

GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION

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

**ANY RELEVANT FACT NOT MENTIONED IN THE MEMORANDUM WILL BE  
TAKEN INTO ACCOUNT.**

**(ONE MARK PER FACT – UNLESS OTHERWISE STATED)**

**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)
- E minor
- 1.1.2 In which variation is the theme heard in the bass? (1)
- Variation 2
- 1.1.3 In which key is variation 4? (1)
- E major
- 1.1.4 How is the key in Question 1.1.3 related to the key of the theme? (1)
- Tonic major
- 1.1.5 In which variation is the theme heard in an inner voice? (1)
- Variation 3
- 1.1.6 In which variation is a counter-melody added to the theme? (1)
- Variation 1
- 1.1.7 Indicate the coda by using bar numbers.  
(e.g. Coda: Bars 17 to 25) (1)
- Bars 37 - 40



1.1.8 Is the coda in any way based on the theme? Explain. (2)

- Yes, fragment of theme is used in bass.

1.1.9 Explain how the theme is varied in variation 5. (1)

- Melody is in RH. Accompaniment is descending broken chord figure.

Theme with variations Schumann (1810-1856)

*Poco lento* ♩ = 68

1 2 3 4 5 6

Variation 1

7 8 9 10 11 12

Variation 2

13 14 15 16 17 18

Variation 3

19 20 21 22

Variation 4

23 24 25 26 27

Variation 5

28 29 30 31 32

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

*poco piu lento*

37 38 39 40

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

*cantabile*



1.2 Differentiate between the following:

1.2.1 Tonality and Harmony (2)

- TONALITY: Revolving around a tonal centre – loyalty to a tonic.
- HARMONY: The vertical structure of music.

1.2.2 Redundant entry and Counter-exposition (2)

- REDUNDANT ENTRY: A single extra entry after the exposition of a fugue, which is an exact repetition of either a subject or answer entry of the exposition of the fugue.
- COUNTER EXPOSITION: A second exposition of the fugue where voice entries are now swapped around, i.e. voices that had subject entries will now have answer entries etc. May be complete or incomplete.

1.2.3 Tonal answer and Real answer (2)

- TONAL ANSWER: The transposition of the subject to the dominant is not exact.
- REAL ANSWER: an exact transposition of the subject to the dominant.

1.3 How are the different sections of the exposition in sonata form determined? (2)

- Cadences
- Change of material

1.4 Give a concise definition of the term *texture*. (2)

- The vertical and horizontal elements of music [20]

**ANSWER ANY TWO OF QUESTIONS 2, 3, AND 4.**

### QUESTION 2 OPERA

2.1 Define briefly each of the following elements of opera:

2.1.1 Ensemble

- When two or more characters of an opera sing together.
- Each character can express his own emotion.



## 2.1.2 Prelude (2)

- Orchestral introductions to acts.
- Preludes, like arias, are complete works and often appear in symphonic programmes.

## 2.1.3 Recitative

- solo song which imitates the natural inflections of speech

## 2.1.4 Overture

- Instrumental introduction to an opera (4)

2.2 Differentiate between a **lyric tenor** and a **dramatic tenor**. (4)

- **LYRIC TENOR:**
  - Relatively a light bright voice
  - Usually the hero
- **DRAMATIC TENOR:**
  - Powerful voice which is suitable for Wagner roles.
  - Is capable of heroic expression.

2.3 How does Wagner create continuous musical direction in the Love Scene in the conclusion of Act I of *Die Walküre*? (6)

- Frequent changes of tempo,
- dynamics,
- and orchestral colour.
- The vocal lines range from speech-like
- to highly melodic and
- closely reflect the inflections and meaning of the text.

## 2.4 Give the name of Wagner's music drama cycle AND name the music dramas that constitute this cycle. (5)

- *Der Ring des Nibelungen* (The Ring of the Nibelung)
  - Das Rheingold,
  - Die Walküre
  - Siegfried
  - Gotterdammerung  
(ONE EACH)

## 2.5 Write a short essay on the characteristics of Verdi's operas. (10)



- Almost all of Verdi's operas are serious and end unhappy.
  - The operas move fast and involve characters who are plunged quickly into extremes of
  - hatred, jealousy and fear.
  - His powerful music enhances dramatic situations.
  - Expressive vocal line is the essence of Verdi opera.
  - The musical centre lies in the voice.
  - There are many ensembles and
  - each character is given superbly tailored melodies to depict emotions.
  - Choruses play an important role in his operas.
  - He uses fewer pauses between sections.
  - He lessened the difference between recitative and aria.
  - His orchestrations became imaginative and
  - his orchestrations became richer.
  - His later works have greater musical continuity.
- (ANY 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)

- The Duke's seduction – a suave and ardent legato line.
- Maddalena – repels his advances with quick staccato laughs.
- Gilda – laments her fate with anguished sobs punctuated with rests.
- Rigoletto – mutters threats of vengeance in repeated notes.

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

	COLUMN A		COLUMN 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



- 2.7.1 C
- 2.7.2 E
- 2.7.3 B
- 2.7.4 G
- 2.7.5 A
- 2.7.6 D
- 2.7.7 F

[40]

### QUESTION 3 SYMPHONY

- 3.1 Name THREE Baroque genres from which the Classical symphony originates. (3)
- Concerto grosso
  - Trio sonata
  - Italian opera overture
  - Baroque suite  
(ANY THREE)
- 3.2 How does Strauss create colourful orchestration? (2)
- By blending
  - and contrasting tone colours.
- 3.3 How does Berlioz use tone colour to create a diabolic atmosphere in the fifth movement of the *Symphony Fantastique* ? (10)
- Eerie tremolos in high muted strings and
  - menacing low tones on the cellos and basses begin a succession of
  - contrasting tone colours, registers and dynamics.
  - The *idée fixe* (which is transformed into a dance tune) is played by a high pitched clarinet.
  - A funeral knell – sonorous bells.
  - Tubas and bassoons intone a solemn low melody in long even tones.
  - The *Dies Irae* – the chant-like melody is shifted to woodwinds in high register and pizzicato strings.
  - The fugue subject (witches dance) is introduced by lower strings and
  - imitated by other instruments.
  - The powerful climax of the rapid witches dance is played by strings against
  - the slower moving *Dies Irae* played by the brasses and woodwinds.
  - This musical nightmare ends in an orgy of orchestral power.  
(ANY TEN)



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)

	HAYDN	BEETHOVEN
THIRD MOVEMENT	<ul style="list-style-type: none"> <li>Stylized Minuet &amp; Trio</li> <li>Moderate tempo</li> <li>Courtly dance to a peasant romp</li> </ul> <p>(ANY TWO)</p>	<ul style="list-style-type: none"> <li>Scherzo replaced minuet</li> <li>Fast and energetic</li> <li>Rhythmic drive</li> <li>Scherzo is a light quick moving form</li> </ul> <p>(ANY TWO)</p>
THEMATIC RECURRENCE	<ul style="list-style-type: none"> <li>Developed a theme / motive within an entire movement</li> </ul>	<ul style="list-style-type: none"> <li>Developed a theme / motive which recurred throughout a complete work</li> </ul>

3.5 Write brief notes on *Les Préludes* by Liszt. (5)

- A symphonic poem
  - Based on one of the poems by Lamartine
  - The work is sectional and
  - each section describes the different emotional states of the human spirit
  - majestic theme, love theme, storm theme, military march theme and pastoral theme.
  - The work is unified by thematic transformation
  - with much of the material being drawn from the three-note motive which is heard on the opening phrase of the introduction.
  - The form of this work is seen as a combination of the elements of contrast
  - derived from sonata form and
  - the multiple cycle principle of the classical symphony.
- (ANY FIVE)

3.6 Answer the following questions on Stravinsky's *Symphony of Psalms*:

3.6.1 Why is the orchestration regarded as unconventional? (5)

- There are no violins,
- violas or
- clarinets.
- The sounds of woodwinds, brasses and two pianos predominate.
- Stravinsky intended the voices and instruments to be on equal footing.



3.6.2 Why did Stravinsky call it the *Symphony of Psalms*? (2)

- Even though it is not a symphony in the true sense he uses the term "symphony"
- to indicate a work in several movements that calls for an orchestra.
- The text is based on three psalms from the Vulgate Bible-hence the *Symphony of Psalms*.  
(ANY TWO)

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

	COLUMN A		COLUMN 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

- 3.7.1 C  
3.7.2 G  
3.7.3 A  
3.7.4 F  
3.7.5 D  
3.7.6 B  
3.7.7 E

[40]

#### QUESTION 4 CHAMBER MUSIC

4.1 Write a paragraph on the development of the string quartet. (5)

- The earliest standard ensembles were the baroque trio and solo sonatas.
- As classical melodic domination increased and the middle parts came to be played by string and wind instruments the use of basso continuo declined.



- 4.2 How is unity achieved in the first movement of Haydn's *String Quartet in C major, Op. 76, No. 3*? (3)
- Haydn uses two motives extensively through-out the first movement:
  - a 2-note and
  - 5-note motive
- 4.3 Briefly describe Beethoven's style characteristics as employed in his *String Quartet, Op. 18, No. 1*. (5)
- Sudden accents
  - Motivically unified
  - Abrupt changes of register,
  - dynamics and
  - mood.
  - He uses new material in the coda  
(ANY FIVE)
- 4.4 Why is the fourth variation of the fourth movement of Schubert's *Trout Quintet* regarded as the climax of the movement? (4)
- The first three variations build in rhythmic animation and brilliance of sound leading to variation 4.
  - A dramatic climax is achieved in variation 4; the key shifts to D minor,
  - the theme is changed radically in melody,
  - rhythm and
  - dynamics.  
(ANY FOUR)
- 4.5 Write an essay on the music style of Bartòk. (12)
- Bartòk evolved an individual music style that fused folk elements, classical forms,
  - and twentieth century sounds.
  - He often employed the old church and Greek modes in his compositions.
  - His music displayed free and varied rhythmic structures and changes of metres.
  - He arranged many Hungarian and Rumanian folk tunes,
  - often giving them highly dissonant accompaniments.
  - Bartòk does not quote folk melodies in his music;
  - he uses original melodies that have a folk flavour.
  - Bartòk's genius found its most characteristic expression in instrumental music.
  - Bartòk's music embraces a wide range of emotions and is deeply expressive.
  - Fast movements = convey a primitive brutality
  - Slow movements = often suggest feelings of bleakness and profound pessimism.



- They frequently contain atmospheric, almost impressionistic music suggesting nocturnal insect noises and the chirping of the birds.
- This is known as Bartòk's "night music".
- Bartòk revitalized and reinterpreted traditional forms such as the rondo, fugue and sonata form.
- He unifies contrasting movements by bringing back the theme in varied forms.
- He also creates unity by ending a work the same way it started,
- polyphonic imitation and motivic development generate tension and excitement.
- Bartòk arranged his works around a tonal centre.
- Within this framework he would use harsh dissonances, polychords and tone clusters.
- Bartòk's music is rhythmically characterised by a powerful beat and unexpected accents.
- Tone colours are imaginatively used: The piano is treated percussively, timpani display glissando techniques and
- strings pizzicato are so sharp they produce a 'snap'.  
(ANY TWELVE)

4.6 Name THREE different instrumental combinations which are used in chamber music of the eighteenth to the twentieth century.

(3)

- ANY CORRECT COMBINATION. (e.g.)
  - cello and piano
  - Violin I and II, viola, cello
  - Piano, violin, clarinet



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

(8)

	COLUMN A		COLUMN 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>

4.7.1 D  
 4.7.2 A  
 4.7.3 F  
 4.7.4 H  
 4.7.5 B  
 4.7.6 C  
 4.7.7 E  
 4.7.8 G

[40]

TOTAL: 100

END



**GAUTENGSE DEPARTEMENT VAN ONDERWYS  
SENIORSERTIFIKAAT-EKSAMEN**

**MUSIEK HG  
(Tweede Vraestel:  
Musiekgeskiedenis en Vorm)**

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**ENIGE TOEPASLIKE FEIT WAT NIE IN DIE MEMORANDUM GENOEM WORD NIE,  
MOET IN AG GENEEM WORD.**

**(EEN PUNT PER FEIT - TENSY ANDERS AANGEDUI)**

**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)
- E mineur
- 1.1.2 In watter variasie word die tema in die bas gehoor? (1)
- Variasie 2
- 1.1.3 In watter toonsoort is variasie 4? (1)
- E majeure
- 1.1.4 Hoe is die toonsoort in Vraag 1.1.3 verwant aan die toonsoort van die tema? (1)
- Tonika majeure
- 1.1.5 In watter variasie kom die tema in 'n binnestem voor? (1)
- Variasie 3
- 1.1.6 In watter variasie is 'n teenmelodie by die tema gevoeg? (1)
- Variasie 1
- 1.1.7 Dui die koda deur middel van maatnommers aan.  
(Bv. Koda: Maat 17 tot 25) (1)
- Maat 37 - 40



1.1.8 Is die Koda enigins op die tema gebaseer? Verduidelik. (2)

- Ja - fragment van tema in bas

1.1.9 Verduidelik hoe die tema in variasie 5 gevarieer word. (1)

- Melodie in RH. Begeleiding 'n dalende, gebroke akkoord

Theme with variations Schumann (1810-1856)

*Poco lento*  $\text{♩} = 68$

1 2 3 4 5 6

*mf* *f* *p*

Variasië 1 9 10 11 12

Variasië 2 14 15 16 17 18

*cantabile* *p cantabile*

Variasië 3 19 20 21 22

Variasië 4 23 24 25 26 27

*poco rall.* *mp*

Variasië 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*



- 1.2 Onderskei tussen die volgende:
- 1.2.1 Tonaliteit en harmonie (2)
- TONALITEIT: Draai om tonale sentrum - lojaliteit aan tonika.
  - HARMONIE: Vertikale struktuur van musiek.
- 1.2.2 Oortollige intrede en teenuiteensetting (2)
- OORTOLLIGE INTREDE: 'n Enkele intrede na die uiteensetting van 'n fuga, wat 'n presiese herhaling van of onderwerp, of antwoord in die uiteensetting van 'n fuga is.
  - TEENUITEENSETTING: 'n Tweede uiteensetting van die fuga waarin die intredes omgeruil is, bv. stemme wat die onderwerp gehad het, sing nou die antwoord ens. Kan volledig wees.
- 1.2.3 Tonale antwoord en juiste antwoord (2)
- TONALE ANTWOORD: Transposisie van die onderwerp na die dominant is nie presies nie.
  - JUISTE ANTWOORD: 'n Presiese transponering van die onderwerp na die dominant.
- 1.3 Hoe word die verskillende seksies van die uiteensetting in sonatevorm bepaal? (2)
- Kadense
  - Verandering van materiaal
- 1.4 Gee 'n kort definisie van die term **tekstuur**. (2)
- Die vertikale en horisontale elemente van musiek [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
- Wanneer twee of meer karakters gelyktydig in 'n opera sing.
  - Elke karakter kan sy eie emosies uitdruk.



## 2.1.2 Prelude

- Orkestrale inleidings tot bedrywe.
- Preludes, soos arias, is volledige/onafhanklike werke wat dikwels in simfoniese programme verskyn.

## 2.1.3 Resitatief

- Solosang wat natuurlike infleksies van spraak naboots

## 2.1.3 Ouverture

- Instrumentale inleiding tot opera (4)

2.2 Onderskei tussen 'n **liriese tenoor** en 'n **dramatiese tenoor**. (4)

## LIRIESE TENOOR:

- 'n Relatief ligte en helder stem
- Gewoonlik die held

## DRAMATIESE TENOOR:

- Kragtige stem geskik vir Wagner-rolle.
- In staat tot heroïese uitdrukking.

2.3 Hoe verkry Wagner aaneenlopende musikale vloei in die liefdestoneel in die slotgedeelte van die eerste bedryf van *Die Walküre*? (6)

- Gereelde verandering in tempo,
- dinamiek,
- en orkeskleur.
- Die vokale lyne wissel van spraakagtig
- tot hoogs melodies en
- reflekteer die infleksies en betekenis van die teks.

## 2.4 Gee die naam van Wagner se musiekdramasiklus EN noem die musiekdramas wat in hierdie siklus voorkom. (5)

- Die Ring des Nibelungen
- Das Rheingold
- Die Walküre
- Gotterdammerung  
(EEN ELK)

## 2.5 Skryf 'n kort opstel oor die eienskappe van Verdi se operas. (10)



- Byna al Verdi se operas is ernstig en het ongelukkige eindes.
  - Die operas beweeg vinnig en
  - karakters bevind hulle in uiterstes van haat, jaloesie en vrees.
  - Verdi se kragtige musiek onderskraag dramatiese situasies.
  - Uitdrukkingvolle vokale lyne is die kern van Verdi se operas
  - Die musikale swaartekrag lê in die stem.
  - Daar is baie ensembles en
  - elke karakter het gepaste melodieë om emosies uit te druk.
  - Kore speel 'n belangrike rol in sy operas.
  - Daar is minder pouses tussen seksies.
  - Hy verminder die onderskeid tussen aria en resitatief.
  - Verbeeldingryke orkestrasie wat
  - ryker/voller word
  - Sy later werke toon groter musikale eenheid.
- (ENIGE TIEN)

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)

- Die Hertog wat verlei - 'n vloeiende en vurige legato-lyn.
- Maddalena - verwerp sy toenadering met kort staccato-laggies.
- Gilda - betreur haar lot met smartlike snikke, beklemtoon deur rustekens.
- Rigoletto mompel dreigemente van weerwraak in herhaalde note.

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



- 2.7.1 C
- 2.7.2 E
- 2.7.3 B
- 2.7.4 G
- 2.7.5 A
- 2.7.6 D
- 2.7.7 F

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### VRAAG 3 SIMFONIE

- 3.1 Noem DRIE Barok-genres waaruit die klassieke simfonie ontstaan het. (3)
- Concerto grosso
  - Trio sonate
  - Italiaanse opera overture
  - Baroksuite  
(ENIGE DRIE)
- 3.2 Hoe skep Strauss sy kleurvolle orkestrasie? (2)
- Deur die samesmelting en
  - kontrastering van toonkleure.
- 3.3 Hoe gebruik Berlioz toonkleur om 'n duiwelse atmosfeer in die vyfde beweging van die *Simfonie Fantastique* te skep? (10)
- Spookagtige tremolos in hoë gedempte strykers en
  - vreesaanjaende lae tone in die tjellos en basse begin 'n reeks
  - kontrasterende toonkleure, registers en dinamiek.
  - Die idèe fixe (getransformeer na 'n danswysie) word deur 'n hoë (skril) klarinet gespeel.
  - Die begrafnisklokke - klankryke klokke.
  - Tubas en fagotte speel 'n ernstige lae melodie in lang gelyke tone.
  - Die *Dies Irae* - Gesangagtige melodie verskuif na die houtblasers (in hoë registers) en Pizzicato strykers.
  - Die fuga onderwerp (heksedans) word deur lae strykers aangekondig en nageboots deur die ander instrumente.
  - Die katagtige klimaks van die vinnige heksedans word deur die strykers gespeel,
  - teenoor die stadiger *Dies Irae* van die koper- en houtblasers.
  - Die musikale nagmerrie eindig in 'n soort orgie van orkestrale krag (ENIGE TIEN)



## 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)

	HAYDN	BEETHOVEN
DERDE BEWEGING	<ul style="list-style-type: none"> <li>• Stilistiese minuet &amp; Trio</li> <li>• Matige tempo</li> <li>• Hofdans met landelike karakter</li> </ul> (ENIGE TWEE)	<ul style="list-style-type: none"> <li>• Scherzo vervang minuet</li> <li>• Vinnig en energiek</li> <li>• Ritmies gedryf</li> <li>• Scherzo is 'n ligte vorm en vinnige</li> </ul> (ENIGE TWEE)

(4)

TEMATIESE HERHALING	<ul style="list-style-type: none"> <li>• Ontwikkel 'n tema / dieselfde motief in 'n volledige beweging</li> </ul>	<ul style="list-style-type: none"> <li>• Ontwikkel tema / motief wat dwarsdeur volledige werk voorkom</li> </ul>
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(2)

3.5 Skryf kort aantekeninge oor *Les Préludes* deur Liszt.

(5)

- Simfoniese toondig
- op 'n gedigt van Lamartine gebaseer.
- Seksionele werk
- waarin elke seksies die verskillende emosionele toestande van menslike gees beskryf.
- Majestieuse tema, liefdestema, stormtema, militêre marstema en pastorale tema.
- Eenheid d.m.v tematiese transformasie verkry.
- Baie materiaal afgelei van drie-noot motief wat aan die begin van die inleiding gehoor word.
- Vorm van hierdie werk word beskou as kombinasie van die elemente van kontras
- ontleen uit sonatevorm en
- die veelvoudige sikliese beginsel van die klassieke simfonie. (ENIGE VYF)

3.6 Beantwoord die volgende vrae oor Stravinsky se *Psalmsimfonie*:

3.6.1 Waarom word die orkestrasie as onkonvensioneel beskou? (5)

- Geen viole
- altviole of
- Klarinette
- Die klank van hout- en koperblasers en twee klaviere oorheers.
- Stravinsky wou dat stemme en instrumente gelykwaardig moet wees.



3.6.2 Hoekom het Stravinsky die werk *Psalmsimfonie* genoem? (2)

- Hoewel die werk nie 'n simfonie in die ware sin van die woord is nie, gebruik hy die term "simfonie"
- om 'n orkeswerk met verskeie bewegings aan te dui.
- Teks gebaseer op drie Psalms uit die Vulgaat Bybel - daarom Psalm Simfonie. (ENIGE TWEE)

3.7 Pas die gegewens in KOLOM A by die korrekte inligting in KOLOM B (bv. 3.7.8 = H) (7)

	KOLOM A		KOLOM 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

- 3.7.1 C  
 3.7.2 G  
 3.7.3 A  
 3.7.4 F  
 3.7.5 D  
 3.7.6 B  
 3.7.7 E

[40]

#### VRAAG 4 KAMERMUSIEK

4.1 Skryf 'n paragraaf oor die ontwikkeling van die stykkwartet. (5)

- Vroegste standaardensembles was die Barok trio en solo sonates.
- Klem op klassieke melodiese dominansie word vergroot en middelste partye wat deur stykers en blasers gespeel is, lei tot verdwyning van die basso continuo.



- 4.2 Hoe word eenheid in die eerste beweging van Haydn se *Strykkwartet in C majeur, Op. 76, No. 3* bewerkstellig? (3)
- Haydn gebruik veral twee motiewe ekstensief in die eerste beweging-
  - 'n 2-noot en
  - 'n 5-noot motief.
- 4.3 Beskryf kortliks Beethoven se styleienskappe soos dit in sy *Strykkwartet Op. 18, No. 1* aangewend word. (5)
- Skielike aksente
  - Motiwiese eenheid
  - Skielike veranderings in register,
  - dinamiek
  - en atmosfeer.
  - Hy gebruik nuwe materiaal in die koda.  
(ENIGE VYF)
- 4.4 Waarom word die vierde variasie van die vierde beweging van Schubert se *Forellekwintet* as die klimaks van die beweging beskou? (4)
- Die eerste drie variasies is op ritmiese animasie en brijlante klank gebaseer wat lei tot Variasie 4.
  - Variasie 4 is 'n dramatiese klimaks: die toonsoort verander na D-mineur
  - die tema is drasties verander t.o.v. die melodie,
  - ritme en
  - dinamiek.  
(ENIGE VIER)
- 4.5 Skryf 'n opstel oor die musiekstyl van Bartòk. (12)
- Bartòk se individuele musiekstyl is 'n unieke vermenging van volkselemente,
  - klassieke vorms,
  - en Twintigste-eeuse klank.
  - Hy gebruik dikwels ou kerk- en Griekse modusse in sy komposisies.
  - Gekenmerk deur vry en gevarieërde ritmiese strukture en verandering van metrum.
  - Hy gebruik talle verwerkings van Hongaarse en Roemeense volkswysies,
  - dikwels met hoogs dissonante begeleidings.
  - Bartòk gebruik nie presiese kwotasies van volksmelodieë in sy musiek nie, maar oorspronklike melodieë met 'n volkskleur.
  - Bartòk se mees kenmerkende uitdrukking is veral duidelik in sy instrumentale komposisies.
  - Sy musiek omvat 'n groot verskeidenheid emosies en is besonder uitdrukkingvol.
  - Vinnige bewegings = toon primitiewe kragdadigheid.
  - Stadige bewegings = suggereer dikwels 'n gevoel van verlatenheid en diep pessimisme.



- Daar is dikwels atmosferiese, byna impressionistiese, effekte wat nagtelike insekgeluide en voëlgesang suggereer.
- Dit staan bekend as Bartòk se “nagmusiek”.
- Bartòk druk sy eie stempel af op tradisionele vorms soos rondo, sonate en fuga, hernu dit en laat dit herleef.
- Hy verenig kontrasterende bewegings deur die tema in gevarieërde vorms te laat herverskyn.
- Hy verkry ook eenheid deur 'n werk op dieselfde manier te laat begin en eindig.
- Polifoniese nabootsing en motiwiese ontwikkeling genereer spanning en opgewondenheid.
- Bartòk rangskik sy werk om 'n tonale sentrum.
- Binne hierdie raamwerk gebruik hy kras dissonate, poli-akkoorde en toontrosse.
- Bartòk se musiek word ritmies deur kragtige maatslae en onverwagte aksente gekenmerk.
- Toonkleur word verbeeldingryk gebruik: die klavier word perkussief aangewend,
- timpani gebruik glissandi-tegnieke en
- pizzicato in die strykers is so skerp dat dit die 'n “klap” geluid maak.  
(ENIGE TWAALF)

4.6 Noem DRIE verskillende instrumentale kombinasies wat in kamermusiek van die agtiende tot die twintigste eeu gebruik is.

(3)

- ENIGE KORREKTE KOMBINASIES, bv.
  - tjello en klavier
  - Viool I, viool II, altviool en tjello
  - Klavier, viool, klarinet.



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

(8)

	KOLOM A		KOLOM 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>

- 4.7.1 D
- 4.7.2 A
- 4.7.3 F
- 4.7.4 H
- 4.7.5 B
- 4.7.6 C
- 4.7.7 E
- 4.7.8 G

[40]

TOTAAL: 100

EINDE