

GAUTENG DEPARTMENT OF EDUCATION

SENIOR CERTIFICATE EXAMINATION

**MUSIC SG
(Second Paper)**

-
-
1. QUESTION 1 is COMPULSORY.
 2. Answer any TWO of Questions 2, 3 and 4.
 3. Any correct facts will be accepted.
-
-

**QUESTION 1
COMPULSORY**

- 1.1 Make a schematic representation of the following music forms:

Any acceptable representation

Example

- 1.1.1 Minuet and Trio

A

Minuet A : B :

B

Trio A : B :

A

Minuet A : B :

(2)

- 1.1.2 A :||B :||

(2)

- 1.1.3 A B A C A B A (coda)

(2)




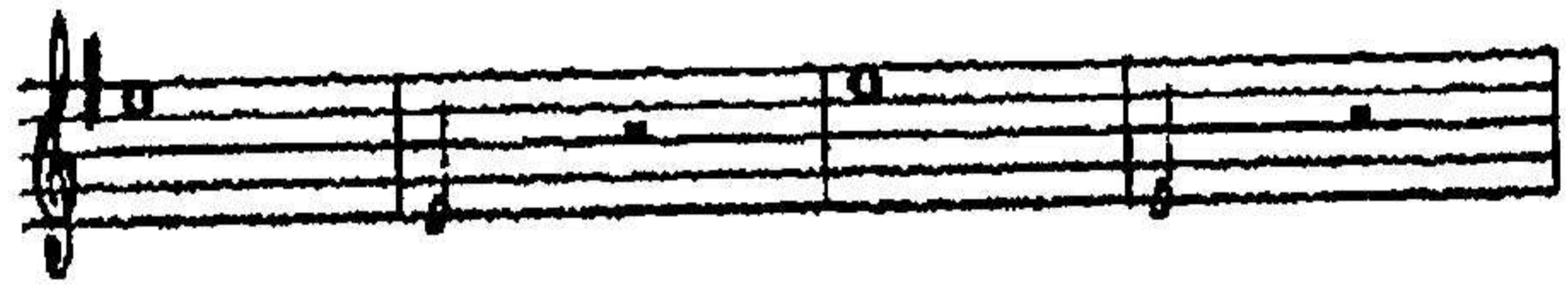
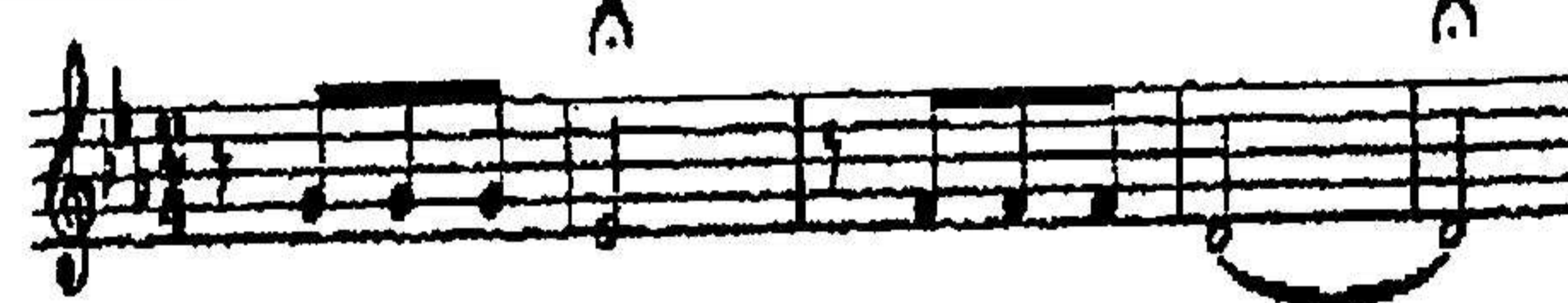

- 1.1.4 A A1 A2 A3 A4

(2)

[8]

- 1.2 Complete the following table by writing EIGHT of the omitted facts next to the corresponding number in your answer book, e.g.:

1.2.7 Composer: Berlioz, Title of work: *Symphonie Fantastique*

	Composer	Theme	Title of work
1.2.1			
1.2.2			
1.2.3			
1.2.4			
1.2.5			
1.2.6			

	Composer	Title of work
1.2.1	Haydn	<i>String quartet in C major, Op. 76, no. 3 (Emperor)</i>
1.2.2	Verdi	<i>Rigoletto</i>
1.2.3	Haydn	<i>Symphony no. 94 in G major</i>
1.2.4	Wagner	<i>Die Walküre</i>
1.2.5	Beethoven	<i>Symphony no. 5 in C minor</i>
1.2.6	Schubert	<i>Piano Quintet in A major (Trout)</i>

(Any 8) (8)

1.3 Name THREE important aspects regarding any THREE of the following:

1.3.1 Symphonic poem

1.3.2 Opera

1.3.3 Sonata form

1.3.4 Rondo form

1.3.5 String quartet

(Any three correct facts 3 each)

1.3.1

- Programmatic symphony in one movement
- To bring unity to the music, Liszt used thematic transformation.
- Also called tone poem
- Romantic period

1.3.2

- Drama expressed through music
- Dialogue generally sung rather than spoken
- Décor, costumes

1.3.3

- Form established in the Classical period
- First movement of Sonata usually in sonata form
- Exposition, middle section (development), recapitulation

1.3.4

- Multi-sectional form, movement, or composition based on the principle of multiple recurrence of a theme or section in the tonic key
- Sonata Rondo form is a mixed form incorporating the sonata and rondo principles
- Form prominent in the Classical period

1.3.5

- Composition for ensemble
- Two violins, one viola and one cello
- Creation of the Classical era
- Developed in Romantic and 20th century music by Schubert, Bartòk, etc.

(9)
[25]

QUESTION 2
OPERA

- 2.1 Match each composition in **Column A** with the name of a composer in **Column B** by writing a letter (A-E) next to the corresponding number in your answer book, e.g. 2.1.16 = F.

COLUMN A		COLUMN B	
COMPOSITION		COMPOSER	
2.1.1	<i>Alceste</i>	A	Verdi
2.1.2	<i>The Marriage of Figaro</i>	B	Wagner
2.1.3	<i>Oberon</i>	C	Mozart
2.1.4	<i>Tristan und Isolde</i>	D	Gluck
2.1.5	<i>Nabucco</i>	E	Weber

- 2.1.1 *Alceste* – D
 2.1.2 *The Marriage of Figaro* – C
 2.1.3 *Oberon* – E
 2.1.4 *Tristan und Isolde* – B
 2.1.5 *Nabucco* – A

(5)

- 2.2 Match a word in **Column A** with a suitable definition in **Column B**, e.g. 2.2.9 = J.

COLUMN A		COLUMN B	
2.2.1	Alto	A.	A type of solo singing, imitating the natural inflections of speech
2.2.2	Recitative	B.	Italian opera based on a serious plot
2.2.3	Libretto	C.	A low female voice
2.2.4	Opera seria	D.	German comic opera of the eighteenth century, in which spoken dialogue was used
2.2.5	Soprano	E.	Instrumental music played as an introduction to opera
2.2.6	Overture	F.	A high female voice
2.2.7	Singspiel	G.	Script of an opera
2.2.8	Leading motive	H.	Melodic, rhythmic, and/or harmonic motive associated with a person, object or idea

- 2.2.1 = C
 2.2.2 = A
 2.2.3 = G
 2.2.4 = B
 2.2.5 = F
 2.2.6 = E
 2.2.7 = D
 2.2.8 = H

(8)

2.3 Explain the opera buffa style and explain how Mozart uses this style in his operas.
 (Any 6 correct facts)

- Plot revolves around series of comical incidents
- Familiar scenes and characters – not mythical
- Upper class and their relationship to the servant class
- Fast-paced action
- Fusion of comic and serious elements
- Orchestra used for characterisation
- Overture is full of sparkle and gaiety
- Creation and portrayal of individual characters
- Briefly outline libretto of *The Marriage of Figaro*

2.4 Briefly describe Wagner's innovative use of harmony and orchestration in his operas.

(Any 6)

Harmony: (any 3 facts)

- Rich romantic style
- Complex alteration of chords
- Constant shifting of keys
- Blurring of progressions by means of suspensions and other non-chordal tones
- Tristan harmonies, Tristan chord, parallel 4ths, altered dim 7th chords that do not resolve, etc.

Orchestration (any 3 facts)

- Enlarged orchestra
- Every detail of tempo, expression, phrasing indicated
- Vast range of colour
- Colourful orchestration
- Treats orchestra symphonically
- Unusual combinations
- Continuous orchestration via system of leitmotifs
- Orchestra used to advance the drama

(6)
[25]

QUESTION 3
SYMPHONY

- 3.1 Match each composition in **Column A** with the name of a composer in **Column B** by writing a letter (A-E) next to the corresponding number, e.g. 3.1.6 = F.

A		B	
COMPOSITION		COMPOSER	
3.1.1	<i>Symphonie Fantastique</i>	A.	Beethoven
3.1.2	<i>Till Eulenspiegels Lustige Streiche</i>	B.	Berlioz
3.1.3	<i>Surprise symphony</i>	C.	Stamitz
3.1.4	<i>Pastoral Symphony</i>	D.	Strauss
3.1.5	<i>La Melodica Germanica</i>	E.	Haydn

- 3.1.1 B
3.1.2 D
3.1.3 E
3.1.4 A
3.1.5 C

- 3.2 Match a word in **Column A** with a suitable definition in **Column B**, e.g. 3.2.9 = K.

COLUMN A		COLUMN B	
3.2.1	Programme music	A.	The position of a tone in relation to another tone – high or low
3.2.2	Pitch	B.	Instrumental music associated with nonmusical ideas, e.g. nature, art or literature
3.2.3	Episode	C.	Principal melody in a composition
3.2.4	Theme	D.	A melody in the music of Berlioz, associated with a non-musical idea and repeated throughout the work
3.2.5	Orchestration	E.	A subsection of Rondo form
3.2.6	Opus	F.	A twentieth-century style characterised by the inclusion of features of 17 th – 18 th century music
3.2.7	Neo-Classical	G.	The art of employing a variety of instruments in different combinations in an instrumental composition
3.2.8	Idée Fixe	H.	Literally “work”, used by composers to indicate the order in which compositions were written

(5)

- 3.2.1 = B
3.2.2 = A
3.2.3 = E
3.2.4 = C
3.2.5 = G
3.2.6 = H
3.2.7 = F
3.2.8 = D

(8)

3.3 Why is the *Symphonie Fantastique* regarded as a programme symphony?

Title "Episode in the life of an Artist"

Autobiographical

Unrestrained passion, fascination with the diabolical, supernatural

Descriptive title for each movement

Use of idée fixe

(5)

3.4 Write a paragraph on Haydn's symphony orchestra.

- Two players per woodwind instrument
- Timpani tuned on V and 1
- Trumpets restricted to tutti parts
- No tuba or trombone
- Strings for balance
- Little use of clarinets

(5)

3.5 Name TWO symphonies which form part of the *London symphonies* by Haydn.

Farewell Symphony, Clock Symphony, Drumroll Symphony, etc.

(Any 2)

(2)
[25]

QUESTION 4 CHAMBER MUSIC

4.1 Match each composition in **Column A** with the name of a composer in **Column B** by writing a letter (A-E) next to the corresponding question number, e.g. 4.1.6 = F.

A	B
COMPOSITION	COMPOSER
4.1.1 <i>Emperor Quartet</i>	A. Beethoven
4.1.2 <i>Six string quartets (1910-1939)</i>	B. Bartók
4.1.3 <i>Quartet in G major (1826)</i>	C. Stravinsky
4.1.4 <i>Concerto for two pianos (1935)</i>	D. Schubert
4.1.5 <i>Violin sonatas Op.96 (Kreutzer)</i>	E. Haydn

- 4.1.1 = E
 4.1.2 = B
 4.1.3 = D
 4.1.4 = C
 4.1.5 = A

(5)

4.2 Define:

4.2.1 Piano Quintet

- A composition for five performers
- Usually for piano and string quartet
- Romantic composers such as Schumann, Schubert and Brahms produced several important examples.

4.2.2 Variation

- Compositional technique in which musical ideas are repeated with some changes

4.2.3 Ensemble

- Group of performers, or a composition written for such a group

4.2.4 Chamber music

- Music for a small ensemble, usually with one performer to each part, and no conductor

(8)

4.3 Explain Chamber music in the Classic period

Refer to the following:

Form

- Use forms such as sonata form, rondo form
- Structure very similar to that of the classical symphony
- Based on the concept of the sonata-cycle
- Three and four movements

Instruments

- Piano, string instruments and other combinations.

Composers

- Haydn, Mozart, Beethoven, Schubert, etc.

Works

- *String quartet in C major, Op. 76, no. 3 (Kaiser)* – Haydn
- *String quartet in F major, Op. 18, no. 1* – Beethoven
- *Serenade in G major, K. 525 (Eine Kleine Nachtmusik)*
- *String Quartet in G major, K. 387*, Mozart, etc.

(2 each)

(8)

4.4 Write brief notes on the features of *Music for Strings, Percussion and Celesta* by Bartók.

- Imaginative use of East European folk music
- Used poly rhythms
- Irregular subdivision of the beat
- Exciting passage in fugal style
- Poly metric alternation of 3 and 4 time, etc.
- Jazz influences
- Uses Bulgarian dance patterns, e.g. groups of 2, 3, 3, etc.

(Any 4) (4)
[25]

TOTAL: 75

END

GAUTENGSE DEPARTEMENT VAN ONDERWYS

SENIORSERTIFIKAAT-EKSAMEN

MUSIEK SG
(Tweede Vraestel)

MEMORANDUM

1. VRAAG 1 is VERPLIGTEND.
2. Antwoord enige TWEE van Vraag 2, 3 en 4.
3. Enige korrekte feite sal aanvaar word.

VRAAG 1
VERPLIGTEND

1. Maak 'n skematiese voorstelling van die volgende musiekvorme:
Enige aanvaarbare voorstelling

Voorbeeld

1.1.1 Minuet en Trio

A

Minuet A : B :

B

Trio IIA : B :

A

Minuet IIA : B :

1.1.2 A :||B :||

1.1.3 A B A C A B A (coda)

1.1.4 A A1 A2 A3 A4

(2)

(2)



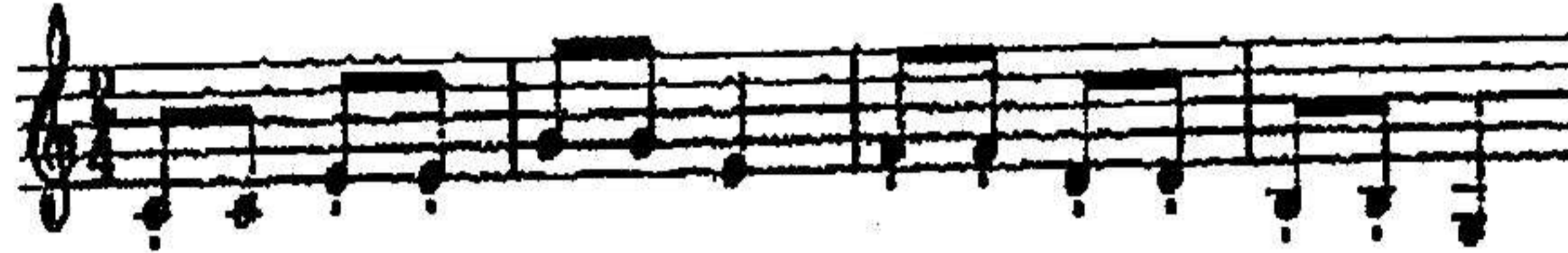
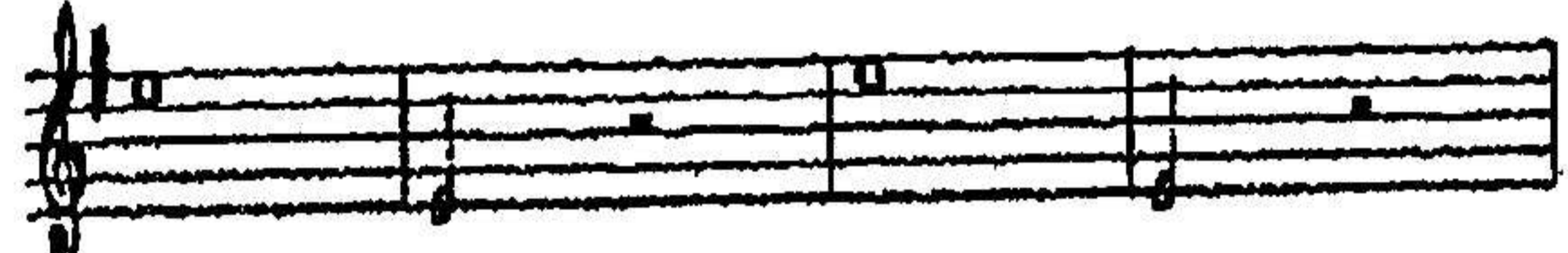


(2)

(2)

[8]

1.2 Voltooi die volgende tabel deur AGT ontbrekende feite langs die ooreenstemmende nommer in jou antwoordboek te skryf, bv:

1.2.7 Komponis: Berlioz, Titel van werk: *Symphonie Fantastique*

	Komponis	Tema	Titel van werk
1.2.1			
1.2.2			
1.2.3			
1.2.4			
1.2.5			
1.2.6			

	Komponis	Titel van Werk
1.2.1	Haydn	<i>Strykkwartet in C majeur, Op. 76, nr. 3 (Keiser)</i>
1.2.2	Verdi	<i>Rigoletto</i>
1.2.3	Haydn	<i>Simfonie no. 94 in G majeur</i>
1.2.4	Wagner	<i>Die Walküre</i>
1.2.5	Beethoven	<i>Simfonie no. 5 in C minor</i>
1.2.6	Schubert	<i>Klavierkwintet in A majeur (Forelle)</i>

(Enige 8)

(8)

1.3 Noem DRIE belangrike aspekte ten opsigte van enige DRIE van die volgende:

1.3.1 Simfoniese toondig

1.3.2 Opera

1.3.3 Sonatevorm

1.3.4 Rondovorm

1.3.5 Strykkwartet

(Enige korrekte feite 3 elk)

1.3.1

- Programmatiese simfonie in een beweging
- Om eenheid te bewerkstellig gebruik Liszt tematiese transformasie.
- Ook genoem toondig
- Romantiese periode

1.3.2

- Drama uitgedruk deur musiek
- Dialoog meestal gesing, eerder as gepraat
- Dekor, kostuums

1.3.3

- Vorm gevestig in die Klassieke periode
- Eerste beweging van Sonate gewoonlik in sonatevorm
- Uiteensetting, middeldeel (ontwikkeling), heruiteensetting

1.3.4

- Vorm, beweging of komposisie met veelvoudige seksies, gebaseer op veelvoudige herverskyning van 'n tema of seksie in die tonika toonsoort
- Sonate Rondovorm bevat sonate en rondo-elemente
- Vorm prominent in die Klassieke periode

1.3.5

- Komposisie vir ensemble
- Twee viole, een altviool en een tjello
- Onstaan in die Klassieke periode
- Ontwikkel in die Romantiese en 20ste eeu deur Schubert, Bartòk, ens.

(9)
[25]

VRAAG 2
OPERA

- 2.1 Pas elke komposisie in **Kolom A** by die naam van 'n komponis in **Kolom B** deur 'n letter (A-E) teenoor die vraagnommer in jou antwoordboek te skryf, bv. 2.1.6 = F.

KOLOM A		KOLOM B	
KOMPOSISIE		KOMPONIS	
2.1.1	<i>Alceste</i>	A	Verdi
2.1.2	<i>Die Huwelik van Figaro</i>	B	Wagner
2.1.3	<i>Oberon</i>	C	Mozart
2.1.4	<i>Tristan und Isolde</i>	D	Gluck
2.1.5	<i>Nabucco</i>	E	Weber

- 2.1.1 Alceste – D
 2.1.2 Die huwelik van Figaro – C
 2.1.3 Oberon – E
 2.1.4 Tristan und Isolde – B
 2.1.5 Nabucco – A

(5)

- 2.2 Pas 'n woord in **Kolom A** met 'n geskikte definisie in **Kolom B**, bv. 2.2.9 = J

KOLOM A		KOLOM B	
2.2.1	Alto	A.	'n Tipe solosang wat die natuurlike infleksies van die spraak naboots
2.2.2	Resitatief	B.	Italiaanse opera op 'n ernstige onderwerp gebaseer
2.2.3	Libretto	C.	'n Lae vrouestem
2.2.4	Opera seria	D.	Komiese Duitse opera van die agtiende eeu waarin gesproke dialoog gebruik word
2.2.5	Sopraan	E.	Instrumentale musiek wat dien as 'n inleiding tot 'n opera
2.2.6	Ouverture	F.	'n Høe vrouestem
2.2.7	Singspiel	G.	Geskrewe teks van 'n opera
2.2.8	Leimotief	H.	Melodiese, ritmiese en/of harmoniese motief wat met 'n persoon, voorwerp of idee geassosieer word

- 2.2.1 = C
 2.2.2 = A
 2.2.3 = G
 2.2.4 = B
 2.2.5 = F
 2.2.6 = E
 2.2.7 = D
 2.2.8 = H

(8)

2.3 Verduidelik opera buffastyl en illustreer hoe Mozart die styl in sy operas gebruik.
 (Enige 6 korrekte feit)

- Plot draai om 'n reeks komiese gebeure
- Bekende tonele en karakters – nie mitologies
- Hoë klas en hul verhouding met die werkersklas
- Vinnige aksie
- Vermenging van komiese en ernstige elemente
- Orkes gebruik vir karakteruitbeelding
- Overture sprankelend en vrolik
- Skepping en uitbeelding van individuele karakters
- Kort weergawe van die libretto van *Die huwelik van Figaro*

(6)

2.4 Beskryf kortliks Wagner se innoverende gebruik van harmonie en orkestrasie in sy operas.

(Enige 6)

Harmonie (enige 3 feite)

- Ryk romantiese styl
- Komplekse verandering van akkoorde
- Konstante toonsoortverskuiwings
- Verskansing van progressies d.m.v. terughoudings en ander non akkoordnote
- Tristan harmonieë, Tristanakkoord, parallelle 4des, veranderde verminderde 7e akkoorde wat nie oplos nie, ens.

Orkestrasie (enige 3 feite)

- Orkes vergroot
- Volledige aanduidings t.o.v. tempo, uitdrukking, frasering
- Groot verskeidenheid van kleur
- Kleurvolle orkestrasie
- Orkes word simfonies hanteer
- Ongewone kombinasies van instrumente
- Aaneenlopende orkestrasie d.m.v. 'n stelsel van leitmotiewe
- Orkes gebruik om die drama te bevorder

(6)
[25]

**VRAAG 3
SIMFONIE**

- 3.1 Pas elke komposisie in **Kolom A** by die naam van 'n komponis in **Kolom B** deur 'n letter (A-E) langs die ooreenstemmende syfer te skryf, bv. 3.1.6 = F.

A	B
KOMPOSISIE	KOMPONIS
3.1.1 Symphonie Fantastique	A. Beethoven
3.1.2 Till Eulenspiegels Lustige Streiche	B. Berlioz
3.1.3 Surprise Symphony	C. Stamitz
3.1.4 Pastoral Symphony	D. Strauss
3.1.5 La Melodica Germanica	E. Haydn

- 3.1.1 B
3.1.2 D
3.1.3 E
3.1.4 A
3.1.5 C

- 3.2 Pas 'n woord in **Kolom A** by 'n gepaste definisie in **Kolom B** bv. 3.2.9 = K.

KOLOM A	KOLOM B
3.2.1 Programmusiek	A. Die posisie van 'n toon in verhouding tot 'n ander toon – hoog of laag
3.2.2 Toonhoogte	B. Instrumentale musiek geassosieer met buite-musikale idees, bv. Die natuur, kuns of letterkunde
3.2.3 Episode	C. Die hoofmelodie in 'n komposisie
3.2.4 Tema	D. 'n Melodie in die musiek van Berlioz wat geassosieer word met 'n nie-musikale idee en wat deur die hele werk herhaal word
3.2.5 Orkestrasie	E. 'n Sub-seksie van Rondovorm
3.2.6 Opus	F. 'n Twintigste-eeuse styl gekenmerk deur die insluiting van eienskappe van 17 ^e -18 ^e eeuse musiek
3.2.7 Neo-klassiek	G. Die kuns om 'n verskeidenheid instrumente in verskillende kombinasies in 'n instrumentale komposisie te gebruik
3.2.8 Idée Fixe	H. Letterlik "werk", gebruik deur komponiste om die volgorde van komposisies aan te dui

- 3.2.1 = B
3.2.2 = A
3.2.3 = E
3.2.4 = C
3.2.5 = G
3.2.6 = H
3.2.7 = F
3.2.8 = D

3.3 Waarom word die *Symphonie Fantastique* as 'n programsimfonie beskou?

Titel "Episode in die lewe van 'n kunstenaar"

Outobiografies

Ongetemde passie, beheptheid met diaboliese, bonatuurlike

Beskrywende titel vir elke beweging

Gebruik van idée fixe

(5)

3.4 Skryf 'n paragraaf oor Haydn se simfonie-orkes

- Twee spelers per houtblaasinstrument
- Timpani gestem op V en I
- Trompette beperk tot tutti-dele
- Geen tuba of tromboon
- Strykers vir balans
- Min gebruik van klarinette

3.5 Noem TWEE simfonieë wat deel is van die *Londonsimfonieë* van Haydn

Vaarwelsimfonie, Kloksimfonie, Tromrolsimfonie, ens.

(enige 2)

(2)

[25]

VRAAG 4 KAMERMUSIEK

4.1 Pas elke komposisie in **Kolom A** by die naam van 'n komponis in **Kolom B** deur 'n letter (A-E) langs die ooreenstemmende vraagnommer te skryf, bv. 4.1.6 = F.

A	B
KOMPOSISIE	KOMPONIS
4.1.1 <i>Emperor Quartet</i>	A. Beethoven
4.1.2 <i>Six string quartets (1910-1939)</i>	B. Bartok
4.1.3 <i>Quartet in G major (1826)</i>	C. Stravinsky
4.1.4 <i>Concerto for two pianos ((1935)</i>	D. Schubert
4.1.5 <i>Violin sonatas Op.96 (Kreutzer)</i>	E. Haydn

4.1.1 = E

4.1.2 = B

4.1.3 = D

4.1.4 = C

4.1.5 = A

(5)

4.2 **Definieer:**

4.2.1 **Klavierkwintet**

- 'n Komposisie vir vyf voordraers.
- Gewoonlik vir klavier en strykkwartet.
- Romantiese komponiste bv. Schumann, Schubert en Brahms het verskeie belangrike voorbeelde gekomponeer.

b.o.

4.2.2 Variasie

- 'n Komposisietegniek waarin musikale idees met veranderinge herhaal word

4.2.3 Ensemble

- Groepie voordraers, of 'n komposisie geskryf vir so 'n groep

4.2.4 Kamermusiek

- Musiek vir 'n klein ensemble, gewoonlik met een per party, en geen dirigent

4.3 Verduidelik Kamermusiek in die Klassieke periode

Verwys na die volgende:

Vorm

- Gebruik vorme soos sonatevorm, rondovorm
- Struktuur baie soos by klassieke simfonie
- Gebaseer op die konsep van 'n sonatesiklus
- Drie en vier bewegings

Instrumente

- Klavier, strykinstrumente en ander kombinasies

Komponiste

Haydn, Mozart, Beethoven, Schubert, etc.

Werke

- *Strykkwartet in C majeur, Op.76, no. 3 (Keiser)* – Haydn
- *Strykkwartet in F majeur, Op. 18, no. 1* – Beethoven
- *Serenade in G majeur, K. 525 (Eine Kleine Nachtmusik)*
- *Strykkwartet in G majeur, K. 387, Mozart, etc.* (2 elk) (8)

4.4 Skryf kort aantekeninge oor die stilistiese kenmerke van *Music for Strings, Percussion and Celesta* deur Bartòk

- Verbeeldingryke gebruik van Oos-Europese volksmelodieë
- Gebruik poliritmes
- Onreëlmatige onderverdeling van die maatslag
- Opwindende passasie in fugale styl
- Polimetriese afwisseling van 3 en 4 tydmaat
- Jazz invloede
- Maak gebruik van Bulgaarse danspatrone, bv. 2, 3, 3, ens, (Enige 4) (4)

TOTAAL: 75

EINDE