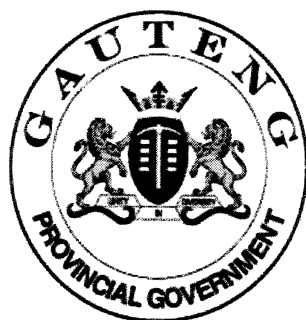


**SENIOR CERTIFICATE EXAMINATION**  
**SENIORSERTIFIKAAT-EKSAMEN**



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

**2004**

**MUSIC**

***MUSIEK***

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

**SG**

**606-2/2**

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

MUSIC SG: Paper 2  
History of Music and Form



606 2 2

SG

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**GAUTENGSE DEPARTEMENT VAN ONDERWYS**

**SENIORSERTIFIKAAT-EKSAMEN**

**MUSIEK SG**  
**(Tweede Vraestel: Musiek-**  
**geskiedenis en Vorm)**

**TYD: 2 uur**

**PUNTE: 75**

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**INSTRUKSIES:**

1. Vraag 1 is VERPLIGTEND.
  2. Beantwoord enige TWEE vrae van Vraag 2, 3 en 4.
  3. Antwoorde moet duidelik genommer wees.
  4. Skryf duidelik en in ink.
- 
- 

**VRAAG 1**  
**VERPLIGTEND**

- 1.1 Maak 'n skematiese voorstelling van die volgende musiekvorme: (8)
  - 1.1.1 Minuet en Trio
  - 1.1.2 Tweeledige vorm
  - 1.1.3 Sonate Rondovorm
  - 1.1.4 Variasievorm

**GAUTENG DEPARTMENT OF EDUCATION**

**SENIOR CERTIFICATE EXAMINATION**

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

**TIME: 2 hours**

**MARKS: 75**

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**INSTRUCTIONS:**




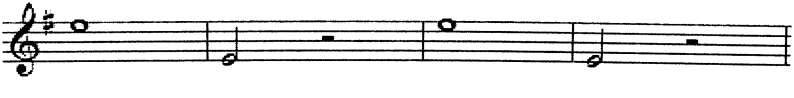


1. Question 1 is **COMPULSORY**.
  2. Answer any **TWO** questions from Questions 2, 3 and 4.
  3. Answers must be clearly numbered.
  4. Write clearly and in ink.
- 
- 

**QUESTION 1  
COMPULSORY**

- 1.1 Make a schematic representation of the following music forms: (8)
- 1.1.1 Minuet and Trio
  - 1.1.2 Binary form
  - 1.1.3 Sonata Rondo form
  - 1.1.4 Variation form

1.2 Voltooi die volgende tabel deur AGT van die 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			

(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

(9)  
[25]

b.o.

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			

(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

(9)  
[25]

P.T.O.

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

**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

(5)

2.2 Pas 'n **woord** in KOLOM A by '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 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	Soprano	E	Instrumentale musiek wat dien as 'n inleiding tot 'n opera
2.2.6	Ouverture	F	'n Hoë vrouestem
2.2.7	Singspiel	G	Geskrewe teks van 'n opera
2.2.8	Leitmotief	H	Melodiese, ritmiese en/of harmoniese motief wat met 'n persoon, voorwerp of idee geassosieer word

(8)

2.3 Verduidelik opera buffastyl en Mozart se gebruik daarvan.

(6)

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

(6)

[25]

Answer any TWO from Questions 2, 3 and 4.

**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 question number in your answer book, e.g. 2.1.6 = 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

(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

(8)

2.3 Explain the opera buffa style and Mozart's use thereof.

(6)

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

(6)

[25]

**VRAAG 3  
DIE SIMFONIE EN SIMFONIESE TOONDIG**

- 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 nommer te skryf, bv. 3.1.6 = F.

KOLOM A		KOLOM B	
KOMPOSISIE		KOMPONIS	
3.1.1	<i>Symphonie Fantastique</i>	A	Beethoven
3.1.2	<i>Till Eulenspiegels Lustige Streiche</i>	B	Berlioz
3.1.3	<i>Verrassingsimfonie</i>	C	Stamitz
3.1.4	<i>Pastorale Simfonie</i>	D	Strauss
3.1.5	<i>La Melodica Germanica</i>	E	Haydn

(5)

- 3.2 Pas 'n **woord** in KOLOM A by 'n **geskikte 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. 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 (Onderafdeling) van Rondovorm
3.2.6	Opus	F	'n Twintigste-eeuse styl gekenmerk deur die insluiting van eienskappe van 17 <sup>e</sup> tot 18 <sup>e</sup> 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.

(8)

- 3.3 Waarom word die *Symphonie Fantastique* as 'n programsimfonie beskou? (5)
- 3.4 Skryf 'n paragraaf oor Haydn se simfonie-orkes. (5)
- 3.5 Noem TWEE simfonieë wat deel is van die *London-simfonieë* van Haydn. (2)

[25]

b.o.



**QUESTION 3**  
**THE SYMPHONY AND SYMPHONIC POEM**

- 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.

COLUMN A		COLUMN B	
COMPOSITION		COMPOSER	
3.1.1	<i>Symphonie Fantastique</i>	A	Beethoven
3.1.2	<i>Till Eulenspiegels Lustige Streiche</i>	B	Berlióz
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

(5)

- 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 non-musical 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 sub-section of Rondo form
3.2.6 Opus	F A twentieth-century style characterised by the inclusion of features of 17 <sup>th</sup> to 18 <sup>th</sup> 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

(8)

- 3.3 Why is the *Symphonie Fantastique* regarded as a programme symphony? (5)
- 3.4 Write a paragraph on Haydn’s symphony orchestra. (5)
- 3.5 Name TWO symphonies which form part of the *London symphonies* by Haydn. (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.

KOLOM A		KOLOM B	
KOMPOSISIE		KOMPONIS	
4.1.1	<i>Keiserkwartet</i>	A	Beethoven
4.1.2	<i>Ses strykkwartette (1910-1939)</i>	B	Bartòk
4.1.3	<i>Kwartet in G majeur (1826)</i>	C	Stravinsky
4.1.4	<i>Concerto vir twee klaviere (1935)</i>	D	Schubert
4.1.5	<i>Vioolsonates Op. 96 (Kreutzer)</i>	E	Haydn

(5)

- 4.2 Definieer:

- 4.2.1 Klavierkwintet
- 4.2.2 Variasie
- 4.2.3 Ensemble
- 4.2.4 Kamermusiek

(8)

- 4.3 Verduidelik kamermusiek in die Klassieke tydperk.

Verwys in jou antwoord na die volgende:

- Vorm
- Instrumente
- Komponiste
- Werke

(8)

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

(4)

[25]

**TOTAAL: 75**

**EINDE**

**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 next to the corresponding question number, e.g. 4.1.6 = F.

COLUMN A		COLUMN 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

(5)

- 4.2 Define:

- 4.2.1 Piano Quintet
- 4.2.2 Variation
- 4.2.3 Ensemble
- 4.2.4 Chamber music

(8)

- 4.3 Explain chamber music in the Classical period.

Refer to the following in your answer:

- Form
- Instruments
- Composers
- Works

(8)

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

(4)

[25]

**TOTAL: 75**

**END**