MARKS: 125
TIME: 3 hours

This memorandum consists of 28 pages.
SECTION A

QUESTION 1

1.1 Study the close score of the opening of the second movement of a Haydn String Quartet, Op 74 No 3 and follow the instructions.

Answer
The following aspects will be taken into consideration for mark allocation:
Key signatures, bowing marks, articulation and correct notation for every instrument.
1.1.2 Your first violin player is in hospital and has to be replaced by a clarinet in A. Transpose the first four bars of the first violin part for a clarinet in A with a suitable key signature, keeping in mind that a clarinet in A sounds a minor 3rd lower than the written pitch.

Answer
Correct key signatures = 1
Correct transposition = 4
1.2 Answer the questions on the following extract from *Fairest Isle*.
1.2.1 Rewrite the rhythmic pattern of the voice part in bars 5 and 6 in compound triple time. Ensure that the sounding rhythm does not change.

**Answer**

Time signature = 1
Note values = 2

![Musical notation](image)

1.2.2 Correct the grouping of the notes in bar 8 in the accompaniment.

**Answer**

The quavers may also be grouped in two's

![Musical notation](image)

1.2.3 Rewrite the accompaniment in bar 3 in French time names.

**UPPER PART** taa taa taa

**MIDDLE PART** taa - aa - aa

**LOWER PART** taa - aa taa

[19]
QUESTION 2

2.1 Study the following extract from *Ländler* by Beethoven, and answer the questions that follow.

2.1.1 Write the chord in bar 2 in the alto clef in extended position without a key signature.

**Answer**
1 mark per note

This answer may also be written in the style of the example. (3)

2.1.2 Name the intervals marked 1 – 3 in full, e.g. minor 2\(^{nd}\), etc.

**Answer**
1 mark each

1) Major 3\(^{rd}\)
2) Perfect 5\(^{th}\)
3) Major 6\(^{th}\) (3)
2.1.3 Invert the above-mentioned intervals and rename them. Use semibreves and write without key signatures.

**Answer**
Inversion and name: 1 mark per interval

![Musical notation example](image1)

- Minor 6\(^{th}\)
- Perfect 4\(^{th}\)
- Minor 3\(^{rd}\)

2.1.4 Identify and mark two places on the score where a complete D major scale occurs.

**Answer**

![Musical notation example](image2)
2.2 Write the following scales:

**Answer**
Key signature/accidentals
Subtract one mark per mistake
Any correct rhythmic pattern and time signature will be accepted

2.2.1 G melodic minor descending with key signatures

2.2.2. The ascending Blues scale starting on E without key signature in compound duple time.

The A# may be notated as a B♭.

[17]
QUESTION 3

3.1  Analysis: Study the following music extract and follow the instructions

Aus meines Herzens Grunde (Chorale/Koraal No 1 'Bach Riemenschneider')

3.1.1 Name the key: G major (1)

3.1.2 Name and figure the cadences marked a and b on the score.
   a) Imperfect: I V
   b) Perfect: V I (2)
3.1.3 Figure the indicated chord c – g on the score

c) I

d) IV6/IVb (vi is also a possibility)
e) V6/Vb
f) vi
g) V6/Vb (5)

3.2 Write the following triads (chords) without key signatures:

3.2.1 Dominant triad in second inversion in A♭ major. Use the treble clef. (2)

3.2.2 Augmented triad in first inversion in E minor. Use the bass clef (2)

Answer

3.2.1

3.2.2

[4]

3.3 Harmonise the following melody. Use an interrupted cadence at the end.

Answer

Every correct chord = 1 each = 8
Cadence = 2
Musicality = 2

[12]

[24]

TOTAL SECTION A: 60
SECTION B
Must be answered in an Answer book

Any correct facts will be accepted

QUESTION 4

Write short notes for a parents evening concert of Baroque music where you will be the Master of Ceremonies. You should be able to give background information on any FOUR of the following:

4.1 Baroque (4)
4.2 Concerto Grosso (4)
4.3 Suite (4)
4.4 Prelude and Fugue (4)
4.5 Sonata (4)
4.6 Cantata (4)
4.7 Oratorio (4)

4.1 'Baroque' (1600 – 1750) probably comes from a Portuguese word, *barocco*, meaning an irregularly shaped pearl or piece of jewellery. It was first used in connection with the highly ornamented style of architecture and art of the 17th century. Later on, musicians came to use the word 'Baroque' to describe the period of musical history from the birth of opera and oratorio to the death of JS Bach. In music this found expression in the use of ornaments, imitation, a contrapuntal style emphasising contrasts in texture e.g. between chorus and orchestra, full orchestra and solo.

4.2 Concerto Grosso
One of the most exciting types of Baroque music is the concerto (a word which may come from Italian, meaning 'get together'; or from Latin, meaning 'dispute'). We can trace the idea of the concerto back to the Renaissance. The seeds had been sown in the poly-choral pieces written by composers such as Giovanni Gabrieli. The ideas of opposition and strong contrast led to the Baroque Concerto Grosso. In this, composers like Corelli, Handel and Bach (in his Brandenburg Concertos numbers 2, 4 and 5) contrasted two groups of instruments: a small group of soloists (often two violins and a cello) called the concertino, against an orchestra of strings called either *ripieno* ('filling') or *tutti* ('all') or 'everyone'. A harpsichord or organ continuo filled out the texture when the ripieno-group was playing, and continued to provide supporting harmonies on occasions when the concertino instruments played.
on their own.

4.3 Suite – set of pieces intended to be performed in succession. The early 18th century (that of Bach and Handel and their contemporaries) consisted of dance-style pieces, normally Allemande, Courante, Sarabande, and Gigue, though other pieces might be added, as for instance a Prelude and (following the Sarabande) one or more lighter dances, such as Gavotte and Bourrée. All movements are in the same key.

4.4 Prelude and Fugue
Each fugue of Bach's '48' is preceded by a prelude. Such preludes may be in differing forms and style, the only conditions to be met being that they shall be in the same key and form a suitable preparation for the listener's ear and mind of what is to follow. A Fugue is a contrapuntal piece, essentially based on the idea of imitation. It is usually written in three or four parts called 'voices'. The entire piece grows mainly from a single fairly brief tune of strong musical character. The composer calls this tune the **subject**, which is first heard in one voice only. Then it is imitated by other voices in turn, each at its appropriate pitch. Throughout the fugue, the subject enters in new keys – now in one voice, now another. These entries are separated by sections of music called episodes. A composer may base an episode on an idea taken from the subject itself, or he may use other musical material. During the later Baroque, the idea was brought to perfection by Handel and, especially, Bach who composed many fine fugues for organ, *The Art of the Fugue* besides the *48 Preludes and Fugues* for harpsichord or clavichord. **Fugue** means 'flight' – giving an idea of the voices fleeing away or chasing each other as they enter with subject.

4.5 Sonata – the term properly means merely an instrumental 'sounded' piece, as distinct from a 'sung' one. The word implies, in the main, a serious type of music, of some length and with an intellectual as well as an emotional appeal. It is not mere amusement music; it 'needs to be listened to'. Normally a Sonata is in several movements – like a Suite, but the Sonata's movements are usually, not in dance style, as they were in the older suites. It may be said that "Sonata" denotes a general style rather than a series of forms. (D Scarlatti in the early 18th century gave the name to pieces in one movement.) The baroque sonata normally consists of four movements: slow, fast, slow, fast.
4.6 Cantata – an un-acted opera or briefer oratorio – in either case with a good deal of chorus work. Many of Bach’s Church Cantatas are, in effect, extended Anthems. In the 18th century solo cantatas were common. Cantata da Chiesa meant such a work for church use and Cantata da Camera such a work for chamber use, i.e. performance in the home. A cantata is a sacred work for orchestra, soloist(s) and choir.

4.7 Oratorio – at first oratorios were very similar to operas. They were made up of recitatives, arias and choruses, and acted out with scenery and costumes. The main difference was that an oratorio was based on a sacred story, usually taken from the Bible. In time, oratorios ceased to be acted, and were given musical presentation only, in churches and concert halls rather than theatres. Handel composed the greatest oratorios of the Baroque period during the first half of the 18th century, with words in English. His finest are Israel in Egypt, Samson and – the most popular of all – Messiah. Handel uses recitative to move along the story, and arias for the more thoughtful, reflective moments. In some oratorios, he gives great weight and importance to choruses, which vividly describe the more dramatic events in the story.

QUESTION 5

5.1 Choose the correct title or composer to complete FOUR of the following from the list given. Write only the correct answer in your answer book.

<table>
<thead>
<tr>
<th>Beethoven</th>
<th>Mozart</th>
<th>Piano</th>
<th>String</th>
<th>Solo</th>
<th>Surprise</th>
</tr>
</thead>
<tbody>
<tr>
<td>5.1.1</td>
<td><strong>Beethoven</strong> composed the <em>Pathétique Piano Sonata in C minor</em>.</td>
<td>(1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.1.2</td>
<td>Another name for the <em>Symphony no.94 in G major</em> by Hadyn is the <em>Surprise</em> symphony.</td>
<td>(1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.1.3</td>
<td>Mozart wrote <em>Eine Kleine Nachtmusik</em> for a <em>String</em> orchestra.</td>
<td>(1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.1.4</td>
<td><em>Don Giovanni</em> is an opera composed by <em>Mozart</em>.</td>
<td>(1)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>5.1.5</td>
<td>In the <em>Trumpet Concerto in E♭ major</em> by Haydn the <em>Solo</em> part is played on a trumpet</td>
<td>(1)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

5.2 State whether THREE of the following statements are TRUE or FALSE.

5.2.1 Sonata Form is sometimes also called First Movement Form. **TRUE**

5.2.2 A Classical symphony is normally played only with percussion instruments. **FALSE**

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5.2.3 Quartets, trios, quintets, sextets are all forms of Chamber Music instrumental combinations. **TRUE**

5.2.4 An opera is based on a sacred text. **FALSE**

5.3 Describe **ONE** of the Classical genres that you have studied. Refer to the composer and work. Provide some historical context and comment on the use of form.

**Composer and work**
Sonata: - Beethoven: *Sonata in C minor, op. 13, Pathétique*;

Symphony: - Haydn: 1.*Symphony no.94 in G major, Surprise*; or *Trumpet Concerto in E flat major, 3rd Movement Allegro*;

Chamber music: - Mozart: *Eine Kleine Nachtmusik*; 3rd movement Minuet or

Opera: Mozart, *Don Giovanni*

Concerto: Haydn *Trumpet Concerto in E♭*, 3rd movement

**Historical context** – 1750 to 1820, stress on balance and simplicity and clarity of structure, the authority and patronage of the aristocracy began to be questioned. Tuneful melody and harmony replaced polyphonic texture, or any other facts

**Form**
Refer to key and forms of various movements. Only one movement or act is also acceptable

Any relevant facts about the works and style is acceptable.

**QUESTION 6**

6.1 Match **TWO** of the following styles in Table A with **TWO** artists in Table B

<table>
<thead>
<tr>
<th>Table A</th>
<th>Table B</th>
</tr>
</thead>
<tbody>
<tr>
<td>6.1.1 Punk Rock</td>
<td>Sex Pistols</td>
</tr>
<tr>
<td>6.1.2 Glam Rock</td>
<td>David Bowie</td>
</tr>
<tr>
<td>6.1.3 Disco</td>
<td>Donna Summer</td>
</tr>
<tr>
<td>6.1.4 Euro Pop</td>
<td>ABBA</td>
</tr>
<tr>
<td>6.1.5 Pop Music: Mainstream</td>
<td>Madonna</td>
</tr>
<tr>
<td>6.1.6 Progressive Rock</td>
<td>Pink Floyd</td>
</tr>
<tr>
<td>6.1.7 Hip Hop</td>
<td>Eminem</td>
</tr>
<tr>
<td>6.1.8 Operatic Early Rock</td>
<td>Queen</td>
</tr>
</tbody>
</table>

6.2 Give a brief description of BOTH of the styles of popular music that you have studied. Give **ONE** example of a relevant album for each style
Description = 6 marks (3 marks each)
Relevant album = 4 marks
6.2.1 Punk Rock – emerged from the working class had violent anti-establishment ideals. The musicians who performed in the punk style were not only rebelling against the government and social norms, in many ways they rebelled against even the style of performance and music that had immediately preceded them. Many of the punk bands were made up of very bad musicians who played a style of music that was similar to that of garage bands. Sex Pistols – *Anarchy in the UK, God Save the Queen*

6.2.2 Glam Rock – a theatrical type of rock, costumes were created from fantasy, with glitter, feathers and sequins. Characters were portrayed – David Bowie: Ziggy Stardust, and Thin White Duke. Albums: *The Man who sold the world, Hunky Dory, The Rise and Fall of Ziggy Stardust, Aladdin Sane, The Spiders from Mars, Diamond Dogs and Station to Station*

6.2.3 Disco – music not performed live and characterised by a steady, strong beat, with vibrant bass patterns, violin riffs and electronic sound effects, designed for dancing. Discothèques with illuminated dance floors, strobe lights and mirror balls, became the meeting place of the adventurous, fun seeking crowd, while the recreational use of drugs like cocaine became commonplace among the urban socially mobile. Disco bridged racial, economic and sexual divides. Songs: ABBA – *Summernight City, Gimme, Gimme, Gimme (A Man after Midnight)*; Blondie – *Heart of Glass, Atomic*

6.2.4 Euro Pop best represented by the Swedish Group, ABBA. An adult contemporary pop, generally a bit more laid back, more "grown-up" than the teen-oriented rock music. Songs: *Waterloo, SOS, Fernando, Mamma Mia, Dancing Queen, Knowing Me, Knowing You*. Albums: ABBA, Arrival, The Album and Voulez-Vous

6.2.5 Pop Music – encompasses the various strands of rock music, dance music, rap, and so on. Pop music is inherently commercial. Pop music is intrinsically linked to technology. Songs: Madonna – *Lucky Star, Holiday, Borderline, Material Girl, Papa Don't Preach*

6.2.6 Operatic Rock is quite similar to Glam Rock – a visual spectacle with the band, *Queen*, and its lead singer, Freddie Mercury, being the leading exponents of this style. Songs "Seven Seas of Rhye", "Bohemian Rhapsody". *Albums: Queen, Sheer Heart Attack, A Night at the Opera and A Day at the Races*

6.2.7 Progressive Rock The music reflected newer technologies in electronics through its prominent use of stereo panning and electric keyboards and psychedelic interpretations, with extended improvised sections and 'spaced out' solos. Lyrics were entirely surreal and often referred to folklore, such as "The Gnome". Poetic lyrics and an eclectic mixture of music, from the avant-garde free-form pieces and whimsical songs such as Pink Floyd songs - "The Scarecrow" Arnold Layne, Candy and a Currant Bun, Another Brick in the Wall, Albums: *The Dark Side of the Moon, Animals, Wish you were Here, The Wall*
6.2.8 Hip Hop: The term **hip hop** (also spelled "hip-hop" or "hiphop") refers both to a musical (see hip hop music) and cultural genre or movement (hip hop culture) that was developed by African Americans and Latinos predominantly in urban communities over the last quarter-century. Since first emerging in New York City in the seventies, hip hop has grown to encompass not just rapping, but an entire lifestyle that consistently incorporates diverse elements of ethnicity, technology, art and urban life. There are four fundamental elements in hip hop: **hip hop dance** (notably breakdancing), urban inspired art (notably graffiti), deejaying and MCing. During the early 70s, a Jamaican DJ called Kool Herc arrived in New York City. Herc introduced the Jamaican tradition of "toasting," or boasting impromptu poetry and sayings over Reggae, Disco and Funk records. Herc also was the originator of break-beat deejaying, where the breaks of funk songs—being the most danceable part, often featuring percussion—were isolated and repeated for the purpose of all-night dance parties. Later DJs such as Grandmaster Flash refined and developed the use of breakbeats, including cutting. Songs Kurtis Blow's *The Breaks*, and The Sugar Hill Gang's *Rapper's Delight*. Soul Sonic Force released a track called *Planet Rock*.

**QUESTION 7**

7.1 Define the style and name four characteristics of the music represented by ONE of the following South African artists: Abdullah Ibrahim, Johnny Clegg, Brenda Fassie, or Mango Groove represents. Mention two of their relevant single hits or albums.

Definition = 1
Characteristics = 4
Relevant single hits = 2

**Abdullah Ibrahim**
This South Africa-born pianist fuses the melodic sounds of South Africa with the improvisation of jazz and the technical proficiency of classical music. Influenced by his exposure to a variety of music as a youngster, including traditional African music, religious songs, and American jazz, notably by Duke Ellington. His second home is in New York. Ibrahim has composed the scores for such films as *Chocolat* and *No Fear No Die*.

**Brenda Fassie**
1. Her vocal sound is a mix of African music with an international pop-sound. (Afro-pop)
2. Her music and especially lyrics depict the turmoil of the political situation of the time (80's) and is about life in the townships.
3. Some of her songs (especially the lyrics) was on a very personal level e.g. *My Bongani* (written for her only child when he was a little boy.)
Johnny Clegg
1. JULUKA: A combination of the white Englishman's idea of music with black African music in general.
2. The music later showed influences of specifically Zulu music and traditional Zulu dances.

3. SAVUKA: Showed a more pop oriented approach to African music.
4. After a couple of international tours their music was also influenced by international global music.

Mango Groove
1. Their sound can be described as pop music with an African sound (influence).
2. The music is easily recognised by the virtuoso penny whistle playing.
3. Lyrics are mostly apolitical.
4. Adept at both lively dance music types as well as ballads.

ANSWER EITHER QUESTION 8 OR QUESTION 9

QUESTION 8

You have been requested to write an article for your school paper on the South African music genre that you have studied. Write this article and include the names of artists/composers and their compositions and other interesting facts

Genre = 2 marks
Composers/artists = 2
Interesting facts = 2
Compositions = 4

8.1 Hip Hop (refer to Kwaito)

Kwaito
In the 1990s, a new style of township music grabbed the attention and the hearts of South Africa's black youth. That music was kwaito, probably now the biggest force in the South African music scene.

Just as township "bubblegum" had drawn on American disco, so kwaito put an African spin on the international dance music of the 1990s, a genre loosely referred to as house music. As house, in its many forms, swept the globe, so young South African music-makers gave it a homemade twist: the beat is paramount, the instrumentation usually minimal, and the lyrics more chanted than sung, with echoes of hip-hop and rap.

Stars with names as minimal as their music - Mdu, Mandoza, Arthur, Chiskop and Zola, for instance - rose to prominence. Groups such as Bongo Maffin, Abashante, Boom Shaka and TKZee developed huge followings, propelled by a streetwise visual style, an in-your-face performance energy and a host of pop videos. Key recordings such as TKZee's "Halloween"; Mdu's
"Mazola", Chiskop's "Claimer", Boom Shaka's "It's About Time" and Trompies's "Madibuseng" swept the charts and dominated youth-orientated radio stations such as the wildly successful Yfm.

**Kwaito: much more than music**

Today, South Africa's kwaito stars are the commercial centrepiece of a diverse and ever-growing music industry, one too broad to be contained in one overview. They are rivalled in their selling capacity by the long-standing gospel industry, but also get some significant competition from hip-hoppers and rappers (not to mention a soupcon of the Afro-reggae of superstar Lucky Dube). Such influences are also pouring into the kwaito pot and keeping alive the South African tradition of making music that speaks to and with global trends while always remaining defiantly home-grown.

8.2 Jazz

**Jazz**

**Marabi**

In the early years of the 20th century, the increasing urbanisation of black South Africans in mining centres such as the Witwatersrand led to the development of slumyards or ghettos where new forms of hybrid music began to arise.

Marabi was the name given to a keyboard style (usually played on pedal organs, which were relatively cheap to acquire) that had something in common with American ragtime and the blues, played in ongoing cycles with roots deep in the African tradition.

The sound of marabi was intended to draw people into the shebeens (bars selling homemade liquor or skokiaan) and then to get them dancing. It used a few simple chords repeated in vamp patterns that could go on all night - the music of Abdullah Ibrahim still shows traces of this form.

Associated with the illegal liquor dens and with vices such as prostitution, the early marabi musicians formed a kind of underground musical culture and were not recorded. Both the white authorities and more sophisticated black listeners frowned upon it, much as jazz ("the devil's music") was denigrated as a temptation to vice in its early years in the United States.

But the lilting melodies and loping rhythms of marabi found their way willy-nilly into the sounds of the bigger dance bands, modelled on American swing groups, which began to appear in the 1920s; it added to their distinctively South African style.

Such bands, which produced the first generation of professional black musicians in South Africa, achieved considerable popularity in the 1930s and 1940s: star groups such as The Jazz Maniacs, The Merry Blackbirds and the Jazz Revellers rose to fame, winning huge audiences among both blacks and whites.

So successful were some of these bands, in fact, that jealous white
musicans used the regulations against racial mixing and the liquor laws (which restricted black access to "white" liquor) to hamper their progress.

Over the succeeding decades, the marabi-swing style developed into early mbaqanga, the most distinctive form of South African jazz, which has given its flavour to much South African music since then, from the jazz performers of the post-war years to the more populist township forms of the 1980s.

The beginnings of broadcast radio intended for black listeners and the growth of an indigenous recording industry helped propel such sounds to immense popularity from the 1930s onward. Travelling variety shows, vaudeville troupes and dance concerts boosted the impact of black music, and schools began to arise teaching the various jazzy styles available, among them pianist-composer Wilfred Sentso's influential "School of Modern Piano Syncopation", which taught "classical music, jazz syncopation, saxophone and trumpet blowing", as well as "crooning, tap dancing and ragging".

A truly indigenous musical language was coming into being.

Kwela

One of the offshoots of the marabi sound was kwela, which brought South African music to international prominence in the 1950s. The primary instrument of kwela, in the beginning, was the pennywhistle, a cheap and simple instrument which was taken up by street performers in the shanty towns.

Apart from being cheap and portable, as well as susceptible to use as a solo or an ensemble instrument, part of the popularity of the pennywhistle was perhaps based on the fact that flutes of different kinds had long been traditional instruments among the peoples of the more northerly parts of South Africa, and the pennywhistle thus enabled the swift adaptation of folk tunes into the new marabi-inflected idiom. The term "kwela" is derived from the Zulu for "get up", though in township slang it also referred to the police vans, the "kwela-kwela". Thus it could be an invitation to join the dance as well as a warning. It is said that the young men who played the pennywhistle on street corners also acted as lookouts to warn those enjoying themselves in the illegal drinking dens of the arrival of the cops.

Lemmy Mabaso was one of the famous pennywhistle stars; he began performing in the streets at the age of 10. Talent scouts were sent out by the recording industry to lure pennywhistlers into the studio and have them record their tunes with full band backing. Stars such as Spokes Mashiyane had hits with kwela pennywhistle tunes.

In 1959, the recording "Tom Hark" by Elias Lerole and His Zig-Zag Flutes was a hit around the world, being taken over and reworked by, for instance, the British bandleader Ted Heath.

Mbaqanga Jazz
The old strains of marabi and kwela had begun to coalesce into what is broadly thought of as *mbaqanga*, the mode of African-inflected jazz that had many and various practitioners, with a large number of bands competing for attention and income. Singing stars such as Miriam Makeba, Dolly Rathebe and Letta Mbulu gained fanatical followings.

The cyclic structure of marabi met with traditional dance styles such as the Zulu *indlamu*, with a heavy dollop of American big band swing thrown on top. The *indlamu* tendency crystallised into the "African stomp" style, giving a notably African rhythmic impulse to the music and making it quite irresistible to its new audiences.

### 8.3 Reggae

Lucky Dube (born: Ermelo Dube) (pronounced: Doo bay) is one of South Africa's best selling artists and one of its most outspoken performers. Although he initially sang in the traditional Zulu mbaganga style, his move to reggae in 1984 was sparked by his quest to express his anger against the oppression of apartheid. While The Village Voice observed, "The spirit of Lucky Dube's music and dance epitomizes the spirit of Black liberation", "Niceup Magazine" said, "(Dube's) lyrics have brought an original voice to reggae by chronicling the political and spiritual struggles of his South African brethren". Dube's musical talents were obvious from an early age. By the age of nine, he was conducting his school choir. After singing with school rock and roll bands, he joined his cousin, Richard Siluma's Mbaganga band, The Love Brothers. Together with the group, he recorded his first single in 1979. Inspired by the controversial lyrics of Peter Tosh, Dube moved to reggae in 1984. His earliest attempts with the newly-adopted style were met by strong opposition by the then-all-white South African government and his first reggae album, "Rasta Never Die" was banned from radio airplay. Without notifying his record label, Dube re-entered the recording studio and cut a second reggae album, "Think About The Children". The album became a major hit and achieved gold record status. Dube's third reggae album, "Slave", sold more than five hundred thousand copies. ~ Craig Harris, All Music Guide

### 8.4 Church Music

The penetration of missionaries into the interior over the succeeding centuries also had a profound influence on South African musical styles. In the late 1800s, early African composers such as John Knox Bokwe began composing hymns that drew on traditional Xhosa harmonic patterns.

In 1897, **Enoch Sontonga**, then a teacher, composed the hymn
Music

Nkosi Sikelel’ iAfrika (God Bless Africa), which was later adopted by the liberation movement and later became the national anthem of a democratic South Africa.

The missionary influence, plus the later influence of American spirituals, spurred a gospel movement that is still very strong in South Africa today. Drawing on the traditions of churches such as the Zion Christian Church, one of the largest such groupings in Africa, it has exponents whose styles range from the more traditional to the pop-infused sounds of, for instance, the former pop singer Rebecca Malope. Gospel, in its many forms, is one of the bestselling genres in South Africa today, with artists who regularly achieve sales of gold and platinum status.

The missionary emphasis on choirs, combined with the traditional vocal music of South Africa, and taking in other elements as well, also gave rise to a mode of a capella singing that blend the style of Western hymns with indigenous harmonies.

This tradition is still alive today in the isicathamiya form, of which Ladysmith Black Mambazo are the foremost and most famous exponents.

This vocal music is the oldest traditional music known in South Africa. It was communal, accompanying dances or other social gatherings, and involved elaborate call-and-response patterns. Though some instruments such as the mouth bow were used, drums were relatively unknown. Later, instruments used in areas to the north of what is now South Africa, such as the mbira or thumb-piano from Zimbabwe, or drums or xylophones from Mozambique, began to find a place in the traditions of South African music-making.

Still later, Western instruments such as the concertina or the guitar were integrated into indigenous musical styles, contributing, for instance, to the Zulu mode of maskanda music.

The development of a black urban proletariat and the movement of many black workers to the mines in the 1800s meant that differing regional traditional folk music met and began to flow into one another. Western instrumentation was used to adapt rural songs, which in turn started to influence the development of new hybrid modes of music-making (as well as dances) in the developing urban centres.
9.1 JSM Khumalo born 1932. He shows a deep understanding of his cultural identity and makes much use of techniques which are truly African e.g. call and response, falling and rising tones (these are commonly used grace notes in traditional Zulu music), indlamu dance rhythm. Khumalo spans two stylistic generations; the '60 to '80 period and the contemporary. The third born of Senior Major and Mrs AM Khumalo, he spent his early childhood in Hlabisa, Zululand, where he gained his first musical influences.

He remembers fondly singing at weddings and the competition which ensued between the bride’s (Umthimba) and the groom’s (Ikhethelo) entourage. It was here that the young Khumalo was exposed to the dynamics of group composition. During the preparation of the wedding, rehearsals are held at different venues by the bride’s and the groom’s entourage. Members of each group are required to render song items and often these songs are modified as rehearsals progress.

Khumalo also recalls the stories his mother tells him in the evenings. Most of these tales contained folksongs which his mother would sing to him. She also sang many other songs and, as Khumalo grew older, he realised that he was drifting away from this music due to the influences at school and in the church. He learned to play the solo euphonium at the age of eight and this was his introduction to staff notation.

In 1945 Khumalo joined his parents who has been transferred to William Eadie, a Salvation Army settlement in Venda. He attended Fred Clark High School in Soweto where he matriculated. Throughout his school career Khumalo sang and was involved in school choirs. He trained as a teacher at the Pretoria Bantu Normal College where he qualified in 1954. He later gained a PhD at UNISA.

Khumalo taught at Hallmansthall, Pretoria. During his teaching career he studied music under Charles Norburu to gain skills in composition. His studies included theory, harmony, form, counterpoint and composition.

This is when Khumalo began seriously to compose music. He recalls that in almost all the songs he had written before 1980 there was always a section in the song that was traditional style. His son Diliza suggested to him that his compositions would rate much higher if the traditional sections in the songs were truly in all aspects: the scales, harmonies and the rhythms. Khumalo’s songs at that stage were traditional in rhythm only.

The bulk of choral music composed during this period was mainly for the Teachers’ Eisteddfod. Like their predecessors, composers of this period were largely influenced by the Western hymnology as well as the four to six part...
madrigal type fo song. However, their music reflects an awareness of schooling in the Eighteenth century functional harmony, sonata and rondo form.

'Through composed' songs were also very popular. These were largely influenced by folk songs with an antiphonal preponderance. There is a feel of antiphonal and homophonic textures borne of eighteenth century functional harmony. Modulation from one key to another is also a very important feature. However, in some instances such as Khumalo’s composition *Ma Ngificwa Ukufa*, modulation does not signify the main sections. It is used to present, in a clear manner, the contrasts in mood and character.

Melodies and rhythms are greatly influenced by the text. The melodic movement is often from a high to a low degree, in a dipping fashion. This is especially true of the songs written in Nguni.

In this period there is strong movement towards more indigenous, folk based composition.

Despite the restrictions imposed by the square, pulse measure constrints of the bar line, composers are moving towards depicting the rhythmic subtleties of indigenous music. The flagship is JSM Khumalo’s epic *Izibongo zikaShaka* in four parts.

He has been involved in the nation-building concerts for a number of years and arranged numerous folksongs for the occasions e.g. Ingoma kaNtsikana, Sangena, Umahlelela with J. Langa. Iph’ indlo’ edl’ umtanami, Amahubo esizwe esimnyama; Bawo, Thixo Somandla;

“Ushaka KaSenzangakhona” – an epic opera in music and poetry on Shaka, son of Senzangakhone.

Sizomswabisa Usathane (We will disappoint the devil)
Akhala amaqhude amabili is an arrangement combining two Zulu folk songs, viz.*Vukani Madoda* and *Qhude we Mal* These two are folk-songs of the 1920s and 1930s.

Sizongena laph ‘emzini
*Izibongo zikaShaka*
*Halala! Yunisa*
*Thula bhabha*
*Ma ngificwa ukufa*

Amahubo esizwe esimnyama
*Five African Songs* – two are in Xhosa, viz. *Ingoma kaNtsikana* and *Bawo Thixo Somandla*, while the other three are in Zulu. *Ingoma kaNtsikana* is a religious song said to have been composed by the first Christian convert from the Xhosa nation. It is in the traditional Xhosa style of the late nineteenth century, while *Bawo Thixo Somandla* is a protest song of the 1960s and 1970s. *Banto Be-Afrika Hlanganani* is a song in modern African trational style composed on the Nation Building theme: "People of Africa, unite."

*Kwadedangendlela*
*Inyanda Yomkhonto*
9.2 SJ Khosa is a Tsonga choirmaster and composer. He lives in Gazankulu where he is presently a music inspector. He is a prolific composer with over 400 compositions. He adjudicates choirs at both provincial and national level. He serves on a selection panel for prescribing competition songs. Like M. Khumalo he has trained and conducted mass choirs. His songs are sung all over the country and prescribed for competitions. These are some of his well-known works:
Dzendze Ra Ndabezitha
Mintiro Ya Vulavula
Chuncai Mindzwalo
Afrika Montshwa
Nkulangwana Hi Dzonga
Abanqobi Ballodi

9.3 Benjamin Barney “Big Ben” Myataza, Xhosa choir master and composer. Born in Mqoni Location, Engcobo district, Transkei on 27 January 1912. Educated at Blythswood Institution and Healdtown College where he obtained a primary school teacher’s diploma. Attributes his initial interest in music to a very religious family who sang hymns every evening. Sang in the school choir and his interest in music grew after visits to his uncle, Mark Myataza, at Willowvale. Also read books on music which kindled a burning desire in the young Ben to become something in the world of music one day. Chosen as best student of the year in sight singing and practical music teaching during one of his college years. His first song, Mandiphiw’amandla Emphefumulweni Wam, was composed in July 1931. Many more followed, in choral idiom, first under his uncle’s guidance then independently. His songs, written in four to eight parts, have become widely known throughout South Africa. Was commissioned for three successive years (1965, ’66 and ’67) to compose set pieces for the National Inter School Choir competitions, for which he wrote Ingona Phezu Kodonga Lomlambo, Uponi and O! Hayi Ukuzenza Rosie. Other pieces, for specific occasions, include, I-Jubili ka Kumkane and a choral adaptation of a traditional Xhosa song, Umtshilo. Other songs include Isigwebo Sethu Kukufa and Lala Sana Lwam

9.4 A.van Wyk
(b Calvinia, 26 April 1916; d Stellenbosch, 27 May 1983)

Arnold van Wyk was born on 26th April, 1916 in Calvinia. Since childhood, Van Wyk was interested in composing. He spent his teenage years in Stellenbosch where he had his piano education with Hans Endler en Ms C.F. van der Menwe. Not many of his early compositions are heard today, except the Vier Weemoedige Liedjies which are performed regularly. Due to financial problems he could not carry on with his music studies after school. With the help of loans, bursaries, etc. he was able to complete his B.Mus degree at the University of Stellenbosch in 1936 where he studied piano under Alan Graham and Maria Fismer.

In 1938 Van Wyk was the first South African to get an overseas bursary to study at the Royal Academy of music under Theodore Holland (composition) and Harold Craxton (piano). During this time he composed Five Elegies for
String Quartet, Saudade for violin and orchestra, Simfonie nr. 1 and Concertino for piano and orchestra. He returned to South Africa after 1946 and was a music lecturer at the South African College of Music at the University of Capetown (1949-60) and the University of Stellenbosch (1961-78) where he worked until he retired.

Vocal Music:
Vier weemoedige liedjies (W.E.G. Louw, I.D. du Plessis), voice and piano, 1934–8
Kerskantate (Afrikaans Bible, early Dutch poems), SATB chorus, 1946–47
Van liefde en verlatenheid (E. Marais), voice and piano, 1953
Die ou paradys (C. Louis Liepoldt), double chorus, 2 whistlers and percussion, 1964
Aanspraak virrie latenstyd (Boerneef), chorus, 1973–83
Missa in illo tempore, double chorus, boys’ vv, 1979

Orchestral Music:
Saudade, violin and orchestra, 1942
Symphony no.1, A Minor, 1943
Suiderkruis, 1943
Symphony no.2 (Sinfonia ricercata), 1952
Primavera, 1960
Fantasy in F Minor (arrangement of Schubert, D940), pf, orch, 1961
Maskerade, 1963
Gebede by jaargetye in die Boland, 1966
Quasi variationi, piano and orchestra, 1974

Chamber Music:
5 Elegies, string quartet, 1940–41
3 Improvisations on Dutch Folk Songs, piano duet, 1942
String Quartet no.1, 1946
Rumba op die Vierperdewa, 2 pianos, 1956
Duo concertante, viola and piano, 1962–76
Musique pour treize, woodwind quartet, hn, tpt, hp, pf, timp, perc, va, vc, db, 1969

Solo Instrumental Works:
Pastorale e capriccio, piano, 1955
Night Music, piano, 1955–8
4 klavierstukke, piano, 1965
Tristia, piano, 1972–83
Ricordanza, piano, 1974–82

9.5 P-L van Dijk (b. 1953) – San Chronicle; “Prodigal Son” – one act ballet.
San Gloria – the work inspired by San (or Bushman) themes and rhythms attempts to blend the music of these gentle, virtually extinct and ancient African people with an abridged version of the ancient Latin poem Gloria in excelsis Deo. This work seeks to represent two totally unrelated cultures – both ancient, symbolic and relevant in their own right – thereby highlighting exactly those elements in African society which, at times, excite us and sometimes mutually exasperate.
While *San Chronicle* is not specifically programmatic, the work does contain many sounds and symbols associated with Bushman life: the wide open spaces of the Kalahari, the San's reticent, private nature, his sense of humour, his singing and dancing, the pronking of the Springbok, the celebration of the hunt, the plaintive and prophetic song of the Mantis and the Moon (English Horn solo), but most of all, a sense of foreboding and decay: a chronicle of the inevitable virtual annihilation of these gentle folk. A brief fanfare marks the arrival of European ships at the Cape. A "Piet –my-vrou" (a specific bird-call) at the conclusion of the work depicts an extinguishable hope – and the indomitability of their spirit.

9.6

**VAN DER WATT, Niel**  
*(b Pretoria, 28 December 1962)*

Niel van der Watt was born in Pretoria and completed his schooling at the Pietersburg Afrikaans High School in 1980. His music studies included piano, clarinet and vocal training. He has been involved in choral work as singer, conductor, composer and arranger for almost twenty years. Van der Watt received his formal training at the University of Pretoria, taking his BA Ed (Mus) in 1984, his BMus (Hons) in 1988. He was awarded his MMus in Composition in 1993, having studied with Stefans Grové. He subsequently completed his doctoral studies in musicology at the University of South Africa under the supervision of Douglas Reid. Since 1987, van der Watt has taught English and Music at Pretoria Boys’ High School. He is also a part-time examiner and lecturer at the Department of Musicology of the University of South Africa, and often adjudicates at music and choir festivals.

Although he is a full-time teacher, composition is the main focus of his musical activities. Van der Watt is well-known throughout South Africa for his choral arrangements and compositions, of which several have been performed abroad. He also composes and arranges for diverse instrumental ensembles such as cello sextets and Dixie bands.

Niel van der Watt is gebore op 28 Desember 1962 in Pretoria, Suid-Afrika. Hy voltooii sy skoolloopbaan in 1980 aan die Hoërskool Pietersburg. Sy musiekopvoeding sluit klavier-, klarinet- sowel as sangonderrig in. Vir bykans twintig jaar is Niel reeds betrokke by kore, nie net as 'n sanger nie, maar ookas 'n dirigent, komponis en verwerker.

Hy ontvang onderskeie grade aan die Universiteit van Pretoria, naamlik: BA Ed (Mus) 1984; BMus (Hons) (Klaviermetodiek) – Cum Laude 1988; MMus (Komposisie) 1993, onder leiding van Professor Stefans Grové. Hy voltooii sy doktorale studies in Musiekwetenskap aan die Unierviteit van Suid-Afrika onder leiding van Professor Douglas Reid.

Sedert 1987 is Niel 'n onderwyser by die Pretoria Boys’ High School in Engels sowel as Musiek. Hy ontvang verskeie toekennings van die Transvaalse Department van Onderwys. Hy is ook 'n deeltydse dosent by die Departement van Musiekwetenskap te UNISA.

Alhoewel hy 'n voltydse onderwyser is, vorm komposisie 'n integrale deel van sy musikale aktiwiteite. Hy is egter bekend vir sy koorverwerkings en – komposisies. Sommige van sy werke is al oorsee uitgevoer. Hy doen ook verwerkings vir instrumentale ensembles, waaronder tjello-sekstette en dixie-
bands.

Secular

Choral

Works:

Ai, meisie, meisie; SAB
Alleen; girls chorus
As good as new; orchestra; SATB

Religious Choral Works:
A De-commercialised American Christ’s mass (1995)
i) Kyrie: Amazing Grace; SATB
ii) Gloria: Do you hear what I hear; SATB
iii) Sanctus: White Christmas; SATB
iv) Benedictus: Santa Claus is coming
v) Agnus Dei: Little altar boy

Traditional Choral Works:
African Dawn (1997)
i) Boroko; girls chorus
ii) Ka Mehlia; girls chorus
iii) Thobela morena; girls chorus

Works for Soloists (Vocal):
Benediction; voice and piano (1989)
Bitterbessie dagbreek; voice and piano
Die son sal weer skyn; voice and piano
Dinah Lee (1999); voice, piano, alto saxophone and double bass
Dis my plek (1985); voice and piano
Drup drup druppeltjies (1980); voice and piano;
Dust of snow (1997); voice and piano
Fides veritas labor (1990); voice and piano

Instrumental Works:
Trio pour mam’selle leger e’estier; 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

Of enige ander werke
QUESTION 10

You are a composer. You heard that one of your compositions would be performed at a concert. They did not pay for the performing right. You arrive at the concert and you have to pay an entry fee. Give your comments on the ethics of this situation. What should have been done in terms of performing rights?

- Work of composer not recognized.
- No performing rights – performers earning money.
- Composer has to pay for entry to the concert. Should have been allowed free entry.
- The performers had to contact SAMRO/SARRAL and apply and pay for performing rights.

TOTAL SECTION B: 65
TOTAL: 125

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