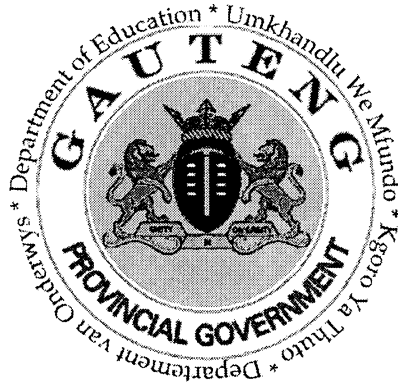


**SENIOR CERTIFICATE EXAMINATION**  
**SENIORSERTIFIKAAT-EKSAMEN**



**FEBRUARY / MARCH**  
**FEBRUARIE / MAART**

**2005**

**MUSIC**

***MUSIEK***

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



**606-1/2**

MUSIC HG: Paper 2

**7 pages/  
7 bladsye**



606 1 2

HG

**X05**



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GAUTENGSE DEPARTEMENT VAN ONDERWYS  
SENIORSERTIFIKAAT-EKSAMEN

MUSIEK HG  
(Tweede Vraestel:  
Musiekgeskiedenis en Vorm)

TYD: 2 uur

PUNTE: 100

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**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.
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**VRAAG 1  
VERPLIGTEND**

1.1 Beantwoord die volgende vrae oor Schumann se *Theme with Variations* wat op bladsy 3 volg:

- |       |   |     |
|-------|---|-----|
| 1.1.1 | In watter toonsoort is die tema?  | (1) |
| 1.1.2 | In watter variasie word die tema in die bas gehoor?                         | (1) |
| 1.1.3 | In watter toonsoort is variasie 4?  | (1) |
| 1.1.4 | Hoe is die toonsoort in Vraag 1.1.3 verwant aan die toonsoort van die tema? | (1) |
| 1.1.5 | In watter variasie kom die tema in 'n binnestem voor?                       | (1) |
| 1.1.6 | In watter variasie is 'n teenmelodie by die tema gevoeg?                    | (1) |
| 1.1.7 | Dui die koda deur middel van maatnommers aan.<br>(Bv. Koda: Maat 17 tot 25) | (1) |
| 1.1.8 | Is die Koda enigsins op die tema gebaseer? Verduidelik.                     | (2) |

**GAUTENG DEPARTMENT OF EDUCATION**  
**SENIOR CERTIFICATE EXAMINATION**

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

**TIME: 2 hours**

**MARKS: 100**

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**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.
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**QUESTION 1**  
**COMPULSORY**

1.1 Answer the following questions on *Theme with Variations* by Schumann which follows on page 3:

- 1.1.1 In which key is the theme? (1)
- 1.1.2 In which variation is the theme heard in the bass? (1)
- 1.1.3 In which key is variation 4? (1)
- 1.1.4 How is the key in Question 1.1.3 related to the key of the theme? (1)
- 1.1.5 In which variation is the theme heard in an inner voice? (1)
- 1.1.6 In which variation is a counter-melody added to the theme? (1)
- 1.1.7 Indicate the coda by using bar numbers.  
(e.g. Coda: Bars 17 to 25) (1)
- 1.1.8 Is the coda in any way based on the theme? Explain. (2)

1.1.9 Verduidelik hoe die tema in variasie 5 gevarieer word.

(1)

Theme with variations

Schumann (1810-1856)

*Poco lento* ♩ = 68

1 2 3 4 5 6

*mf* *f* *p*

**Variasie 1**

7 8 9 10 11 12

**Variasie 2**

13 14 15 16 17 18

*mf* *f* *p*

**Variasie 3**

19 20 21 22

*p cantabile*

**Variasie 4**

23 24 25 26 27

*poco rall.* *mp*

**Variasie 5**

28 29 30 31 32

*pp*

33 34 *riten.* 35 *a tempo* 36

*poco piu lento*

37 38 39 40

*mf espress.* *p* *dim.* *pp*

*cantabile*

1.1.9 Explain how the theme is varied in variation 5.

(1)

Theme with variations

Schumann (1810-1856)

*Poco lento* ♩ = 68

Musical notation for the Theme with variations, measures 1-6. The music is in 4/4 time and G major. It features a melody in the right hand and a bass line in the left hand. Dynamics include *mf*, *f*, and *p*.

Variation 1

Musical notation for Variation 1, measures 7-12. The melody is more rhythmic and features a triplet in measure 10. Dynamics include *p*.

Variation 2

Musical notation for Variation 2, measures 13-18. The melody is more rhythmic and features a triplet in measure 15. Dynamics include *mf* and *f*.

Variation 3

Musical notation for Variation 3, measures 19-22. The melody is more rhythmic and features a triplet in measure 20. Dynamics include *p cantabile*.

Variation 4

Musical notation for Variation 4, measures 23-27. The melody is more rhythmic and features a triplet in measure 23. Dynamics include *poco rall.* and *mp*.

Variation 5

Musical notation for Variation 5, measures 28-32. The melody is more rhythmic and features a triplet in measure 28. Dynamics include *pp*.

Musical notation for Variation 5, measures 33-36. The melody is more rhythmic and features a triplet in measure 33. Dynamics include *riten.* and *a tempo*.

*poco piu lento*

Musical notation for Variation 5, measures 37-40. The melody is more rhythmic and features a triplet in measure 37. Dynamics include *mf*, *espress.*, *p*, *dim.*, and *pp*. The piece ends with a *cantabile* marking.

- 1.2 Onderskei tussen die volgende:
- 1.2.1 Tonaliteit en harmonie (2)
  - 1.2.2 Oortollige intrede en teenuiteensetting (2)
  - 1.2.3 Tonale antwoord en juisste antwoord (2)
- 1.3 Hoe word die verskillende seksies van die uiteensetting in sonatevorm bepaal? (2)
- 1.4 Gee 'n kort definisie van die term **tekstuur**. (2)
- [20]**

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

**VRAAG 2  
OPERA**

- 2.1 Definieer kortliks elk van die volgende elemente van opera:
- 2.1.1 Ensemble
  - 2.1.2 Prelude
  - 2.1.3 Resitatief
  - 2.1.4 Ouverture (4)
- 2.2 Onderskei tussen 'n **liriese tenoor** en 'n **dramatiese tenoor**. (4)
- 2.3 Hoe verkry Wagner aaneenlopende musikale vloei in die liefdestoneel in die slotgedeelte van die eerste bedryf van *Die Walküre*? (6)
- 2.4 Gee die naam van Wagner se musiekdramasiklus EN noem die musiekdramas wat in hierdie siklus voorkom. (5)
- 2.5 Skryf 'n kort opstel oor die eienskappe van Verdi se operas. (10)
- 2.6 In *Rigoletto*, projekteer Verdi gelyktydig vier teenstellende emosies in die kwartet van Bedryf III. Elke karakter word deur 'n geskikte melodiese lyn uitgebeeld. Beskryf. (4)

- 1.2 Differentiate between the following:
- 1.2.1 Tonality and Harmony (2)
  - 1.2.2 Redundant entry and counter-exposition (2)
  - 1.2.3 Tonal answer and real answer (2)
- 1.3 How are the different sections of the exposition in sonata form determined? (2)
- 1.4 Give a concise definition of the term *texture*. (2)
- [20]**

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

**QUESTION 2  
OPERA**

- 2.1 Briefly define each of the following elements of opera:
- 2.1.1 Ensemble
  - 2.1.2 Prelude
  - 2.1.3 Recitative
  - 2.1.4 Overture (4)
- 2.2 Differentiate between a **lyric tenor** and a **dramatic tenor**. (4)
- 2.3 How does Wagner create continuous musical direction in the Love Scene in the conclusion of Act I of *Die Walküre*? (6)
- 2.4 Give the name of Wagner's music drama cycle AND name the music dramas that constitute this cycle. (5)
- 2.5 Write a short essay on the characteristics of Verdi's operas. (10)
- 2.6 In *Rigoletto*, Verdi simultaneously projects four conflicting emotions in the quartet of Act III, characterizing each singer with an appropriate melodic line. Describe. (4)

- 2.7 Pas die gegewens in KOLOM A by die korrekte inligting in KOLOM B (bv. 2.7.8. = H). (7)

	KOLOM A		KOLOM B
2.7.1	Behou klassieke mitologiese onderwerpe	A	Donizetti
2.7.2	Beïnvloed deur J. S. Bach	B	Oorgeërf uit Barok-opera
2.7.3	Opera seria	C	Gluck-hervorming
2.7.4	<i>Euryanthe</i>	D	Kommunikasie met die gehoor
2.7.5	<i>Lucia di Lammermoor</i>	E	Mozart
2.7.6	<i>Leitmotief</i>	F	Verdi
2.7.7	<i>La donna è mobile</i>	G	Weber

[40]

### VRAAG 3 SIMFONIE

- 3.1 Noem DRIE Barok-genres waaruit die klassieke simfonie ontstaan het. (3)
- 3.2 Hoe skep Strauss sy kleurvolle orkestrasie? (2)
- 3.3 Hoe gebruik Berlioz toonkleur om 'n duiwelse atmosfeer in die vyfde beweging van die *Simfonie Fantastique* te skep? (10)
- 3.4 Vergelyk die volgende aspekte in die simfonieë van Haydn en Beethoven:
- 3.4.1 Derde beweging (4)
- 3.4.2 Tematiese herhaling (2)
- 3.5 Skryf kort aantekeninge oor *Les Préludes* deur Liszt. (5)
- 3.6 Beantwoord die volgende vrae oor Stravinsky se *Psalmsimfonie*:
- 3.6.1 Waarom word die orkestrasie as onkonvensioneel beskou? (5)
- 3.6.2 Hoekom het Stravinsky die werk *Psalmsimfonie* genoem? (2)



- 2.7 Match the information in COLUMN A with the correct information in COLUMN B (e.g. 2.7.8. = H). (7)

	<b>COLUMN A</b>		<b>COLUMN B</b>
2.7.1	Retained classical mythological subjects	A	Donizetti
2.7.2	Influenced by J. S. Bach	B	Inherited from Baroque opera
2.7.3	Opera seria	C	Gluck reform
2.7.4	<i>Euryanthe</i>	D	Communication with the audience
2.7.5	<i>Lucia di Lammermoor</i>	E	Mozart
2.7.6	<i>Leitmotif</i>	F	Verdi
2.7.7	<i>La donna è mobile</i>	G	Weber

**[40]**

**QUESTION 3**  
**SYMPHONY**

- 3.1 Name THREE Baroque genres from which the Classical symphony originates. (3)
- 3.2 How does Strauss create colourful orchestration? (2)
- 3.3 How does Berlioz use tone colour to create a diabolic atmosphere in the fifth movement of the *Symphony Fantastique* ? (10)
- 3.4 Compare the following aspects in the symphonies of Haydn and Beethoven:
- 3.4.1 Third movement (4)
- 3.4.2 Thematic recurrence (2)
- 3.5 Write brief notes on *Les Préludes* by Liszt. (5)
- 3.6 Answer the following questions on Stravinsky's *Symphony of Psalms*:
- 3.6.1 Why is the orchestration regarded as unconventional? (5)
- 3.6.2 Why did Stravinsky call it the *Symphony of Psalms*? (2)

3.7 Pas die gegewens in KOLOM A by die korrekte inligting in KOLOM B  
 (bv. 3.7.8 = H)

(7)

	<b>KOLOM A</b>		<b>KOLOM B</b>
3.7.1	Gekomponeer vir klein groepe aristokrate	A	<i>Till Eulenspiegel</i>
3.7.2	Vereniging van die kunste	B	Berlioz
3.7.3	Rondo vir orkes	C	Haydn-simfonieë
3.7.4	Strykers kry alle noodsaaklike materiaal	D	Beethoven-simfonie
3.7.5	Orkesdebuut van tromboon	E	<i>Psalmsimfonie</i>
3.7.6	Dramatiese simfonie	F	Mannheim-orkes
3.7.7	Dubbelfuga	G	Programmusiek

[40]

**VRAAG 4**  
**KAMERMUSIEK**

- 4.1 Skryf 'n paragraaf oor die ontwikkeling van die strykkwartet. (5)
- 4.2 Hoe word eenheid in die eerste beweging van Haydn se *Strykkwartet in C majeur, Op. 76, No. 3* bewerkstellig? (3)
- 4.3 Beskryf kortliks Beethoven se styleienskappe soos dit in sy *Strykkwartet Op. 18, No. 1* aangewend word. (5)
- 4.4 Waarom word die vierde variasie van die vierde beweging van Schubert se *Forellekwintet* as die klimaks van die beweging beskou? (4)
- 4.5 Skryf 'n opstel oor die musiekstyl van Bartòk. (12)
- 4.6 Noem DRIE verskillende instrumentale kombinasies wat in kamermusiek van die agtiende tot die twintigste eeu gebruik is. (3)

- 3.7 Match the information in COLUMN A with the correct information in COLUMN B (e.g. 3.7.8 = H) (7)

	<b>COLUMN A</b>		<b>COLUMN B</b>
3.7.1	Composed for small circles of aristocrats	A	<i>Till Eulenspiegel</i>
3.7.2	Union of the arts	B	Berlioz
3.7.3	Rondo for orchestra	C	Haydn symphonies
3.7.4	Strings were given all essential material	D	Beethoven symphony
3.7.5	Trombone orchestral debut	E	<i>Symphony of Psalms</i>
3.7.6	Dramatic symphony	F	Mannheim orchestra
3.7.7	Double fugue	G	Programme music

[40]

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

- 4.1 Write a paragraph on the development of the string quartet. (5)
- 4.2 How is unity achieved in the first movement of Haydn's *String Quartet in C major, Op. 76, No. 3*? (3)
- 4.3 Briefly describe Beethoven's style characteristics as employed in his *String Quartet, Op. 18, No. 1*. (5)
- 4.4 Why is the fourth variation of the fourth movement of Schubert's *Trout Quintet* regarded as the climax of the movement? (4)
- 4.5 Write an essay on the music style of Bartók. (12)
- 4.6 Name THREE different instrumental combinations which are used in chamber music of the eighteenth to the twentieth century. (3)

4.7 Pas die gegewens uit KOLOM A by die korrekte gegewens in KOLOM B  
(bv. 4.7.9 = K).

(8)

	<b>KOLOM A</b>		<b>KOLOM B</b>
4.7.1	Oos-Europese volksmusiek	A	<i>Forellekwintet</i>
4.7.2	'n Opdragwerk	B	Beethoven
4.7.3	Geïnspireer deur <i>Romeo en Juliet</i>	C	Divertimenti
4.7.4	<i>Kwartet in D mineur</i>	D	Bartòk
4.7.5	<i>Vyf tjello-sonates</i>	E	Haydn
4.7.6	Haydn se vroeë kwartette	F	<i>Strykkwartet, Op . 18, No. 1</i>
4.7.7	<i>Russiese kwartette</i>	G	Nagmusiek
4.7.8	Bartòk	H	<i>Death and the Maiden</i>

[40]

**TOTAAL: 100**

**EINDE**

4.7 Match the information in COLUMN A with the correct information in COLUMN B (e.g. 4.7.9 = K). (8)

	<b>COLUMN A</b>		<b>COLUMN B</b>
4.7.1	Eastern-European folk music	A	<i>Trout quintet</i>
4.7.2	Commissioned work	B	Beethoven
4.7.3	Inspired by <i>Romeo and Juliet</i>	C	Divertimenti
4.7.4	<i>Quartet in D minor</i>	D	Bartòk
4.7.5	<i>Five cello sonatas</i>	E	Haydn
4.7.6	Haydn's early quartets	F	<i>String Quartet, Op . 18, No. 1</i>
4.7.7	<i>Russian quartets</i>	G	Night music
4.7.8	Bartòk	H	<i>Death and the Maiden</i>

[40]

**TOTAL: 100**

**END**