

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

OCTOBER / NOVEMBER 2005
OKTOBER / NOVEMBER 2005

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 in the answer book.
- Write clearly and in ink.

**QUESTION 1
COMPULSORY**

1.1 The following represents the exposition of a three-part fugue in F major. Supply the missing information at (a) – (l) which includes the following:

- one answer
- one subject
- three counter subject entries
- two free counterpoint entries
- one codetta
- one redundant entry
- relevant keys

S			(d)	(h)	(i)
A	Subject	(a)	(e)		(j)
B		(b)	(f)		(k)
Key:	F major	(c)	(g)		(l)

(12)

1.2 Study the two extracts on the following page and answer the questions that follow. Each extract represents a style period in the history of music.

1.2.1 Identify the style period of each extract. (2)

1.2.2 Give **THREE** reasons for each of your answers in Question 1.2.1. (6)

Extract 1 (Augener Edition 1913, p. 10)

WARUM.

WHY?

Lento e con soavità. ($\text{♩} = 44.$)
Langsam und zart.

Musical score for 'WARUM. WHY?' in 2/4 time, key of B-flat major. The score consists of two systems of piano accompaniment. The first system includes dynamics *p*, *pp*, and *p*, with a *rit.* marking. The second system includes dynamics *pp* and *rit.*, with a *pp* marking. The score features various fingerings and articulation marks such as slurs and asterisks.

Extract 2 (Augener Edition 1976, p. 22)

Menuett.

Moderato.

Musical score for 'Menuett.' in 3/4 time, key of D major. The score consists of two systems of piano accompaniment. The first system includes dynamics *mf* and *p*. The second system includes dynamics *p*, *cresc.*, and *f*. The score features various fingerings and articulation marks such as slurs and asterisks.

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

QUESTION 2
OPERA

2.1 Write brief notes on the origins AND texture of the *recitative*. (7)

2.2 Listed below are characteristics from THREE different operas from different style periods.

2.2.1 Identify the THREE operas.

2.2.2 Choose FOUR characteristics of each opera from the list below and list them beneath the title in your answer book.

Characteristics

- Classical
- Romantic
- Late Romantic
- Composer influenced by J.S. Bach, J.C. Bach and Haydn
- Composer designed his own opera house
- Composer's operas symbolized a free and united Italy
- Mythological theme
- A hunchbacked jester as main character
- A flatterer of pretty women as main character
- The king of gods as main character
- Epilogue in the form of a sextet
- Vice triumphs in the opera (15)

2.3 Write notes on Wagner's use of the *leitmotif* (leading motive). (10)

- 2.4 Match the information in **Column A** with the correct information in **Column B** (e.g. 2.4.9 – J). (8)

	COLUMN A		COLUMN B
2.4.1	Combination of serious and comic effects	A	<i>Singspiel</i>
2.4.2	<i>Idomeneo</i>	B	<i>Alceste</i>
2.4.3	Dialogue is spoken rather than sung	C	Fast paced and humorous
2.4.4	<i>Singspiel</i>	D	<i>Don Giovanni</i>
2.4.5	Gluck	E	Aria
2.4.6	An outpouring of melody that expresses an emotional state	F	Predecessor of the German romantic opera
2.4.7	Lorenzo da Ponte	G	<i>Opera seria</i>
2.4.8	<i>Opera buffa</i>	H	Librettist

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QUESTION 3 SYMPHONY

- 3.1 “Each section of the typical classical orchestra had a special role”. Write a paragraph that discusses this statement. (6)
- 3.2 Discuss a typical four-movement symphony in G major. Refer to tempo, character, form and key of each movement. (8)
- 3.3 Compare the symphonies of Haydn and Beethoven to each other. (12)
- 3.4 Write a short paragraph on tone colour as it is used by Berlioz in *Symphonie Fantastique*. (5)
- 3.5 Write brief notes on the neoclassical features used by Stravinsky in the *Symphony of Psalms*. (4)

- 3.6 Match the information in **Column A** with the correct information in **Column B** (e.g. 3.6.6 = F). (5)

	COLUMN A		COLUMN B
3.6.1	<i>Generalpausen</i>	A	Haydn
3.6.2	Used folk melodies and composed in a folk-like manner	B	Strauss
3.6.3	A programme based on a 14th century folk figure	C	<i>Coriolanus Overture</i>
3.6.4	Beethoven	D	Mannheim school
3.6.5	Is regarded as the predecessor of the symphonic poem	E	Uses syncopation and dissonance to create tension and excitement.

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QUESTION 4
CHAMBER MUSIC

- 4.1 Give a brief definition of **chamber music**. (3)
- 4.2 Write brief notes on the development of chamber music. (7)
- 4.3 Name ONE composer of chamber music from each of the following style periods:
- 4.3.1 Classical period
- 4.3.2 Romantic period
- 4.3.3 Twentieth century (3)
- 4.4 Name TWO chamber music works by each composer chosen in Question 4.3. (6)
- 4.5 Name the influences which give Bartòk's music an individual style. (5)
- 4.6 Write notes on Beethoven's contribution to the development of the string quartet. (10)

4.7 Match the information in **Column A** with the correct information in **Column B** (e.g. 4.7.7= G).

	COLUMN A		COLUMN B
4.7.1	<i>Divertimenti</i>	A	Schubert
4.7.2	By developing the lower voices they became more independent.	B	Schubert
4.7.3	<i>Death and the Maiden</i> String Quartet in D minor	C	"Night music"
4.7.4	First theme consists of a two-note and five-note motif.	D	Music for entertainment
4.7.5	The same theme is often used in different genres.	E	Haydn <i>String Quartet in C Major</i> , Op 76, No. 3
4.7.6	Bartók	F	Haydn

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TOTAL: 100