1.5 Kies vanuit die lys hieronder die mees geskikte beskrywende titel vir hierdie stuk. Hou in gedagte die kombinasie van instrumente wat gebruik is. Skryf die korrekte antwoord in die spasie hieronder neer.

Trio Klavierkwintet Kwartet Klavierkwartet

(1) **Antwoord:** Klavierkwartet (Klavier + Stryk Trio)

1.6 Skryf die volgende toonleer volgens die gegewe instruksies.

D Blues-toonleer, atgaande, sonder toonsoortteken in enkelvoudige drieslagmaat. Begin op die tonika en voeg die nodige skuiftekens by.

Antwoord Opsie 1:

1 punt vir korrekte toonsoortteken (D majeur)
1/2 punt vir korrekte gebruik van ritme
3 1/2 punte vir korrekte note (7 note x 1/2 elk)

OF

Antwoord Opsie 2:

(5)

1.1 Hierdie uittreksel begin in D majeur. Benoem die toonsoort in maat 9 – 15.

(1) **Antwoord:** B majeur

1.2 Herskryf maat 5 van die vioolparty in saamgestelde drieslagmaat. Die melodie moet steeds dieselfde klink.

(4)

1.3 Skryf en benoem die omkering van die interval wat by 1.3 aangedui word. Gebruik heelnote en skryf SONDER 'n toonsoorteken.

(2)

1 punt vir korrekte notasie / 1 punt vir interval benaming
Rein eenklank

AFDELING A: MUSIEKTEORIE

Beantwoord VRAAG 1, 2.1 OF 2.2, 3.1 en 3.2.1 OF 3.2.2.

VRAAG 1

Bestudeer die uittreksel hieronder uit *Allegro moderato*, op. 23 deur A. Dvořák en beantwoord die vrae wat volg.

Op. 23

Antonín Dvořák

Violino

Viola

Violoncello

Piano

Allegro moderato ♩ = 120

Allegro moderato ♩ = 120

1.2

smile

d

Violino

Viola

Violoncello

Piano

Allegro moderato ♩ = 120

Allegro moderato ♩ = 120

3

d

d

1.4

3

d

3

d

6

Hierdie memorandum bestaan uit 28 bladsye.

PUNTE: 120

**MUSIEK V1
MEMORANDUM**

SEPTEMBER 2014

GRAAD 12

**NASIONALE
SENIOR SERTIFIKAT**

Province of the
EASTERN CAPE
EDUCATION

