



NATIONAL SENIOR CERTIFICATE EXAMINATION
NOVEMBER 2016

MUSIC: PAPER I

MARKING GUIDELINES

Time: 3 hours

100 marks

These marking guidelines are prepared for use by examiners and sub-examiners, all of whom are required to attend a standardisation meeting to ensure that the guidelines are consistently interpreted and applied in the marking of candidates' scripts.

The IEB will not enter into any discussions or correspondence about any marking guidelines. It is acknowledged that there may be different views about some matters of emphasis or detail in the guidelines. It is also recognised that, without the benefit of attendance at a standardisation meeting, there may be different interpretations of the application of the marking guidelines.

QUESTION 1

Listen to **Track 1 – Orff. *Carmina Burana*, Track 6, Page 40 of the score** (Orff. No. 6 from *Carmina Burana*. Berlin Philharmonic Orchestra, Shin-Yu Kai Choir, Knabenchor des Staats, Domchores Berlin. Seiji Ozawa. *Carmina Burana* Philips, 1989/2001).

1.1 Place four (4) ticks to identify features present in the music.

| | | | |
|---------------------------------|---|---------------------------|---|
| Oboe solo | | Chromaticism | |
| Changing time signatures | ✓ | Double stopping | ✓ |
| Triadic harmony | ✓ | Irregular time signatures | |
| Molto ritardando | | Flute solo | ✓ |
| Pizzicato | ✓ | Polyphonic | |

(4)

Listen to **Track 2 – 1492 *Conquest of Paradise*** (Vangelis. 'Conquest of Paradise' from *1492*. (Google Play • iTunes). Uploaded 31 December 2010. <<https://www.youtube.com/watch?v=1RPQJRP0fME>>).

1.2 1.2.1 Use one word to describe the texture of the extract.

Homophonic

(1)

1.2.2 Define the term that you have chosen in Question 1.2.1.

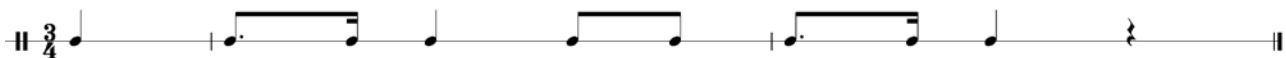
A melody with accompaniment/melody and harmony/melody with chords.
If the incorrect texture was identified in 1.2.1, this question was marked in relation to that answer (continuous accuracy).

(1)

Listen to **Track 2a**. It is the melody only of Track 2.



1.3 Notate the rhythm that you hear. Remember to include the time signature.



(4)

MARKING: Time signature = 1/0,5 per beat = 3.

3/8 and 3/2 were also accepted as the time signature but the note values had to be correct in relation to that time signature.

A minim was accepted as the last note in Bar 2.

Listen to **Track 3 – *Firebird Finale* – Stravinsky** and **Track 4 – *Symphonie Fantastique*.**

(Track 3: Stravinsky. Finale from the *Firebird Suite*. Philharmonia Orchestra: Esa-Pekka Salonen. Sony BMG Music Entertainment. 1989. CD 1 Track 8&9: *Music, An Appreciation* Roger Kamien CDs to accompany the 9th Edition; McGraw-Hill Companies/Sony BMG Music 2006)

(Track 4: Berlioz. 'Dies Irae' from the 5th movement of *Symphonie Fantastique*. New York Philharmonic: Leonard Bernstein. Sony BMG Music Entertainment. 1989. CD 5 Track 39: *Music, An Appreciation* Roger Kamien CDs to accompany the 9th Edition; McGraw-Hill Companies/Sony BMG Music 2006)

1.4 1.4.1 Place two (2) ticks in **each** track's column to describe what you hear.

| TRACK 3 | | TRACK 4 | |
|-----------------------|---|-----------------------|---|
| Rhythmic diminution | | Brass family | ✓ |
| Scalar melody | ✓ | Rhythmic augmentation | |
| Rhythmic augmentation | ✓ | Rhythmic diminution | ✓ |

(0,5 × 4 = 2)

1.4.2 Describe the difference between the two **compositional techniques** listed in Question 1.4.1.

Rhythmic augmentation doubles the note values whereas rhythmic diminution halves the note values.

(1)
[13]

QUESTION 2

Listen to **Track 5 – 'Der Erlkönig' – original** (Schubert. 'Der Erlkönig.' Dietrich Fischer-Dieskau, baritone; Gerald Moore, Piano. Courtesy of EMI Classics Ltd under licence from EMI Music Special Markets. CD 4 Track 48–53: *Music, An Appreciation* Roger Kamien CDs to accompany the 9th Edition; McGraw-Hill Companies/Sony BMG Music 2006).

2.1 Why would you regard this work as a typical Romantic work? Refer to specific examples from the work to support each characteristic that you name.

Any three of the following (or any other valid point): (½ for the characteristic and ½ for the example).

- **Romantics were interested in the supernatural world – this is about a supernatural being.**
- **It is a Lied – a typical Romantic genre (the Romantics either went for massive (monumental) works or small (miniature) works).**
- **The pitch range is wider – used to depict the various characters.**
- **It is emotional and dramatic – the child becomes increasingly frantic.**
- **Programmatic elements: unity is created through the use of the continuous triplet motive in the left hand of the piano part, depicting the horse, which is a programmatic element.**
- **There are adventurous modulations: the tonic key is g minor but there are verses in C Major.**
- **The piano part is technically demanding – virtuosity was admired during the Romantic Period.**
- **Macabre – with example**
- **Dynamic Range – with example**
- **Chromaticism – Diminished 7th chords**
- **Nature**
- **Through-composed**
- **Irregular phrases**
- **Combination of music and poetry**

(3)

2.2 Describe **two** ways in which Schubert creates tension in this composition.

- **Repetitive triplets creating the sense of the galloping horse – and a galloping horse creates tension because it gives the impression of the rider being in a rush to get somewhere.**
- **The left hand melody in the introduction – the rise and fall using the minor scale creates a sense of tension/doom.**
- **Accelerando towards the end.**
- **The child's melody is constructed using semitones and this melody also rises in pitch each time the child sings, to show his increasing anguish as the Erl King tries to capture him.**
- **Use of diminished 7th chords – with their sinister implications.**
- **Dissonant harmonies.**
- **Use of distant and unexpected modulations and 'foreign' chords.**
- **Sudden silence in the piano**
- **Chromaticism (0.5)**

(2)

2.3 Schubert chose to set the last words of the song (*'In seinen Armen das Kind war tot'*) in recitative.

Listen to **Track 6** and **Track 7 – Loewe/Beethoven.**

(Track 6: Loewe. 'Der Erlkönig.' Baritone: Hermann Prey. Piano: Michael Endres. Published on 23 Oct. 2012. Recording: 29–30 June, 1 July 1995, Tonstudio Ulrich Kraus, Wörthsee, Bavaria, Germany. <<https://www.youtube.com/watch?v=sAzFQdQkpgM>>)

(Track 7: Beethoven. 'Der Erlkönig.' Robert-John Edwards and Jon French. Published on 8 July 2013. <<https://www.youtube.com/watch?v=jSXZ1GhS6w0>>)

Each track is the last verse of Goethe's poem, "Der Erlkönig", taken from settings by two other composers. Describe how each composer has set the words "*In seinen Armen das Kind war tot*". Evaluate the effectiveness of each of the settings, in comparison with Schubert's setting. State which setting (Track 6 **OR** Track 7) you prefer, providing a reason for your choice.

Based on merit: suggested answers/ideas

Loewe: there is tension from the beginning of the verse, created by the piano accompaniment. The dynamic-level crescendos to forte on 'in seinen Armen'. Followed by a slight pause and semi-recitative, sung mezzo piano on the words 'das Kind war tot'. The final note rises, which is unexpected, and it is also accented, but serves to emphasise that the child is dead. The short piano postlude with the tremolo in the bass, which gradually diminishes to a *piano* final chord. The melody in the piano part falls by semitones.

Beethoven: there is tension from the beginning of the verse, created by the repeated notes in the left hand of the piano and the tension is increased by the short interlude in the middle of the verse. The final words are set to a descending melody, which ends with leading note-tonic. The diminuendo contributes to the sadness of the words. A very short piano postlude, characterised by a syncopated rhythm. Dissonance in piano interlude.

Comments about the Schubert setting:

- **The recitative is stark and emphasises the tragedy of the words, i.e. the son is dead – it would not have been as effective if Schubert had maintained the same accompaniment throughout. The two final chords emphasise the death.**

Marking guidelines:

- **2 marks × 2 works = 4 marks for description.**
- **Each work compared to the Schubert – 2 marks.**
- **Reason for preferred settings – 1 mark.**
- **1 mark for extra, good, valid fact/comment.**

(8)
[13]

QUESTION 3

Refer to the themes labelled **Appendix 1** in the Resource Booklet (Beethoven. Main Themes from 4th movement of Symphony No 5. Reset by examiner).

- 3.1 Identify each theme in relation to the structure of the movement from which it is taken.

Theme A: **Bridge Passage/Transition [from the exposition].**

Theme B: **Closing theme/Coda.**

Theme C: **1st Subject/theme/principal theme/opening theme.**

Theme D: **Link between the Development and the Recapitulation.**

Development will also be accepted as an answer.

Scherzo theme / Theme 1 from 3rd mvt.

0.5 for fate motive/Schicksal motive.

(4)

- 3.2 Identify the non-harmonic notes labelled (i) in Theme C.

Auxiliary Notes/Neighbouring Notes.

(1)

- 3.3 Explain the importance of the rhythm of Theme D in the context of the entire symphony.

This is the rhythmic figure (s-s-s-l) that unifies the symphony by appearing in three of the four movements, creating a cyclical effect.

(2)

Listen to **Track 8 – Beethoven, Coda at end of Recap – Alla Breve** (Beethoven. Coda from Symphony No 5, 4th Movement. Royal Concertgebouw Orchestra; Bernard Haitink. Universal International Music BV. 1987. Courtesy of Decca Music Group Limited under licence from Universal Music Enterprises. CD 4 Track 47: *Music, An Appreciation* Roger Kamien CDs to accompany the 9th Edition; McGraw-Hill Companies/Sony BMG Music 2006).

- 3.4 3.4.1 On which theme is this section of the movement based?

Theme B/Closing theme/Coda

(1)

- 3.4.2 With reference to the rhythm and tempo, explain how Beethoven manipulates this theme to create the climax at the end of this movement.

He changes the time signature to cut common time/alla breve time, effectively halving the pulse and creating the effect of diminution. In the approach to the change in time signature, there is an accelerando and a change in tempo marking to presto.

Reference must be made to BOTH rhythm and tempo.

(2)

- 3.5 Describe one structural and one other innovation in this symphony, which distinguished it from other works in this genre and established Beethoven as the bridge between the Classical and the Romantic symphony. **Do not repeat any answers that you have already given.**

Structural:

- **Increased length of the Codas in the 1st and 4th movements.**
- **The use of a Scherzo and Trio rather than the more sedate Minuet and Trio in the 3rd movement.**
- **The linking of the 3rd and 4th movements by a bridge created using the 4-note rhythmic motive.**
- **Extended Development section.**

Other:

- **The 4th movement is in C Major, rather than c minor, which is the key of the first movement and the key that one would expect the 4th movement to be in.**
- **Unusual choice of key for the second movement: A Flat Major – which is the relative major of the subdominant.**
- **The addition of the piccolo, contrabassoon and three trombones to the orchestra in the 4th movement – not used before in the symphony orchestra.**
- **Separated Cello and Bass lines.**
- **Basses given thematic material.**
- **Brass given thematic material.**

(2)

Refer to **APPENDIX 2** in the Resource Booklet (Beethoven. 4th movement from Symphony No 5. IMSLP00082-Beethoven_-_Symphony_No_5_in_C_Minor__Op_67_-_IV. <<http://imslp.org/>>).

- 3.6 3.6.1 Identify the theme labelled **Theme X** on the score in terms of the structure of the movement.

2nd Subject/Theme 2/2nd Theme/secondary theme.

(1)

- 3.6.2 Name the compositional techniques, based on Theme X, that are demonstrated in the blocks labelled **Y** and **Z**.

Y = Inversion/Sequence

Z = Sequence [of the Inversion]/Inversion

If the same answer was given for X and Y, only one was credited

(2)

[15]

QUESTION 4

Listen to **Track 9 – Trio from *Marriage of Figaro*** and **Track 10 – 'Food, Glorious Food' from *Oliver***.

(Track 9: Mozart. Trio – 'Cosa Sento' from *The Marriage of Figaro*. Alison Hagley (Susanna) and Rodney Gilfry (Count Almaviva). Conducted by Gardiner. Accessed 20 November 2007 <<https://www.youtube.com/watch?v=43Tyq4JEkWQ>>).

(Track 10: Bart. 'Food, Glorious Food' from *Oliver! (The Musical)*. 1968. Food, Glorious Food. Uploaded 13 October 2011. <<https://www.youtube.com/watch?v=ly7PONiKGU>>)

4.1 Select three features of **Track 9** in Column A and three features of **Track 10** in Column B. Select two features, common to both tracks in Column C.

| | COLUMN A Track 9 3 ticks | COLUMN B Track 10 3 ticks | COLUMN C Track 9 & Track 10 2 ticks |
|--------------------------|---|--|--|
| Orchestral Accompaniment | | | ✓ |
| Triple Metre | | | |
| Monophonic Texture | | | |
| Simple Time | | | ✓ |
| Ensemble | ✓ | | |
| Aria | | | |
| Chorus | | ✓ | |
| Triplets | | ✓ | |
| Polyphonic Texture | ✓ | | |
| Pizzicato | | ✓ | |
| Opera | ✓ | | |

(8 ÷ 2 = 4)

4.2 Compare the two genres represented by **Track 9** and **Track 10** by completing the table below. Write one fact per block.

| ELEMENT FOR COMPARISON | GENRE REPRESENTED BY TRACK 9 | GENRE REPRESENTED BY TRACK 10 |
|-------------------------------|---|---|
| Macrostructure | Anything from 1–5 Acts but most commonly there are 3 Acts. | A musical generally has 2 Acts. |
| Language | Most commonly Italian but also German and French. | English, or the vernacular of the country in which the musical is being performed. |

(4)

Listen to **Track 11 – 'Somewhere over the Rainbow'** (Arlen. 'Somewhere over the Rainbow' from *The Wizard of Oz*. Judy Garland. Geffen Records under licence from Universal Music Enterprises. CD 1 Track 49–51: *Music, An Appreciation* Roger Kamien CDs to accompany the 9th Edition; McGraw-Hill Companies/Sony BMG Music 2006).

4.3 4.3.1 Tick three blocks to describe what you can hear.

| | | |
|------------------|------------------|---------------------------|
| Alberti bass | Sequence | Pentatonic melody |
| Minor tonality | Verse and chorus | Pedal point |
| Through composed | A A B A | Homophonic texture |

(3)

4.3.2 Listen to **Track 11a**. It is the opening phrase of **Track 11**.

Place one tick to show the shape of the melody.

| | |
|--|-------------------------------------|
| | <input type="checkbox"/> |
| | <input type="checkbox"/> |
| | <input checked="" type="checkbox"/> |

(1)

4.3.3 Give an example of word painting in the song.

Somewhere: octave leap – indicating 'somewhere' is a long way away.

Way up high: rising 6th on 'way up'

Other relevant answers: must refer to the music and words.

(1)

Listen to **Track 12 – introduction from Don Giovanni – Leporello** (Mozart. Introduction from *Don Giovanni*. Fernando Corena. Vienna Philharmonic: Josef Krips. Decca Music Group Limited under licence from Universal Music Enterprises. CD 3 Track 60–63: *Music, An Appreciation* Roger Kamien CDs to accompany the 9th Edition; McGraw-Hill Companies/Sony BMG Music 2006).

4.4 4.4.1 Name the character that you hear and state his role in the opera.

Leporello – Don Giovanni's servant/comic bass/provides comic relief.

(1)

4.4.2 Mozart was a master at reflecting the action on stage, and the emotions of the characters, in his music. Complete the table below by indicating the action/emotion in the first column and the musical setting in the second column.

| ACTION/EMOTION | MUSICAL SETTING |
|---|--|
| The character's pacing | Tonic-dominant pattern used in repeated phrases. |
| The character's impatience/frustration. Leporello's turning. | Flourish at the end of each phrase. |
| The character's unhappiness over his position in life. | "no, no, no" sung on a rising and falling chord. Ascending and descending staccato notes. Imitation of the singing style of his master. |
| The comic nature of the character. Lower class. Slightly limited. Master's foolishness | Patter singing |

(4)

[18]

QUESTION 5

Listen to **Track 13** and **Track 14**. Each is representative of one of the styles of South African urban music that you have studied this year.

(Track 13: Linda. 'Mbube.' The Manhattan Brothers. Track 2: *Sophiatown – Soundtrack to the Movie*; Gallo Record Company, 2005)

(Track 14: Linda. 'Mbube.' Solomon Linda and his Evening Birds. *The History of Township Music*; Wrasse Records 2001)

Write an essay in which you compare the two pieces stylistically. Provide background information, including the decade in which each style became popular, and the social context in which they developed.

Offer your own opinion as to which track you prefer, justifying your choice with reference to the elements of music.

Your essay will be marked using the following rubric:

| RUBRIC FOR ESSAY | |
|-------------------------|---|
| 20–16 | Clearly demonstrates an in-depth understanding of the styles, cites factual evidence, completes all requirements, and provides an insightful comparison of the two works, with reference to both the general characteristics of the style and the specific features of the two tracks. Own opinion of the works is offered with insight and specific reference to the use of the elements of music. |
| 15,5–10,5 | Demonstrates an understanding of the styles, completes all requirements, cites factual evidence and provides some comparison of the two works, with some reference to both the general characteristics of the style and the specific features of the two tracks. Own opinion of the works is offered with limited insight and some generalisation in terms of the use of the elements of music. |
| 10–5,5 | May address all of the requirements, but demonstrates only a partial understanding of the styles and limited factual evidence. Comparison of the two works is limited with only partial reference to either the general characteristics of the style or the specific features of the two tracks. Own opinion is limited with little or no reference to the use of the elements of music. |
| 5–0,5 | Demonstrates minimal understanding of the question, does not complete all requirements, and provides only a vague reference to, or no use of, the facts. No comparison or opinion is offered. |

The response to this question must be written in essay form. This has been tabulated for ease of marking.

Information for marking:

| ELEMENTS | TRACK 13 – SOPHIATOWN JAZZ or SA Jazz Mbaqanga (also acceptable) The Manhattan Brothers – 'Mbube' | TRACK 14 – ISICATHAMIYA Solomon Linda's Evening Birds – 'Mbube' |
|------------------------------|--|--|
| Introduction | | |
| Origin & influences on style | <ul style="list-style-type: none"> • Middle 1950s – various types of South African music – part of a melting pot of ideas and forms, driven, in part, by the demand of the vast urban working class for entertainment. • Key area in this growth was the township of Sophiatown, in Johannesburg, • Had grown since the 1930s – new urban lifestyles of black city dwellers. • 'Freehold' area close to the urban centre of Johannesburg. • Attracted the most adventurous performers of the new musical forms and became a hotbed of the rapidly developing black musical culture. • 'Drum Generation' (named after <i>Drum</i> magazine) also developed a sassy style of its own, based in part on the influence of American movies and the glamour attached to the flamboyant gangsters who were an integral part of Sophiatown life. • The 'old' styles of marabi and kwela had begun to combine into what is broadly called <i>mbaqanga</i>, the style of African-influenced jazz that was performed by a large number of bands competing for attention and income. Singing stars such as Miriam Makeba, Dolly Rathebe and Lettie Mbuli gained fanatical followings and epitomized vocal jazz jive. • The word <i>mbaqanga</i> is isiZulu and it means 'maize bread', but the slang meaning is 'easy money'. Mbaqanga is also known as 'Township Jive' and early Mbaqanga is known as Sophiatown Jazz. • Mbaqanga was influenced by the cyclic harmonic structure of marabi, traditional dance styles like the Zulu <i>indlamu</i> and American big band swing. The music is strongly rhythmic, which made it irresistible to its new audiences. | <ul style="list-style-type: none"> • Zulu migrants introduced traditional dances/songs to the mine compounds in the rapidly growing urban areas. • Originally referred to as <i>mbube</i>. • Developed from the (unaccompanied) style of singing that had developed amongst migrant working-class Zulus who lived in all-male hostels. • These groups of singers held inter-hostel <i>a capella</i> group singing competitions, which combined various indigenous musical styles with an Afro-American close harmony style that was first introduced to SA in the 1890s. • This combination of influences developed into the genre known as <i>ingoma buska-mbube-iscathamiya</i>. • The word <i>iscathamiya</i> is isiZulu and it means 'to walk or step on one's toes lightly' = 'tip-toe' and it referred to the style of dancing that accompanied the singing. |

| Decade(s) | 1950s | 1930s/1940s |
|--|---|---|
| Comparison – must refer to the characteristics of each style and like must be compared with like to achieve a mark. A clear understanding of the elements must be demonstrated. | | |
| Structure | Intro: sounds improvised: piano heard first – tremolo chord then joined by trumpet, drum kit and other percussion. Like a call and response. Followed by solo male voice – unaccompanied – like a call – semi-spoken and then joined in harmony by other voices. Into the verse 'mbube'. | Short, unaccompanied vocal introduction – starting with a solo voice and then joined in harmony by other voices. Similar in shape to the intro in the other track. Also same idea of a solo 'call' that is answered by the other voices. |
| Lyrics/Vocals | In isiZulu – close harmony. A-ya-ya-ya ... Interplay between vocals and trumpet. Greater variety in the lyrics compared to the other track. Call and response. | In isiZulu. Vocal harmony. |
| Tempo/Rhythm | Simple quadruple time. Moderato. Beat marked by the drum kit. Syncopated patterns in the piano. | Simple quadruple time. Slower than Track 13. Beat marked by chords on the banjo and very light piano. |
| Melody, Tonality & Harmony | Major tonality. Melody is catchy, repetitive and memorable. Made up of short phrases – mainly scalar. No dissonance. First part of the melody is based on a chord. The main melody is the same as in the other track. But there is more improvisation in this track, creating greater melodic interest. Based on chords I, IV and V, but the improvisation by the sax adds more harmonic interest. | Repetitive ostinato pattern 'mbube' forms the basis of the song. Also major tonality. Same melody – repetitive and catchy. Based on chords I, IV and V in a cyclic pattern – typical of most SA urban music – influence of marabi. |
| Timbre & Articulation | Piano, saxophone, drum kit, multi-part and solo male voices. Various other percussion instruments like shakers. Mainly acoustic instruments as opposed to electric instruments, which would mark this as mbaqanga, although there is an electric bass. Lots of cymbal. | Multi-part male voices – from high to low. Banjo and piano – the banjo and piano are not typical of the style as isicathamiya is usually unaccompanied. |
| Texture | There are polyphonic sections when the saxophone and voices are heard together. There are also homophonic sections when the voices sing 'ay-ya-ya' accompanied by the piano. | Mainly homophonic – typical of the style. |
| Dynamics | Mezzo forte – forte throughout. | Softer than Track 13. Mezzo forte – forte. No extremes of dynamics. |
| Improvisation | There is improvisation in the introduction and a long saxophone improvisation later on in the track – accompanied by piano and drum kit – no voices. | Some solo vocal improvisation over the repetitive bass line but it is limited compared to the other track. |
| Conclusion/Opinion | | |
| Own opinion | Marked on merit. Opinion must be expressed with reference to the use of at least two of the elements of music. | |

[20]

QUESTION 6

Listen to **Track 15**, which is an arrangement of one of your set works – **'Take 5' – SSQ**
(Paul Desmond. 'Take 5.' Soweto String Quartet. Soweto String Quartet; Sony BMG; 2007; Desmond Music).

6.1 Identify the set work.

'Take 5' (1)

6.2 Use the headings in the table below to compare this arrangement with the original version of this work. Write one fact per block in note form. (12)

| ELEMENTS FOR COMPARISON | ORIGINAL VERSION | TRACK 15 |
|---|---|--|
| Metre [2 × 1 = 2 marks] | 5/4 | 4/4 |
| Accompaniment pattern [2 × 1 = 2 marks] | 2-chord ostinato. Repetitive pattern/riff/piano vamp/I–V pattern/comping 0.5 | More varied, upbeat accompaniment, but it is still repetitive. Reggae style/off-beat. |
| Use of the drum kit [2 × 1 = 2 marks] | The drum kit sets up the rhythm of the ostinato. Cymbals are very obvious – typical of Cool Jazz. Solo instrument. Uses brushes. | The drum kit plays a short lead in. Cymbals less obvious in the first section but more obvious in the second section. Use of the drum kit is more noticeable. Uses sticks. Reggae rhythm. |
| Instrument that plays the melody [2 × 1 = 2 marks] | Saxophone | Violin |
| Solos/Improvisation [2 × 1 = 2 marks] | Extended saxophone and drum kit solo (88 bars) | Little or no improvisation – contrasting sections appear to be notated as they are played by the ensemble. |
| Timbre [2 × 1 = 2 marks] | Piano Double bass Saxophone Drum kit Sax + Rhythm section Rich, smooth sound of the sax | Solo violin/String quartet. Hammond organ. Greater variety of percussion instruments. Bass guitar and lead guitar. Drum kit. Light, bright sound of the violin/strings. |

[13]

QUESTION 7

Refer to **Appendix 3** and listen to **Track 16 – 'Meadowlands' – Dorothy Masuka** (Vilakazi. 'Meadowlands.' Dorothy Masuka. Track 1: *Sophtown – Soundtrack to the Movie*; Gallo Record Company, 2005).

This interpretation of 'Meadowlands' by Dorothy Masuka is very different from the Nancy Jacobs version, and is more reflective of the mood set in Don Mattera's poem, 'The Day They Came For Our House: Sophtown'.

Write a commentary about this version of 'Meadowlands' in relation to the image and the poem in **Appendix 3**. Consider the emotional impact of this version, in contrast with the set work version of the song, and offer your own opinion as to which one is more effective as a piece of protest music. Refer specifically to the material provided in the appendix in your answer.

This question will need to be marked on merit because it is open to interpretation.

Own opinion, but reference must be made to the poem and the picture. Comment about the contrast in style of the two pieces must be included.

Possible ideas are:

- **The solo voice reflects the helplessness of the people against the organs of the state.**
- **The lines of the song, 'ons dak nie, ons pola hier' (we will not move, we will stay here), are empty when placed side by side with 'We gave way, there was nothing we could do'.**
- **The slow tempo, slightly halting delivery and raspy voice reflect the words 'We held back tears/It was over in minutes/Done'.**
- **However, the power in Masuka's voice at the beginning shows defiance against the 'hired killers'.**
- **The photo, in some ways, seems to reflect the residents' acceptance of their fate because they are waiting on the pavement with their possessions.**
- **Other convincing answers.**

[8]

Total: 100 marks