

POSSIBLE ANSWERS FOR:

PAPER B MUSIC SG Second Paper Time: 2 hours Marks:75	VRAESTEL B MUSIEK SG Tweede Vraestel Tyd: 2uur Punte 75
1. QUESTION 1 IS COMPULSORY. 2. Answer any TWO of questions 2, 3 and 4.	1. VRAAG 1 IS VERPLIGTEND. 2. Antwoord enige TWEE van vrae 2, 3 en 4.

QUESTION 1	VRAAG 1
Any acceptable representation 1.1 Give a graphic representation of any TWO of the following music forms: 1.1.1 Minuet and Trio Mention keys <ul style="list-style-type: none"> • Minuet A : : B : • Trio A : : B : • Macro structure A : :B : : A : <p align="right">(3)</p> 1.1.2 Sonata form Exposition: 1 st theme T Bridge (Modulates) 2 nd theme D Codetta D Development: Modulates, development of themes, etc. Recapitulation: 1 st theme T Bridge 2 nd theme T Coda T <p align="right">(3)</p>	Enige aanvaarbare voorstelling 1. Maak 'n grafiese voorstelling van enige TWEE van die volgende musiekvorme: 1.1.1 Menuet en Trio <ul style="list-style-type: none"> • Minuet A B • Trio A B • Makro struktuur = • A : :B : :A : <p align="right">(3)</p> 1.1.2 Sonatevorm Uiteensetting: Tema 1 T Brug (moduleer) Tema 2 D Kodetta D Ontwikkeiling: Moduleer, ontwikkeling van temas, ens. Rekapitulاسie: Tema 1 T Brug Tema 2 T Koda T <p align="right">(3)</p>

<p>1.1.3 Sonata Rondo form A B A C A B (A Coda} Mention keys, bridge passage, etc. Exposition: A B A Development : C Recapitulation: A B A (Coda)</p>	<p>1.1.3 Sonate Rondovorm A B A C A B 9A Koda) Verwys na toonsoorte, brug, ens. Uiteensetting: A B A Ontwikkeling : C Rekapitulاسie: A B A (Coda)</p>
(3) [9]	(3) [9]
<p>1.2 Write TEN omitted facts:</p> <p>1.2.1 Example 1.2.2 Bartok, 20th century chamber music 1.2.3 Classical Symphony 1.2.4 Classical Italian opera 1.2.5 Beethoven, Classical chamber music 1.2.6 Beethoven, Classical Symphony 1.2.7 20th century chamber music 1.2.8 Wagner, Romantic opera 1.2.9 Liszt, Romantic symphonic poem 1.2.10 Don Carlos, Romantic Opera. (or any other opera)</p>	<p>1.2 Skryf TIEN ontbrekende feite:</p> <p>1.2.1 Voorbeeld 1.2.2 Bartok, 20ste eeuse kamermusiek 1.2.3 Klassieke Simfonie 1.2.4 Klassieke Italiaanse opera 1.2.5 Beethoven, Klassieke kamermusiek 1.2.6 20ste eeuse Klassieke Simfonie 1.2.7 20ste eeuse kamermusiek 1.2.8 Wagner, Romantiese opera 1.2.9 Liszt, Romantiese simfoniese toondig 1.2.10 Don Carlos, Romantiese opera (of enige ander opera)</p>
(10)	(10)
<p>1.3 Identify THREE themes:</p> <p>1.3.1 String Quartet in F major, Op. 18, No. 1 Beethoven. 1.3.2 Rigoletto, Verdi, Act three 1.3.3 Liszt, Les Preludes, First Love theme 1.3.4 String Quartet in C major, Op. 76, No. 3 ("Emperor", Haydn. 1.3.5 Die Walkure, Wagner, Volsung and Sword leitmotive, Act 1 1.3.6 Symphony No. 5 in C minor, Op. 67, Beethoven.</p>	<p>1.3 Identifiseer DRIE temas:</p> <p>1.3.1 Strykkwartet in F majeure, Op. 18, No. 1, Beethoven. 1.3.2 Rigoletto, Verdi, 3de bedryf 1.3.3 Liszt, Les Preludes, Eerste liefdes tema 1.3.4 Strykkwartet in C majeure, Op. 76, No. 3, ("Keiser"), Haydn. 1.3.5 Die Walkure, Wagner, Volsung en Swaard-leitmotief, 1st bedryf 1.3.6 Simfonie No. 5 in c mineur, Op. 67, Beethoven.</p>
(6) [25]	(6) [25]

3
QUESTION 1
COMPULSORY

1.1 Give a graphic representation of the form of the following:

- 1.1.1 Minuet and Trio
- 1.1.2 Sonata form
- 1.1.3 Sonata Rondo form

(9)

1.2 Complete the table below by writing TEN of the omitted facts next to the corresponding number in your answer book, for example, 1.2.1 **Composer::** Berlioz, **Composition:** Symphonie Fantastique, **Genre:** Romantic program symphony. The first line has been completed as an example.

	KOMPONIS	KOMPOSISIE	GENRE
1.2.1	Berlioz	Symphonie Fantastique	Romantic Program symphony
1.2.2	Bartok ✓	Dumbarton Oaks	20th century chamber music ✓
1.2.3	Haydn	Salomon Simfonies	Classical symphony ✓
1.2.4	Mozart	Don Giovanni	Classical Italian opera ✓
1.2.5	Beethoven ✓	Rasumovsky quartets	Classical chamber music ✓
1.2.6	Beethoven ✓	Choral Symphony	Classical symphony ✓
1.2.7	Stravinsky	Basle Concerto	20 th century chamber music ✓
1.2.8	Wagner ✓	Das Rheingold	Romantic opera ✓
1.2. ⁹ 10	Liszt ✓	Tasso	Romantic symphonic poem ✓
1.2.10	Verdi	Don Carlos ✓	Romantic opera ✓

(10)

VRAAG 1 VERPLIGTEND

1.1 Maak 'n grafiese voorstelling van die volgende musiekvorme:

- 1.1.1 Menuet en Trio
- 1.1.2 Sonatevorm
- 1.1.3 Sonate Rondovorm

(9)

1.2 Voltooi die onderstaande tabel deur TIEN ontbrekende feite langs die ooreenstemmende syfer in u antwoordboek te skryf, bv. 1.2.1 **Komponis:** Berlioz, **Komposisie:** Symphonie Fantastic, **Genre:** Romantiese programsimfonie, Die eerste kolom is reeds as voorbeeld ingevul.

	KOMPONIS	KOMPOSISIE	GENRE
1.2.1	Berlioz	Symphonie Fantastique	Romantiese programsimfonie
1.2.2	Bartok ✓	Dumbarton Oaks	20ste eeuse kamermusiek ✓
1.2.3	Haydn	Salomon Simfonieë	Klassieke simfonie ✓
1.2.4	Mozart	Don Giovanni	Italiaanse Klassieke Opera ✓
1.2.5	Beethoven ✓	Rasumovsky kwartette	Klassieke kamermusiek ✓
1.2.6	Beethoven ✓	Koraalsimfonie	Klassieke simfonie ✓
1.2.7	Stravinsky	Basle Concerto	20ste eeuse kamermusiek ✓
1.2.8	Wagner ✓	Das Rheingold	Romantiese opera ✓
1.2.9	Liszt ✓	Tasso	Romantiese simfoniese toondig ✓
1.2.10	Verdi	Don Carlos ✓	Romantiese opera ✓

(10)

QUESTION 2	VRAAG 2
<p>Any correct answer:</p> <p>2.1.1 The Marriage of Figaro Don Giovanni Cosi fan tutte</p> <p style="text-align: right;">(1)</p>	<p>Enige korrekte antwoord</p> <p>2,1,1 Die Huwelik van Figaro Don Giovanni Cosi fan tutte</p> <p style="text-align: right;">(1)</p>
<p>2.1.2</p> <ul style="list-style-type: none"> • Frequent changes of tempo, dynamics and orchestral colour • Vocal lines which range from speechlike to highly melodic • Unending melody, dismissal of cadences, etc. <p style="text-align: right;">(1)</p>	<p>2.1.2</p> <ul style="list-style-type: none"> • Voortdurende afwisseling n tempo, dinamiek en orkestrale kleur • Vokale lyne wat wissel van spraakagtig tot baie lirie. • Oneindige melodie, verwydering van kadense, ens. <p style="text-align: right;">(1)</p>
<p>2.1.3 Define Opera</p> <ul style="list-style-type: none"> • Drama set to music, to be sung with instrumental accompaniment by singers, usually in costume <p style="text-align: right;">(2)</p>	<p>2.1.3 Definieer Opera</p> <ul style="list-style-type: none"> • 'n Dramatiese werk wat gesing word met orkesbegeleiding, gewoonlik in kostumering. <p style="text-align: right;">(2)</p>
<p>2.1.4 How did Wagner implement his ideals of <i>Gesamtkunstwerk</i> in his operas?</p> <ul style="list-style-type: none"> • He called his works "music dramas" to emphasize the close relationship in them, between music and drama • He envisaged music drama as a "universal art work" in which all the arts- music, drama, dance, painting, are fused- the so-called <i>Gesamtkunstwerk</i> • He wrote his own libretto, and prescribed costumes, etc. • He felt that drama, music speech and song should be unified • The orchestra should become an integral part of the <p style="text-align: right;">(1)</p>	<p>2.1.4 Hoe het Wagner ideale van <i>Gesamtkunstwerk</i> in sy operas geimplimenteer?</p> <ul style="list-style-type: none"> • Hy noem sy werke "musiekdramas", omdat hy die nou verwantskap tussen musiek en drama wou beklemtoon • Sy ideaal was om die drama 'n ten volle geïntegreerde universele kunsvorm te maak waarin poësie, intrige, musiek, dekor, kostuum en aksie gekombineer sou word, die sogenaamde <i>Gesamtkunstwerk</i> • Hy skryf sy eie libretto's en skryf kostumering ens. voor.. • Drama, musiek, praat en sang moet verenig word • Die orkes moet 'n integrale <p style="text-align: right;">(1)</p>

<ul style="list-style-type: none"> • Gesamtkunstwerk, etc. 	(5) [9]	<p>deel van die Gesamtkunstwerk word, ens.</p>	(5) [9]
<p>2.2 Rewrite the sentences:</p> <p>2.2.1 Der Freischütz</p> <p>2.2.2 Alceste</p> <p>2.2.3 C minor</p> <p>2.2.4 Opera Buffa</p>	(4)	<p>2.2 Herskryf die sinne:</p> <p>2.2.1 Der Freischütz</p> <p>2.2.2 Alceste</p> <p>2.2.3 C minor</p> <p>2.2.4 Opera Buffa</p>	(4)
<p>2.3 Rigoletto, Verdi</p> <p>1 mark per correct fact</p>	(3)	<p>2.3 Rigoletto, Verdi</p> <p>1 punt toegeken vir elke korrekte feit</p>	(3)
<p>2.3.1 General opera terms</p>	(3)	<p>2.3.1 Algemene opera terme</p>	(3)
<p>2.3.2 Verdi's ideals:</p> <ul style="list-style-type: none"> • Simple melody, expressive, and the musical centre is in the voice. • Plausible characters • Orchestra and décor subservient • Display only used for dramatic purposes 	(3)	<p>2.3.2 Verdi se ideale</p> <ul style="list-style-type: none"> • Eenvoudige, direkte solo melodie, ekspresief, musikale gewig in die stem • Geloofwaardige karakters • Orkes en dekor onderdanig • Vertoon word gebruik vir dramatiese doeleindes 	(3)
<p>2.3.3 Libretto</p> <ul style="list-style-type: none"> • Held, 'n boggelrug hofnar, enigste redding sy intense liefde vir sy dogter Gilda • Hertog van Mantua verower Gilda se hart en verlei haar • Rigoletto wil hom om die lewe bring • Gilda offer eie lewe op vir liefde • Ondeug seëvier in hierdie opera. 	(3)	<p>2.3.3 Libretto</p> <ul style="list-style-type: none"> • Hero, hunchbacked court jester, redeeming quality is an intense love for his daughter, Gilda • Duke of Mantua has won Gilda's love and seduces her • Rigoletto plots his death • Gilda sacrifices her own life to save the Duke • Vice triumphs in this drama. 	(3)
<p>2.3.4 Act Three</p> <ul style="list-style-type: none"> • Duke's aria, <i>La donna é mobile</i> • Quartet and description of voices and interpretation. 	(3) [12] [25]	<p>2.3.4 Derde bedryf</p> <ul style="list-style-type: none"> • Hertog se aria, <i>La donna é mobile</i> • Kwartet en beskrywing van interpretasie en stemme. 	(3) [12] [25]

QUESTION 3	VRAAG 3
<p>3.1 Define <i>Idée fixe</i></p> <ul style="list-style-type: none"> • Berlioz's term for the recurring musical idea linking the several movements of his <i>Symphonie Fantastique</i> (2) <p>3.2 How Berlioz uses the <i>idée fixe</i> in his <i>Symphonie Fantastique</i></p> <ul style="list-style-type: none"> • Represents the beloved • Appears in all five movements • Different guises, and unifies the contrasting episodes • Allegro: violins and flutes, and in development uses a fragment of the <i>idée fixe</i> to build tension • Second Movement: A Ball, waltz • Fourth Movement: solo clarinet • Fifth Movement: represent beloved as a witch, clarinet, and Dies irae, young man's eternal damnation <p style="text-align: right;">Any three facts: (3)</p> <p>3.3 Name and briefly discuss the five parts of <i>Symphonie Fantastique</i></p> <ul style="list-style-type: none"> • Reveries and Passions • A Ball • Scene in the country • March to the scaffold • Dream of a Witches' Sabbath <p>Name and discussion, 1 mark each (10)</p>	<p>3.1 Definisie van <i>Idée fixe</i></p> <ul style="list-style-type: none"> • Berlioz se benaming vir die herverskeining van 'n musikale idee (leitmotief) soos gebruik in <i>Symphonie Fantastique</i> (2) <p>3.2 Berlioz se gebruik van die <i>idée fixe</i> in sy <i>Symphonie Fantastique</i></p> <ul style="list-style-type: none"> • Verteenwoordig die geliefde • In al vyf bewegings • Verskillende gedaantes verenig die verskillende episodes • Allegro: viole en fluite en ontwikkeling van die <i>idée fixe</i> wat spanning opbou • Tweede beweging: A Ball, wals • Vierde Beweging, solo klarinet • Vyfde Beweging: stel die geliefde voor as 'n heks, clarinet, en Dies irae die jongman se ewige verdoemenis. <p style="text-align: right;">Enige drie feite (3)</p> <p>3.3 Noem en verduidelik kortliks die dele van die <i>Symphonie Fantastique</i></p> <ul style="list-style-type: none"> • Reveries and Passions • A Ball • Scene in the country • March to the scaffold • Dream of a Witches' Sabbath <p>Naam en bespreking 1 punt elk (10)</p>

3.4 Elements of Mannheim school <ul style="list-style-type: none"> • Dynamic changes • Four movements (Minuet) • "Mannheim rocket" 	3.4 Elemente van Mannheimskool <ul style="list-style-type: none"> • Dinamiese veranderinge • Vier bewegings (Menuet) • "Mannheim vuurpyl"
3.5 Symphony No. 6 in F major (Pastoral Symphony)	3.5 Simfonie no. 6 in F majeur (Pasorale Simfonie)
3.6 Last two movements connected with a bridge passage. Handling of motive	3.6 Laaste twee dele word verbind met 'n oorgangspassasie. Motief hantering
3.7 Match composition and fact: 3.7.1 F 3.7.2 A 3.7.3 E 3.7.4 B 3.7.5 C 3.7.6 D	3.7 Paar komposisie en feit: 3.7.1 F 3.7.2 A 3.7.3 E 3.7.4 B 3.7.5 C 3.7.6 D
(5) [25]	(5) [25]

QUESTION 4	VRAAG 4
<p>2 Marks allocated for presentation of article and 9 for correct facts</p> <p>4.1 Article:</p> <p>INSTRUMENTATION</p> <ul style="list-style-type: none"> • Chamber music underwent a great deal of changes and development • Works for small string ensembles popular • Piano played a major role 	<p>2 punte toegeken vir aanbieding en 9 vir korrekte feite</p> <p>2.1 Artikel:</p> <p>INSTRUMENTASIE</p> <ul style="list-style-type: none"> • Kamermusiek ondergaan groot verandering en ontwikkeling • Werke vir kleiner stryksensembles baie populêr • Klavier speel belangrike rol

<ul style="list-style-type: none"> • Instrumental parts given important material • Piano, violin, viola, cello and double bass. <p style="text-align: right;">(3)</p>	<ul style="list-style-type: none"> • Instrumentale dele belangrike materiaal • Klavier, viool, altviool, tjello en basviool. <p style="text-align: right;">(3)</p>
<p>FORM</p> <ul style="list-style-type: none"> • Five movements • Variations between Scherzo and Finale • Variations: Theme two-part form, a a b <p style="text-align: right;">(3)</p>	<p>VORM</p> <ul style="list-style-type: none"> • Vyf bewegings • Variasie tussen Scherzo en Finale • Variasies: Tema a a b <p style="text-align: right;">(3)</p>
<p>THEMATIC MATERIAL</p> <ul style="list-style-type: none"> • Variation on the theme of the song <i>Die Forelle</i> • Discussion <p style="text-align: right;">(3) [11]</p>	<p>TEMATIESE MATERIAAL</p> <ul style="list-style-type: none"> • Variasie op die tema van die lied <i>Die Forelle</i> • Bespreking <p style="text-align: right;">(3) [11]</p>
<p>4.2 True or False</p> <p>4.2.1 False</p> <p>4.2.2 False</p> <p>4.2.3 False</p> <p>4.2.4 False</p> <p>4.2.5 False</p> <p style="text-align: right;">(5)</p>	<p>4.2</p> <p>4.2.1 Vals</p> <p>4.2.2 Vals</p> <p>4.2.3 Vals</p> <p>4.2.4 Vals</p> <p>4.2.5 Vals</p> <p style="text-align: right;">(5)</p>
<p>4.3 Composition techniques of Bartok:</p>	<p>4.3 Komposisietegnieke van Bartok:</p>
<p>MELODY</p> <ul style="list-style-type: none"> • usually simple and largely defined by the scales he used: pentatonic, whole tone, European folk scales, Arabic scales, etc. <p style="text-align: right;">(2)</p>	<p>MELODIE</p> <ul style="list-style-type: none"> • Gewoonlik eenvoudig en vasgestel deur die toonlere wat hy gebruik: pentatoniese toonleer, heeltoonleer, Europese volksmusiek toonlere, Arabiese toonlere, ens. <p style="text-align: right;">(2)</p>
<p>RHYTHM</p> <ul style="list-style-type: none"> • An important aspect of his style • Rhythmic energy • Irregular subdivisions of the pulse 	<p>RITME</p> <ul style="list-style-type: none"> • Belangrike aspek van sy werk • Ritmiese krag • Onreelmatige onderverdelings van die pols

<ul style="list-style-type: none"> • Polyrhythm and poly metre etc. • Dance and speech rhythms 	<ul style="list-style-type: none"> • poliritme, polimetrum ens. • Dans en praatritmes
<p>HARMONY</p> <ul style="list-style-type: none"> • Tonal • Tonality ambiguous • Avoids differentiation between major and minor modes • Dissonant tone clusters 	<p>HARMONIE</p> <ul style="list-style-type: none"> • Tonaal • Tonaliteit soms dubbelsinnig • Vermy onderskeid tussen majeur en mineur modus • Toontrosse
<p>TECTURE AND FORM</p> <ul style="list-style-type: none"> • Contrapuntal • Form dependent on motivic development • Develops large-scale works from minimal thematic material • Classical formal structures such as sonata and rondo • 20th century approach. 	<p>TEKSTUUR EN VORM</p> <ul style="list-style-type: none"> • Kontrapuntale teksture • Vorm afhanklik van motiefiese ontwikkeling • Ontwikkel grootskaalse werke van die minimum materiaal • Klassieke vormstrukture soos sonate en rondovorm • 20ste eeuse benadering.
<p style="text-align: right;">(3) (2) (2) [9] [25]</p> <p style="text-align: right;">TOTAL: 75</p>	<p style="text-align: right;">(3) (2) (2) [9] [25]</p> <p style="text-align: right;">TOTAAL: 75</p>