

**SENIOR CERTIFICATE EXAMINATION**  
**SENIORSERTIFIKAAT-EKSAMEN**



**OCTOBER / NOVEMBER**  
**OKTOBER / NOVEMBER**

**2004**

**MUSIC**

***MUSIEK***

**(Second Paper:  
History of Music and Form)  
(Tweede Vraestel:  
Musiekgeskiedenis en Vorm)**

**HG**

**606-1/2**

MUSIC HG: Paper 2  
History of Music & Form

**6 pages**  
**6 bladsye**



**COPYRIGHT RESERVED / KOPIEREG VOORBEHOU**  
**APPROVED BY UMALUSI / GOEDGEKEUR DEUR UMALUSI**



GAUTENGSE DEPARTEMENT VAN ONDERWYS  
SENIORSERTIFIKAAT-EKSAMEN

MUSIEK HG  
(Tweede Vraestel:  
Musiekgeskiedenis en Vorm)

TYD: 2 uur

PUNTE: 100

**INSTRUKSIES:**

- Vraag 1 is VERPLIGTEND.
- Beantwoord enige TWEE vrae uit Vraag 2, 3 en 4.
- Antwoorde moet duidelik en korrek genommer word.
- Skryf netjies en in ink.

**VRAAG 1  
VERPLIGTEND**

1.1 Bestudeer die volgende diagrammatiese voorstelling van die uiteensetting van 'n driestemmige fuga en beantwoord die volgende vrae:

1.1.1 Identifiseer seksies (a) tot (f). (6)

1.1.2 Verduidelik die herintrede van die onderwerp by (z). (1)

Sopraan:		(c)	(d)	Kontratema	K O D E T T A	
Alt:	Onderwerp	(b)		Vrye Kontrapunt		Onderwerp (z)
Bas:		Vrye Kontrapunt		(e)		
Toonaard:	(a)	F majeur	(f)			

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

**MUSIC HG  
(Second Paper: History of Music  
and Form)**

**TIME: 2 hours**

**MARKS: 100**

**INSTRUCTIONS:**

- Question 1 is COMPULSORY.
- Answer any TWO of Questions 2, 3 and 4.
- Answers must be clearly and correctly numbered.
- Write clearly and in ink.

**QUESTION 1  
COMPULSORY**

1.1 Study the following diagrammatic representation of the exposition of a fugue in three voices and answer the following questions:

1.1.1 Identify sections (a) to (f). (6)

1.1.2 Explain the re-entry of the subject at (z). (1)

Soprano:		(c)	(d)	Counter subject	K O D E T A	
Alto:	Subject	(b)		Free Counterpoint		Subject (z)
Bass:		Free Counterpoint		(e)		
Key:	(a)	F major	(f)			

1.2 Bestudeer die onderstaande uittreksel en beantwoord die daaropvolgende vrae:

- 1.2.1 Identifiseer die stylperiode wat die uittreksel verteenwoordig. (1)  
 1.2.2 Verduidelik kortliks melodie EN ritme in hierdie stylperiode. (4)  
 1.2.3 Noem TWEE operas, of TWEE simfoniese werke, of TWEE kamermusiekwerke wat deur hierdie stylperiode verteenwoordig word. (2)

1.3 Bestudeer die volgende tema van Mozart se Twaalf Variasies op "TWINKLE, TWINKLE, LITTLE STAR" en beantwoord die volgende vrae:

- 1.3.1 Dui deur middel van maatnommers TWEE voorbeelde van variasie in die tema aan. (2)  
 1.3.2 Noem VIER maniere waarop variasie in 'n werk in Tema en Variasie-vorm verkry kan word. (4)

[20]

1.2 Study the excerpt below and answer the questions that follow:

- 1.2.1 Identify the style period represented by the excerpt. (1)
- 1.2.2 Briefly explain melody AND rhythm in this style period. (4)
- 1.2.3 Name TWO operas, or TWO symphonic works or TWO chamber works represented by this style period. (2)

1.3 Study the following theme from Mozart's Twelve Variations on "TWINKLE, TWINKLE, LITTLE STAR" and answer the following questions:

- 1.3.1 Indicate, by using bar numbers, TWO examples of variations in the theme. (2)
- 1.3.2 Name FOUR ways in which variation can be achieved in a work in Theme and Variation form. (4)

[20]

Beantwoord enige TWEE vrae uit Vraag 2, 3, en 4.

**VRAAG 2  
OPERA**

- 2.1 Noem DRIE komponiste wat 'n invloed op die komposisiesstyl van Mozart gehad het EN verduidelik hoe hulle sy komposisiesstyl beïnvloed het. (6)
- 2.2 Waarom word die *Towerfluit* beskou as Mozart se beste Duitse opera? (4)
- 2.3 Bespreek kortliks die musiekstyl van die Duitse Romantiese Opera van Carl Maria von Weber. (4)
- 2.4 Wat was Verdi se vereistes vir 'n libretto? (4)
- 2.5 Wagner het die musiekdrama as 'n "universele kunsvorm" (*Gesamtkunstwerk*) beskou. Skryf 'n kort opstel om hierdie stelling te verduidelik. (12)
- 2.6 Onderstaande tabel is onvolledig. Noem enige TIEN ontbrekende feite. Bv. a = Bach (10)

KOMPONIS	NAAM VAN OPERA	OPERA TIPE	LIBRETTOSKRYWER
(a)	<i>Alceste</i>	(b)	Calzabigi
Mozart	(c)	Opera buffa	(d)
(e)	<i>Euryanthe</i>		
(f)	<i>Falstaff</i>	(g)	Arrigo Boito
(h)	<i>Aïda</i>	(i)	A. Ghislanzoni
(j)	<i>Die Walküre</i>	(k)	(l)

[40]

**VRAAG 3  
SIMFONIE**

- 3.1 Haydn word beskou as die grondlegger van die klassieke styl. Motiveer hierdie stelling deur sy styleienskappe, soos duidelik in sy simfoniese werke na vore kom, te bespreek. (12)
- 3.2 Skryf kort aantekeninge oor die ontwikkeling van programmusiek. (6)
- 3.3 Beskryf kortliks die ontwikkeling van sonatevorm vanaf die Mannheim Skool tot en met Beethoven. (7)

Answer any TWO questions of Questions 2, 3, and 4.

**QUESTION 2  
OPERA**

- 2.1 Name THREE composers who influenced the compositional style of Mozart AND explain how they influenced his compositional style. (6)
- 2.2 Why is *The Magic Flute* regarded as the finest German opera by Mozart? (4)
- 2.3 Briefly discuss the musical style of the German Romantic Opera of Carl Maria von Weber. (4)
- 2.4 What were Verdi's requirements for a libretto? (4)
- 2.5 Wagner regarded the music drama as a "universal art work" (*Gesamtkunstwerk*). Write a short essay which explains this statement. (12)
- 2.6 The table below is incomplete. Name any TEN missing facts. E.g. a = Bach (10)

COMPOSER	NAME OF OPERA	OPERA TYPE	LIBRETTIST
(a)	<i>Alceste</i>	(b)	Calzabigi
Mozart	(c)	Opera buffa	(d)
(e)	<i>Euryanthe</i>		
(f)	<i>Falstaff</i>	(g)	Arrigo Boito
(h)	<i>Aïda</i>	(i)	A. Ghislanzoni
(j)	<i>Die Walküre</i>	(k)	(l)

[40]

**QUESTION 3  
SYMPHONY**

- 3.1 Haydn was the pathfinder of the classical style. Substantiate this statement by discussing his style characteristics evident in his symphonic works. (12)
- 3.2 Write brief notes on the development of programme music. (6)
- 3.3 Briefly describe the development of sonata form from the Mannheim School up to and including Beethoven. (7)

- 3.4 Noem die neoklassieke eienskappe wat duidelik in Stravinsky se *Psalmsimfonie*, na vore kom. (4)
- 3.5 Onderskei tussen die **programsinfonie** en **simfoniese toondig**. (2)
- 3.6 Noem EEN verskil en EEN ooreenkoms tussen *Till Eulenspiegels Lustige Streiche* en die *Simfonie Fantastique*. (3)
- 3.7 Onderstaande tabel is onvolledig. Noem die ontbrekende feite. Bv. a = Don Giovanni (6)

KOMPONIS	WERK	GENRE
Berlioz	(a)	Dramatiese simfonie
(b)	<i>Don Juan</i>	(c)
Liszt	(d)	Programsimfonie
(e)	<i>La Melodica Germanica</i>	(f)

[40]

**VRAAG 4**  
**KAMERMUSIEK**

- 4.1 Beantwoord die volgende vrae oor Beethoven en die strykkwartet:
- 4.1.1 Hoe het Beethoven die strykkwartet tot sy persoonlike voordeel gebruik? (2)
- 4.1.2 Hoe verskil die *Strykkwartet in F majeur, Op. 18, No. 1* van sy latere strykkwartette? (4)
- 4.2 Skryf 'n kort paragraaf oor Haydn se bydrae tot die ontwikkeling van die strykkwartet. (5)
- 4.3 Hoe word eenheid geskep in die tweede beweging van Haydn se *Strykkwartet in C majeur, Op. 76, No. 3*? (4)
- 4.4 Skryf programnotas oor die vierde beweging van Schubert se *Klavierkwintet in A majeur* vir 'n musiekaand. (5)
- 4.5 Skryf 'n kort opstel oor die styleienskappe van Bartòk soos aangetref word in *Music for Strings, Percussion and Celesta*. (10)
- 4.6 Noem EEN kamermusiekwerk van Schubert, met uitsondering van die *Klavierkwintet in A majeur*, wat op 'n tema van 'n ander komposisie van hom gebaseer is. (2)
- 4.7 Gee die instrumentasie van die volgende:
- 4.7.1 'n Tipiese klavierkwintet (4)
- 4.7.2 'n Klarinettrio (4)



- 3.4 Name the neoclassical features which are prominent in Stravinsky's *Symphony of Psalms*. (4)
- 3.5 Differentiate between the **programme symphony** and the **symphonic poem**. (2)
- 3.6 Name ONE difference and ONE similarity between *Till Eulenspiegels Lustige Streiche* and *Simfonie Fantastique*. (3)
- 3.7 The table below is incomplete. Name the missing facts.  
Eg. a = Don Giovanni (6)

COMPOSER	WORK	GENRE
Berlioz	(a)	Dramatic symphony
(b)	<i>Don Juan</i>	(c)
Liszt	(d)	Programme symphony
(e)	<i>La Melodica Germanica</i>	(f)

**[40]**

**QUESTION 4**  
**CHAMBER MUSIC**

- 4.1 Answer the following questions on Beethoven and the string quartet:
- 4.1.1 How did Beethoven utilise the string quartet to his personal advantage? (2)
- 4.1.2 How does the *String Quartet in F major, Op. 18, No. 1* differ from his later string quartets? (4)
- 4.2 Write a short paragraph on Haydn's contribution to the development of the string quartet. (5)
- 4.3 How is unity achieved in the second movement of Haydn's *String Quartet in C major, Op. 76, No. 3*? (4)
- 4.4 Write programme notes for a music evening on the fourth movement of the *Piano Quintet in A major* by Schubert. (5)
- 4.5 Write a short essay on the style characteristics of Bartók as found in *Music for Strings, Percussion and Celesta*. (10)
- 4.6 Name ONE chamber work by Schubert, apart from the Piano Quintet in A major, that is based on a theme from another of his compositions. (2)
- 4.7 Give the instrumentation of the following:
- 4.7.1 A typical Piano Quintet
- 4.7.2 A Clarinet Trio (4)

4.8 Noem die komponis van enige VIER van die volgende werke: (4)

4.8.1 "Russiese" kwartette

4.8.2 Op 133, "*Grosse Fuge*"

4.8.3 Concerto vir twee Klaviere (1935)

4.8.4 Strykkwintet in C majeur (1828)

4.8.5 Oktet in F majeur (1824)

[40]

**TOTAAL: 100**

4.8 Name the composer of any FOUR of the following works: (4)

- 4.8.1 "Russian" quartets
- 4.8.2 Op. 133, "*Grosse Fuge*"
- 4.8.3 Concerto for Two Pianos (1935)
- 4.8.4 String quintet in C major (1828)
- 4.8.5 Octet in F major (1824)

[40]

**TOTAL: 100**