

MUSIC HG (Second Paper)	606-1/2 U	2
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**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 in the answer book.
- Write clearly and in ink.

**QUESTION 1
COMPULSORY**

Study the score of Bizet's Prelude to *Carmen* (page 3), and answer the following questions:

- 1.1 This work is in rondo form. Identify the sections by using bar numbers.
(e.g. A = bars 1-10). (3)
- 1.2 Identify the key of section A, section B and section C. (3)
- 1.3 Why can bars 31-34 be regarded as a link? (2)
- 1.4 Why can bars 51-54 be regarded as an introduction to bar 55? (2)
- 1.5 By using bar numbers, indicate ONE example of repetition in section B and ONE example of sequence in section C.

(e.g. pattern: bar 1 and repetition: bar 2) (2)
- 1.6 How many times does the main motif appear in section A? (2)
- 1.7 In which bars does part of a chromatic scale appear? (2)
- 1.8 How is contrast achieved in section B? (3)

1.9 How is contrast achieved WITHIN section C?

(1)

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ANSWER ANY TWO QUESTIONS FROM QUESTIONS 2, 3 AND 4.

QUESTION 2
OPERA

- 2.1 Rewrite the table below in your answer book and supply the missing information of any EIGHT from (a) – (l) (8)

VOICE TYPE	DESCRIPTION OF VOICE	OPERA CHARACTER
Coloratura soprano	(a)	(b)
Dramatic soprano	(c)	(d)
Mezzo-soprano	(e)	(f)
Lyric tenor	(g)	(h)
Heldentenor	(i)	(j)
Bass	(k)	(l)

- 2.2 Write brief notes on the music of Verdi. (10)
- 2.3 Give ONE similarity and TWO differences between opera *buffa* and *singspiel* and give an example of ONE opera in each case. (7)
- 2.4 Write brief notes on Wagner's *Gesamtkunstwerk*. (5)
- 2.5 Match the information in **Column A** with the correct information in **Column B** (e.g. 2.5.11 = K). (10)

	COLUMN A		COLUMN B
2.5.1	Discarded polyphony	A	Gluck
2.5.2	Music serves the poetry for the expression of the plot	B	<i>Der Ring des Nibelungen</i>
2.5.3	Works convey balance, restraint and perfect proportion	C	Romantic German Opera
2.5.4	<i>Don Giovanni</i>	D	<i>Leitmotif</i> played by orchestra
2.5.5	Plot is derived from medieval history, legends or fairy tales.	E	<i>Leitmotif</i> sung by Siegmund
2.5.6	Nordic mythology	F	Babylonian captivity of the Jews
2.5.7	<i>Volsung</i> leitmotif	G	Camerata
2.5.8	<i>Notung</i> leitmotif	H	Verdi's operas
2.5.9	Plausible characters	I	<i>Drama giocoso</i>
2.5.10	<i>Nabucco</i>	J	Mozart

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QUESTION 3
SYMPHONY

- 3.1 Write a paragraph explaining how the Classical symphony developed from the Baroque opera and the Baroque suite. (6)
- 3.2 How is variation achieved in the second movement of Haydn's *Symphony No. 94 in G major*? (4)
- 3.3 Write brief notes on the symphonies of Beethoven. (12)
- 3.4 Write a short paragraph on Berlioz's manipulation of the *idée fixe* in *Symphonie Fantastique*. (5)
- 3.5 Compare the programme symphony and the symphonic poem with each other **and** give ONE example of each. (5)
- 3.6 Match the information in **Column A** with the correct information in **Column B** (e.g. 3.6.9 = K). (8)

	COLUMN A		COLUMN B
3.6.1	Dramatic symphony	A	Based on the works by Goethe
3.6.2	<i>Faust Symphony</i>	B	Stravinsky
3.6.3	Serialism	C	Symphonic poem
3.6.4	Evolved more from the concert overture than the programme symphony	D	F.J. Haydn and R. Strauss
3.6.5	Thematic transformation or metamorphosis	E	Berlioz
3.6.6	<i>Pizzicato</i> strings suggest death twitches	F	Neoclassicism
3.6.7	Comic effects in symphonic writing	G	<i>Till Eulenspiegels lustige Streiche</i>
3.6.8	Reaction against Romanticism and Impressionism	H	Liszt

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QUESTION 4
CHAMBER MUSIC

- 4.1 Write brief notes on Haydn's contribution to the string quartet. (8)
- 4.2 The table below represents the sonata cycle of a typical Classical string quartet. Supply the missing information to (a) – (h). (8)

MOVEMENT	KEY	TEMPO	FORM
First Movement:	C Major	Fast	Sonata form
Second Movement:	(a)	Slow	(b)
Third Movement:	(c)	(d)	(e)
Fourth Movement:	(f)	(g)	(h)

- 4.3 Write a paragraph on Beethoven's style characteristics as found in his *String Quartet in F Major, Op 18, No. 1*. (5)
- 4.4 How is variation achieved in the fourth movement of Schubert's *Piano Quintet in A Major*? (5)
- 4.5 Name FOUR composers who influenced Bartók's musical style. (4)
- 4.6 Write brief notes on the different string playing techniques as found in the second movement of Bartók's *Music for Strings, Percussion and Celesta*. (4)
- 4.7 Match the information in **Column A** with the correct information in **Column B** (e.g. 4.7.7 = G). (6)

	COLUMN A		COLUMN B
4.7.1	Irregular subdivision of the pulse; polyrhythms and polymetres	A	<i>Trout Quintet</i>
4.7.2	Commissioned in 1819 by an amateur cellist	B	Haydn's <i>String Quartet in C major, Op 76, No. 3</i>
4.7.3	He uses the string quartet to express his deepest and most complex musical ideas	C	Haydn
4.7.4	First theme includes a two-note and five-note motive	D	Bartók
4.7.5	He developed the lower voices, making them more independent and interesting	E	Uses the same theme as the <i>Piano Impromptu Op. 142</i> by Schubert
4.7.6	<i>String Quartet in A minor</i> (1842)	F	Beethoven

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TOTAL: 100

END