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GRADE 12

MUSIC P1

FEBRUARY/MARCH 2015

MEMORANDUM

MARKS: 120

This memorandum consists of 27 pages.

INSTRUCTIONS AND INFORMATION

1. This question paper consists of FIVE sections, namely SECTIONS A, B, C, D and E.
2. SECTIONS A and B are compulsory.
3. SECTION C: WESTERN ART MUSIC (WAM), SECTION D: JAZZ and SECTION E: INDIGENOUS AFRICAN MUSIC (IAM) are choice questions. Answer only ONE of these sections (SECTION C or D or E).
4. Write all music notation in SECTION A in pencil and all written text in blue or black ink.
5. Answer SECTION B and SECTION C or D or E in blue or black ink in the ANSWER BOOK provided.
6. Number the questions correctly according to the numbering system used in this question paper.
7. The last page of this question paper is manuscript paper intended for rough work. Candidates may remove this page.
8. Candidates may NOT have access to any musical instrument for the duration of this examination.
9. Write neatly and legibly.

MARKING GRID

| SECTION | QUESTION | MARKS | MARKER | MODERATOR |
|--|-----------------|--------------|---------------|------------------|
| A: Theory of Music (COMPULSORY) | 1 | 20 | | |
| | 2 | 15 | | |
| | 3 | 10 | | |
| | 4 | 15 | | |
| SUBTOTAL | | 60 | | |
| AND | | | | |
| B: GENERAL MUSIC KNOWLEDGE (COMPULSORY) | 5 | 20 | | |
| | SUBTOTAL | | 20 | |
| AND | | | | |
| C: WAM | 6 | 10 | | |
| | 7 | 8 | | |
| | 8 | 7 | | |
| | 9 | 15 | | |
| SUBTOTAL | | 40 | | |
| OR | | | | |
| D: JAZZ | 10 | 10 | | |
| | 11 | 8 | | |
| | 12 | 7 | | |
| | 13 | 15 | | |
| SUBTOTAL | | 40 | | |
| OR | | | | |
| E: IAM | 14 | 10 | | |
| | 15 | 8 | | |
| | 16 | 7 | | |
| | 17 | 15 | | |
| SUBTOTAL | | 40 | | |
| GRAND TOTAL | | 120 | | |

SECTION A: THEORY OF MUSIC (COMPULSORY)

(90 minutes)

**Answer QUESTION 1
AND QUESTION 2.1 OR 2.2
AND QUESTION 3
AND QUESTION 4.1 OR 4.2.**

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

QUESTION 1

(25 minutes)

Study the extract from the three-part choral piece *Amagqabi Emithi* by B Tyamzashe below and answer the questions that follow.

Amagqabi Emithi

B Tyamzashe

1

S.

A.

B.

1.2

1.3

1.5

1.4

1.6

5

S.

A.

B.

1.9

1.1 What is the time signature of this piece?

Answer:

6/8

6/8 = 1 mark

(1)

1.2 Notate the inversion of the interval at 1.2. Write and name the inverted interval in the space provided below. Use the treble clef, semibreves (whole notes) and write without a key signature.

Answer:



Augmented 4th

Correct notation = 1 mark – any correct pitch register will be acceptable
Augmented fourth = 1 mark

(2)

1.3 Name the interval at 1.3.

Answer:

Diminished 12th/compound diminished 5th

Diminished 12th or compound diminished 5th = 1 mark
Diminished 5th only = ½ mark

(1)

1.4 Name the type of triad at 1.4.

Answer:

Diminished

Diminished = 1 mark

(1)

1.5 Transpose the bass part of bar 3 a minor third lower. Write your answer in the alto clef. Insert the new key signature.

Answer:



Clef = 1 mark
Key signature = 1 mark
Pitch = 2 marks (1 mark per beat)
(Minus ½ mark per error to a maximum of 2 marks)

(4)

1.6 Rewrite the alto part of bar 3 in simple time. Add the new time signature.

Answer:



Time signature = 1 mark
 Correct note values = 1 mark
 (Minus ½ mark per error to a maximum of 1 mark)

(2)

1.7 Write the ascending whole-tone scale that starts with the given notes. Use semibreves (whole notes).

Answer:



Correct notes = ½ mark for each correct note = 2 marks
 (Minus ½ mark per error to a maximum of 2 marks)

(2)

1.8 Write the following scale according to the instructions using the given clef:

- The scale in the relative minor key of F major without a key signature
- Write the harmonic form of the descending scale only.
- Use semibreves (whole notes).

Answer:



Correct notes = ½ mark for each correct note = 4 marks
 (Minus ½ mark per error to a maximum of 4 marks)

(4)

1.9 Name the key at 1.9.

Answer:

C major/C

C major/C = 1 mark

(1)

1.10 Complete the chromatic scale below by adding the missing notes in the block.

Possible answer A:

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Possible answer B:

$\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$ $\frac{1}{2}$

Correct notes = $\frac{1}{2}$ mark for each correct note = 2 marks
 (Minus $\frac{1}{2}$ mark per error to a maximum of 2 marks)
 (Any other correct answer will also be accepted.)

(2)
[20]

QUESTION 2

(25 minutes)

Answer EITHER QUESTION 2.1 OR QUESTION 2.2.

2.1 Concept answer:

Instrument: Flute/Violin/Marimba, etc.

A

Tempo indication or metronome mark

G: *mf* Imperfect Cadence

B

G or C or D or e: Imperfect or Perfect Cadence

A

G: *mf* Perfect Cadence

OR

2.2 Concept answer:

Instrument: Bass Guitar/Cello, etc.

A

Tempo indication or metronome mark

e: *mp* Imperfect Cadence

B

e or b or G: Imperfect or Perfect Cadence

A

e: *mp* Perfect Cadence

The melody will be marked according to the following criteria:

| DESCRIPTION | MARK ALLOCATION | | CANDIDATE'S MARKS |
|---|---|--|-------------------|
| Instrument choice Any suitable single-line melodic instrument. (Piano will not be accepted.) | <i>Instrument</i> | | =1 |
| Form and cadential points | <i>1 mark per phrase x 3</i> | | =3 |
| Correct notation Note stems, beats per bar, accidentals, spacing | <i>Correct notation (Minus ½ mark per error up to 1 mark)</i> | | =1 |
| Dynamics and articulation | | | =2 |
| Musicality Melodic shape, climax, rhythm, musical unity, creativity | 7–8 | Excellent: <i>Coherent and musical; cadences imaginatively define the form; opening motif innovatively continued; ingenious use of tonality; modulation (not compulsory) is successful; melodic shape masterfully handled; creative approach to choice of pitches and rhythm</i> | =8 |
| | 5½–6½ | Good: <i>Correct and musical; cadences clearly indicate the form; opening motif sensibly continued; stable tonality; modulation (not compulsory) is attempted; melodic shape satisfying; choice of pitches and rhythm accurate</i> | |
| | 4–5 | Average: <i>Musically not convincing; not all cadences clear; opening motif not entirely utilised; tonality is pedestrian; melodic shape limited; choice of pitches and rhythm unimaginative</i> | |
| | 2½–3½ | Passworthy: <i>Unmusical; cadences muddled; opening motif largely ignored; weak sense of tonality; little evidence of melodic shape; choice of pitch and rhythm weak.</i> | |
| | 0–2 | Not acceptable: <i>No musical sense; no sense of cadence; opening motif ignored; no sense of tonal centre; no melodic shape; pitches and rhythm random</i> | |
| | TOTAL | | 15 |

[15]

QUESTION 3

(10 minutes)

Answer ALL the questions in the spaces provided ON the score.

Study the extract from *Becky's Song* by Martin Speake below and answer the questions.

Answer:

Becky's Song

(extract)

Martin Speake

Example: (a) (b) (c)

 A A/E D/F# G#dim/G#°

A: I I⁶ IV⁶ vii[°]

5 (d) (e) (f)

 A/C# E E⁷ A

 I⁶ V V⁷ I

Detailed description: The image shows a piano score for 'Becky's Song' in A major, 2/2 time. The score is divided into two systems. The first system contains measures 1-4. Measure 1 is labeled 'Example:' and has a chord of A. Measure 2 has a chord of A/E. Measure 3 has a chord of D/F#. Measure 4 has a chord of G#dim/G#°. Below the first system, Roman numerals are provided: I, I⁶, IV⁶, and vii[°]. The second system contains measures 5-8. Measure 5 has a chord of A/C#. Measure 6 has a chord of E. Measure 7 has a chord of E⁷. Measure 8 has a chord of A. Below the second system, Roman numerals are provided: I⁶, V, V⁷, and I. Labels (a) through (h) are placed above specific notes in the score to indicate where questions should be answered.

- 3.1 Identify the chords from (a)–(e) and figure them on the score. Use EITHER figuring symbols below the score OR chord symbols above the score. Note the example in bar 1.

Answer:

See score.

| | |
|--|-----|
| <i>1 mark per chord = 5 marks (Minus ½ mark for each error) (Alternative figuring symbols, e.g. Va, Vb, Vc will also be acceptable.)</i> | (5) |
|--|-----|

- 3.2 Write the chord progression and the name of the cadence at (f).

Answer:

- V7–I or E7–A
- Perfect (cadence)

| | |
|--|-----|
| <i>V7–I or E7–A = 1 mark (½ mark for each correct chord) Perfect (cadence) = 1 mark</i> | (2) |
|--|-----|

- 3.3 Name the type of non-chordal notes at (g) and (h), for example appoggiatura.

Answer:

- (g) Suspension
 (h) (Unaccented) Passing note

| | |
|--|-----|
| <i>(g) Suspension = 1 mark (h) (Unaccented) Passing note = 1 mark</i> | (2) |
|--|-----|

- 3.4 Which rhythmic compositional technique often appears in the bass?

Answer:

Syncopation

| | |
|-----------------------------|--------------------|
| <i>Syncopation = 1 mark</i> | (1) [10] |
|-----------------------------|--------------------|

QUESTION 4

(30 minutes)

Answer EITHER QUESTION 4.1 OR QUESTION 4.2.

4.1 Complete the four-part vocal harmonisation below by adding the alto, tenor and bass parts. Use at least TWO non-chordal notes.

Possible answer:

Choice of chords: ✓ ✓ ✓ ✓

F: I V₄ I⁶ IV I⁶ V₅ I V vi IV ii⁶ V⁷ vi

I⁶ vii⁶ I IV⁶ I₄ IV I₄ V⁷ I

The harmonisation will be marked according to the following criteria:

| DESCRIPTION | MARK ALLOCATION | CANDIDATE'S MARK |
|--|---|------------------------|
| Chord progressions | 1 mark for each progression from bar 3 (no mark between bars 5 and 6) Ex. IV ✓ ii or vi X V (progression is either right or wrong) | =12 |
| Correctness Notation, doubling, spacing, voice leading | Minus ½ mark per error up to a maximum of 4 marks, however, not more than minus 1 per chord | =6 |
| Use of non-chordal notes | Any TWO of the following: passing notes, auxiliary notes. Suspensions, anticipations, etc. | =2 |
| | Note to marker: Mark out of 20 must not contain ½ mark. | 20 (÷ 4 x 3) |
| TOTAL | | 15 |

Candidates must be credited for different/creative, correct harmonisation not given in the memorandum.

[15]

OR

4.2 Complete the piece below by adding suitable notated harmonic material in the open score. Add a suitable clef and key signature.

Possible answer:

With swing

The answer will be marked according to the following criteria:

| DESCRIPTION | MARK ALLOCATION | | CANDIDATE'S MARK |
|---|---|------------------------|------------------|
| Chord progressions | Given chords Chord progressions (2 per bar, except the last bar) | =6 =11 | |
| Correctness Notation, doubling, spacing, voice leading | Minus ½ mark per error up to a maximum of 3 marks, however, not more than minus 1 per chord | =3 | |
| | Note to marker: Mark out of 20 must not contain a ½ mark. | 20 (÷ 4 x 3) | |
| TOTAL | | 15 | |

Candidates must be credited for different/creative and correct harmonisation not given in the memorandum.

[15]

TOTAL SECTION A: 60

SECTIONS B, C, D, E: GENERAL MUSIC KNOWLEDGE

(90 minutes)

**Answer SECTION B
AND SECTION C (Western Art Music)
OR SECTION D (Jazz)
OR SECTION E (Indigenous African Music).**

These questions must be answered in the ANSWER BOOK provided.

SECTION B: GENERAL (COMPULSORY)

*One mark will be allocated for each correct fact.
Candidates must be credited for any other correct answers not found in the memorandum.*

QUESTION 5

- 5.1
- 5.1.1 D Maskanda
- 5.1.2 D Sonata form
- 5.1.3 D All the above-mentioned
- 5.1.4 B Pennywhistle
- 5.1.5 C Frequent modulation
- 5.1.6 D All the above-mentioned
- 5.1.7 D All the above-mentioned
- 5.1.8 A both a musical genre and a musical form.
- 5.1.9 A secular a cappella solo singing and a cappella choral singing.
- 5.1.10 C Cantata
- 5.1.11 D Flute
- 5.1.12 D Three
- 5.1.13 D Senza
- 5.1.14 C Cello
- 5.1.15 A Falsetto
- 5.1.16 C Kora

*1 mark for each correct answer at each question
Only the first 10 answers completed by the candidate must be marked.*

(10)

5.2

| | |
|--------|---|
| 5.2.1 | J |
| 5.2.2 | A |
| 5.2.3 | D |
| 5.2.4 | I |
| 5.2.5 | B |
| 5.2.6 | E |
| 5.2.7 | F |
| 5.2.8 | H |
| 5.2.9 | C |
| 5.2.10 | G |

*1 mark for each correct answer per question
Only the first 5 questions completed by the candidate must be marked.*

(5)

- 5.3
- Controls copyright/ownership of music in South Africa
 - Issues digital music licenses
 - Pays royalties to members
 - Administrates pension fund for members
 - Organises music competitions
 - Gives music bursaries/overseas scholarships
 - Organises concerts
 - Commissions new compositions

1 mark for each correct answer = 3 marks

(3)

- 5.3.2
- EMI
 - Sony
 - Gallo
 - Universal

1 mark for each correct answer = 2 marks

(2)

TOTAL SECTION B: 20

**Answer SECTION C (WAM)
OR SECTION D (JAZZ)
OR SECTION E (IAM).**

SECTION C: WESTERN ART MUSIC (WAM)

*One mark will be allocated for each correct fact.
Candidates must be credited for any other correct answers not found in the memorandum.*

QUESTION 6

- 6.1
- Cave known as Fingal's Cave in the Hebrides
 - Landscape of the Hebrides islands in Scotland
 - Seascape around the Hebrides islands

1 mark for any ONE correct answer

(1)

- 6.2
- An **overture** is a symphonic work composed as the introduction to an opera, ballet, or stage play, whereas
 - A **concert overture** is an independent symphonic work which is not part of an opera or other larger work

1 mark for Overture, 1 mark for Concert Overture = 2 marks

(2)

- 6.3 Coloratura soprano or Coloratura

1 mark (word 'soprano' not good enough for a mark)

(1)

- 6.4 C *Der Hölle Rache kocht in meinem Herzen*

1 mark for either the correct title or the letter C

(1)

- 6.5 B Sonata form

1 mark for either the correct form or the letter B

(1)

- 6.6
- 1 mark for each correct answer to a maximum of 2 marks
Any opera from any period except the Classical Period will be accepted.*

(2)

- 6.7 *Pastoral Symphony*

1 mark

(1)

- 6.8 *Shepherd's Song OR Happy And Thankful Feelings After The Storm*

1 mark (entire title must be given for a full mark)

(1)

[10]

QUESTION 7

| | Beethoven Symphony No. 6 First Movement | Mendelssohn Hebrides Overture |
|---|--|--|
| 7.1 Italian tempo indication | Allegro ma non Troppo | Allegro moderato |
| 7.2 Form | Sonata form | Sonata form |
| 7.3 Tonality | F Major | B minor |
| 7.4 Programmatic elements | <ul style="list-style-type: none"> Pastoral/Peaceful mood Country setting indicated by the title: <i>Pastoral Symphony</i>, and the subtitle: <i>Happy feelings on arriving in the country</i> | <ul style="list-style-type: none"> Indicating changing nature of sea: calm to stormy The title suggests an extra-musical idea Musical feeling in overture suggests a whole seascape The opening theme (strings and bassoons) suggests the movement of the sea. |

1 mark for each correct answer per music element for each work to a maximum of four elements = 1 x 4 x 2 = 8 marks

Boyden, D: *An Introduction to music*, Faber Paperbacks, p. 317
Warburton, A: *Analyses of Music Classics Book 3*, Longman, p. 126

[8]**QUESTION 8****Instrumentation**

- Strings/double woodwinds/2 horns/timpani/trumpets/2 trombones/piccolo

Any 6 instruments or groups = 3 marks

(3)**Programme music linked to orchestral colour**

- Quick rising arpeggios in strings depict lightning
- Tremolo in cello and bass depicts low rumble of thunder
- Staccato quavers in the strings depict rain
- Piccolo high shrill notes add to the terror of the storm
- Crescendo on trombone leads to climax of storm
- Timpani rolls depict thunder
- Orchestral 'stabs' depict lightning

Any 4 facts = 4 marks

(4)

Warburton, A: *Analyses of Music Classics Book 3*, Longman, p. 134

[7]

QUESTION 9**Opera type**

- Comic Opera
- A Singspiel is a form of music drama, or opera sung in German
- Popular form of entertainment
- It has spoken dialogue, which alternates with songs
- Singspiel plots are generally comic or romantic
- Includes elements of magic, fantastical creatures, and comically exaggerated characterisations of good and evil

1 mark for each correct fact to a maximum of 2 marks

(2)

Orchestral accompaniment (Instrumentation)

- Standard Classical orchestra consisting of string, woodwind, brass, and percussion section
- Innovative use of instruments, e.g.
 - Papageno's magic bells;
 - Tamino's magical flute;
 - The three chords played by 3 trombones in the overture introduction

1 mark for each correct fact to a maximum of 3 marks

(3)

Characters and voice types

- Queen of the Night: Coloratura Soprano
- The High Priest, Sarastro: Bass
- The Princess, Pamina: Soprano
- The Bird Catcher, Papageno: Baritone
- The Prince, Tamino: Tenor
- The Dwarf Slave, Monostatos: Tenor
- Three Ladies: Soprano, Soprano, Mezzo Soprano
- Three Youths: Soprano, Soprano, Alto

1 mark for each correct fact to a maximum of 6 marks

At least three characters and their voice types must be given for 6 marks.

(6)

Themes dealt with in the Opera storyline (story must not be told)

- Timeless drama of good versus evil
- A story of triumph of courage, virtue, and wisdom
- Love – with two pairs of lovers
- Courage – Tamino and Pamina undergo trials, under oath of silence
- Magic – e.g. the playing of the magic flute when Tamino placed in harm's way
- Comedy – e.g. the comic, simple character of the bird catcher Papageno

1 mark for each correct fact to a maximum of 3 marks

(3)

| | |
|---|--|
| <i>One mark for each correct fact throughout essay.</i> | |
| <i>Marks will be allocated for the following:</i> | |
| <i>Opera type</i> | <i>= 2 marks</i> |
| <i>Instrumentation</i> | <i>= 3 marks</i> |
| <i>Characters and voice types</i> | <i>= 6 marks</i> |
| <i>Three Themes in storyline</i> | <i>= 3 marks (1 mark for each theme and explanation)</i> |
| <i>Essay format</i> | <i>= 1 mark</i> |
| <i>TOTAL</i> | <i>= 15 marks</i> |

Grout, DJ: *A Short History of Opera*, 3rd Edition, University Press New York
Wise and Van der Spuy: *Music History and General Knowledge of Music*

[15]**TOTAL SECTION C: 40****OR**

SECTION D: JAZZ

*One mark will be allocated for each correct fact.
Candidates must be credited for any other correct answers not found in the memorandum.*

QUESTION 10**10.1 Zim Ngqawana**

- Drew on his isiXhosa roots (Xhosa folk music, isiXhosa speech pattern) to develop the South African saxophone sound
- Developed a typical African saxophone style by imitating vocal inflection

Robbie Jansen

- Visited many countries where he played and introduced Cape Jazz
- He exported the style
- Developed a typical Cape Jazz saxophone sound by imitation of the Klopse playing style.

Winston Mankunku Ngozi

- Developed a typical African saxophone style by fusing American and African tradition
- Composed South African Jazz standards e.g. *Yakhal' Inkomo*

2 marks for each correct fact per artist = 6 marks

(6)

- 10.2 10.2.1 D
 10.2.2 C
 10.2.3 B
 10.2.4 A

1 mark for each correct answer = 4 marks

(4)
[10]**QUESTION 11**

- 11.1
- Started with penny whistle players on street corners
 - Cyclic chord structure using I – IV – I6/4 – V or I – IV – V – I
 - Solo players for busking purposes
 - Occasionally backed by a jazz band
 - Moderate to upbeat tempo
 - Skiffle-like beat
 - Jive and swing rhythms
 - Weaved another melodic line around the vocal melody (counter-melody)

1 mark for each correct fact to a maximum of 5 marks

(5)

- 11.2
- American Ragtime
 - Swing
 - Doo Wop

1 mark for each correct style to a maximum of 2 marks

(2)
[7]

QUESTION 12

12.1 **Band members**

- Formed in 1967 by South African pianist/composer Chris McGregor (1936-1990) as a continuance of The Blue Notes
- South Africans members included Louis Moholo, Mongezi Feza, Dudu Pukwana
- Other members Evan Parker, Paul Rutherford, Harry Beckett, Marc Charig, Mike Osborne, Nick Evans and others
- Included European and UK players
- The players changed, depending on availability
- The original Brotherhood of Breath ended in the late 70s, with the deaths of some of its founder members
- McGregor formed a second version of the group in France in the early 80s
- In 1987, a third version was formed with African and British musicians

1 mark for each correct fact to a maximum of 3 marks

(3)

Characteristics of the music

- A mixture of hard-driving blues (Charles Mingus) and wild experimentalism (Sun Ra)
- Dynamic Big Band ensemble
- Improvisational and experimental music
- Sophisticated musical arrangements
- Unique sound due to the South African influences
- In the earlier stages musical freedom and development of individuality was prominent
- Later music was more tightly arranged and controlled, with less free improvisation

1 mark for each correct fact to a maximum of 4 marks

(4)

12.2 **Song/Album**

- *Country Cooking*
- *Eclipse at Dawn*
- *Brotherhood*
- *Yes Please*

Any one for 1 mark

(1)
[8]

QUESTION 13**Her life in exile**

- Nicknamed Mama Africa—as a result of her contribution to promoting African music world wide
- Toured and recorded with many popular artists such as Harry Belafonte and Paul Simon
- Met the president of the United States of America John F Kennedy in 1962
- Testified against apartheid before the United Nations in 1963 and her South African passport was revoked
- One of the entertainers in the Rumble in the Jungle match between Muhammad Ali and George Foreman held in Zaire

1 mark for each correct answer to a maximum of 4 marks

(4)

Musical achievements and albums/hits

- 1956: Released *Pata Pata* which became known throughout South Africa and later the world
- 1959: Made a guest appearance in *Come Back, Africa*, an anti-apartheid documentary
- 1960: Released *Miriam Makeba*, her first U.S. studio album
- 1963: Released her second studio album which was an early example of world music
- 1966: Received the Grammy Award for Best Folk Recording
- 1986: Was appointed Guinea's official delegate to the United Nations, and won the Dag Hammarskjöld Peace Prize
- 1986: Hugh Masekela introduced Makeba to Paul Simon, with whom she later embarked on the very successful Graceland tour and Graceland album
- 1988: Took part in the Nelson Mandela 70th Birthday Tribute, a pop-music concert at Wembley Stadium which was broadcast to 600 million people
- 2004: Voted 38th in the Top 100 Great South Africans
- An evening with Belafonte/Makeba
- *Sing me a song*

1 mark for each correct fact to a maximum of 6 marks

(6)

Characteristics of the music

- Wide-ranging African repertoire including Marabi, Mbaqanga, traditional African music and Afro-soul
- Varied world music repertoire including English ballads, Portuguese fados, Brazilian bossa novas, Hebrew and Yiddish melodies, Haitian chants, etc.
- In the Skylarks she sang a blend of jazz and traditional melodies from South Africa
- Her voice compared to
 - The 'smoky tones and delicate phrasing' of Ella Fitzgerald
 - The 'intimate warmth' of Frank Sinatra
- Best-known for singing in her African dialect, and explosive, clicking sounds
- Frequently incorporated traditional elements into her style, e.g. male backing vocals inspired by mbube choirs

- Combined jazz, R&B, pop and African music in a highly personalised style
- Sang modern versions of indigenous songs in her mother tongue isiXhosa

| |
|---|
| <i>1 mark for each correct answer to a maximum of 4 marks</i> |
|---|

(4)

| | |
|---|-------------------|
| <i>Marks will be allocated for the following:</i> | |
| <i>Her life in exile</i> | <i>= 4 marks</i> |
| <i>Musical achievements and album/hit</i> | <i>= 6 marks</i> |
| <i>Music style characteristics</i> | <i>= 4 marks</i> |
| <i>Essay format</i> | <i>= 1 mark</i> |
| <i>TOTAL</i> | <i>= 15 marks</i> |

Wikipedia, the free encyclopedia

[15]**TOTAL SECTION D: 40****OR**

SECTION E: INDIGENOUS AFRICAN MUSIC (IAM)

*One mark will be allocated for each correct fact.
Candidates must be credited for any other correct answers not found in the memorandum.*

QUESTION 14**14.1 Initiation**

- Ceremony to call the ancestors to protect the initiate(s)
- Ceremony to thank the ancestors for the safe return of the initiate(s)
- Special music and dance (Igwabo/Dikoma/Umtshilo/Domba) only done during these ceremonies
- Burning of old clothes to symbolize entrance to adult life is done to provide proof to the ancestors
- Washing in the river (where ancestors are believed to dwell) in order to be cleansed and prepared for adulthood

Wedding

- Incense is burned, animals slaughtered and African beer brewed to inform the ancestors and invite them to the wedding
- Ancestors ensure that the people getting married are protected from evil
- Animals are slaughtered to introduce the bride and the groom to the ancestors
- Bile (inyongo/nyoko) is spread on the bride's forehead so that she is recognised and accepted by the ancestors of the groom's family

Funeral

- The spirit of the deceased is symbolised by a branch of a specific tree (uhlahlala) to be returned home to lead the ancestors there
- The deceased and the ancestors are informed continuously of what is happening until the last day when the deceased is buried
- Candles are lit at a special place in the home of the deceased where the ancestors are called upon until the deceased is buried
- An animal (cow/goat/sheep) is slaughtered when the deceased arrives home from the mortuary in order to connect him/her to the ancestors who are then called upon to take the deceased 'home'
- Elderly women sit with the deceased through the night in order to pray, praise and sing so that the deceased will be accepted by God and the ancestors

1 mark for each correct fact to a maximum of 3 marks, explaining only one ceremony

(3)

- 14.2
- An introduction to a maskanda song
 - An instrumental flourish that sets the tone of the song
 - Played on guitar as a picking style (ukupika)
 - A vocal message is given

1 mark for each fact to a maximum of 3 marks

(3)

- 14.3 A, C, D, G

1 mark for each correct answer = 4 marks

(4)

[10]

QUESTION 15

Definition

- A unique fusion of African Jazz with rhythms played on vhaVenda drums

1 mark

(1)

Characteristics of the music

- Melodies, percussion and languages derived from Bapedi and vhaVenda cultures
- African rhythms provided by the bongo and malombo drums
- Adding acoustic instruments (violins, flute, guitar) to traditional songs
- Singing in unison with plucked guitar melody
- Lyrical lilting guitar and flute melodies
- Intensely theatrical poetic recitation

1 mark for each correct fact to a maximum of 4 marks

(4)

International Influences

- Free jazz, blues and rock influences from North America
- Guitar arrangement and improvisatory style from musicians such as Wes Montgomery and John McLaughlin
- Often uses the 12 bar blues structure

1 mark for each correct fact to a maximum of 2 marks

(2)

Artist/Group

- Malombo Jazz
- Malombo Men
- Phillip Tabane

1 mark for each correct artist/group = 1 mark

(1)

Wikipedia, the free encyclopedia

[8]

QUESTION 16**Origins**

- 'Isicathamiya' originates from the Zulu word 'cothoza' meaning to 'walk on one's toes lightly'
- Migrant workers established the style to entertain themselves and create a sense of community in the hostels
- Led to music competitions and performances at ceremonies e.g. weddings
- Imbube choral singing (fusion of African singing and western church music) is a cornerstone of the style

Any fact relating to 'origins' for 1 mark

(1)

Development

- Imbube became prominent in choral competitions and performance and ceremonies
- Simple narrative texts were expanded to texts with more meaningful lyrics, e.g. *Homeless*
- Ladysmith Black Mambazo increased the accuracy of rhythm and used more subtle harmonies to refine the style

Any 2 facts relating to 'development' for 2 marks

(2)

Characteristics of the music

- A cappella choral singing style in four-part harmony
- Use of vocal techniques, e.g. ululation and crepitations
- Call and response between the leader and the group
- Lyrics are mostly in isiZulu
- Choreography is stylised but derived from traditional isiZulu dancing

Any 3 facts regarding the 'music characteristics' for 3 marks

(3)

Artist/Group

- Ladysmith Black Mambazo

Any artist/group for 1 mark

(1)

Exploring popular world music-chapter 7 (www.pearsonhighered.com),
<http://isicathamiyambubevsmoderndayacapella.blogspot.com/p/isicathamiya.html>
Wikipedia, the free encyclopedia

[7]

QUESTION 17**Explanation of kiba**

- A cultural style of the baPedi people that combines song, dance and poetry
- Performance dominated by male 'pipe blowers'
- Performance accompanied by 3 drummers, usually women
- Three drums used:
 - Kiba (bass drum)
 - Moropa wa diatla (medium drum)
 - Ditinti (small drum)
- Polyrhythm used extensively
- Melodic structure mostly call-and-response
- Extensive use of ululation and crepitation
- Performance always accompanied by a specific dance movement

Any 7 facts relating to 'explanation' to a maximum of 7 marks

(7)

Modernisation of kiba

- Uses modern instruments instead of traditional baPedi instruments
- Uses any African language in addition to Sepedi
- Any skilled musician can learn to perform kiba music, not exclusive to any group
- Kiba music becomes commercially accessible
- Kiba music is performed over standard contemporary drumbeat styles (e.g. disco, hip-hop, Jazz and South African styles e.g. Malombo)
- Merges drum melo-rhythms with pluro-vocal-responses, crepitations and vocal liltting

Any 5 facts relating to 'modernisation' for 5 marks

(5)

TWO free kiba songs/albums

- *Pula*
- *Fegolla Saborala*
- *Sebodu sa Mmashele*
- *Ikhaya lethu*

Any 2 albums/songs for 2 marks

(2)

Marks will be allocated for the following:

| | |
|------------------------------|-------------------|
| <i>Explanation of kiba</i> | <i>= 7 marks</i> |
| <i>Modernisation of kiba</i> | <i>= 5 marks</i> |
| <i>Two songs or albums</i> | <i>= 2 marks</i> |
| <i>Essay format</i> | <i>= 1 mark</i> |
| TOTAL | = 15 marks |

http://www.sowetanlive.co.za/entertainment/timeout/2010/11/05/galane_s-special-brand.html

[15]

TOTAL SECTION E: 40
GRAND TOTAL: 120