

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

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

POSSIBLE ANSWERS OCT / NOV 2006

**QUESTION 1
COMPULSORY**

1.1 What are the main functions of each of the following subsections in sonata form?

- | | |
|----------------------|-----|
| 1.1.1 Exposition | (2) |
| 1.1.2 Bridge | (1) |
| 1.1.3 Codetta | (1) |
| 1.1.4 Development | (1) |
| 1.1.5 Recapitulation | (1) |
| 1.1.6 Coda | (1) |

1.1.1 Exposition	Statement of the subject matter OR	2
	• First subject-group in tonic	½
	• Bridge	½
	• Second subject-group in dominant	½
	• Codetta	½
1.1.2 Bridge	• Leads from the first subject to the second and actually a modulating link	
1.1.3 Codetta	• Rounds off the exposition in the dominant or related key	
1.1.4 Development	• Material of the exposition developed	
1.1.5 Recapitulation	• Re-statement of the subject matter	
1.1.6 Coda	• Rounds off the movement and avoids an abrupt ending	

1.2 Explain FIVE of the following: (10)

- 1.2.1 Opera Buffa
- 1.2.2 Opus
- 1.2.3 Symphony
- 1.2.4 Timbre
- 1.2.5 Operetta
- 1.2.6 Leitmotif
- 1.2.7 Variation
- 1.2.8 Idée fixe

1.2.1 Opera Buffa	Italian comic opera
1.2.2 Opus	Literally “work”, used by composers to indicate the order in which their compositions were written, e.g. Opus 1, Opus 2
1.2.3 Symphony	Orchestral composition, usually consisting of four movements, that originated in the Classical period
1.2.4 Timbre	Tone colour or specific quality of sound that distinguishes one instrument or voice from another
1.2.5 Operetta	Light opera with spoken dialogue, often with frivolous plot
1.2.6 Leitmotif	Melodic, rhythmic and/or harmonic motive associated with a person, thing or idea in operas
1.2.7 Variation	Compositional technique in which musical ideas are repeated with some changes
1.2.8 Idée fixe	Literally “fixed idea”; a melody in the music of Berlioz, associated with a non-musical idea and repeated throughout the work

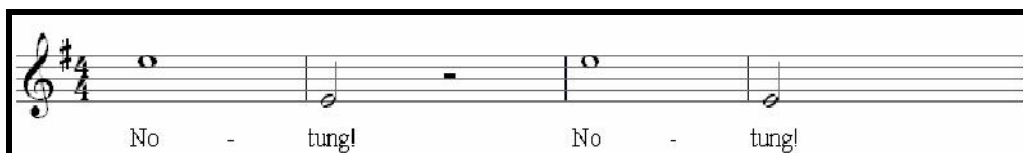
1.3 Name the composer of **EIGHT** of the following works: (8)

1.3.1 *Surprise Symphony*

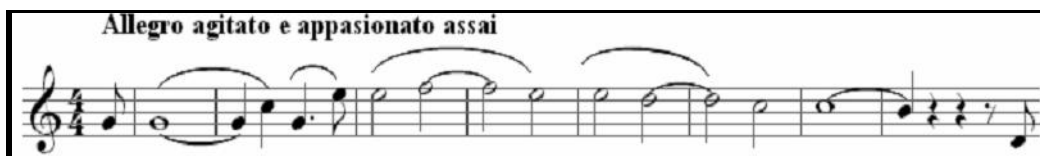
1.3.2



1.3.3



1.3.4



1.3.5 *Don Carlos*

1.3.6 *Rigoletto*

1.3.7 *Violin sonatas, Op. 96 (Kreutzer)*

1.3.8 *Falstaff*

1.3.9 *Orfeo et Euridice*

1.3.10 *String quartet in F major, Op. 18 No. 1*

1.3.11 *Tristan und Isolde*

1.3.12 *La Melodica Germanica*

1.3.13 *Harold in Italy*

1.3.1	F. Haydn
1.3.2	F. Schubert
1.3.3	R. Wagner
1.3.4	H. Berlioz
1.3.5	G. Verdi
1.3.6	G. Verdi
1.3.7	L. von Beethoven
1.3.8	G. Verdi
1.3.9	C.W. Gluck
1.3.10	L. von Beethoven
1.3.11	R. Wagner
1.3.12	J. Stamitz
1.3.13	H. Berlioz

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NB: ANSWER ANY TWO OF QUESTIONS 2, 3 AND 4.

QUESTION 2 OPERA

- 2.1 Define *aria* and name one aria from the third act of Verdi's opera *Rigoletto*, as well as the character that sings the aria. (4)

Define <i>aria</i> (2)	Vocal composition for solo voice or sometimes more than one voice with instrumental accompaniment. Found primarily in opera, oratorios and cantatas
Name one aria from the third act of <i>Rigoletto</i> (1)	<i>La donna è mobile</i>
Character (1)	Duke

- 2.2 Answer the following questions:
- 2.2.1 What is a late eighteenth century German comic opera with spoken dialogue called? (1)
- 2.2.2 Name TWO Italian comic operas by Mozart. (2)

2.2.1 Singspiel.

2.2.2 *The Marriage of Figaro*
Don Giovanni
Così fan tutte

(Any two operas)

2.3 Name FOUR typical characteristics of the operas of Verdi. (4)

- Serious mood
- Plausible characters
- Orchestra and décor subservient
- Scenes short and intense
- Display for dramatic purposes
- Later works become less conventional with more musical continuity
- Fewer pauses between sections
- Less distinction between aria and recitative

Any four correct characteristics)

2.4 Briefly explain the following in Wagner's Music Dramas.

- 2.4.1 Libretto (2)
- 2.4.2 Orchestra (3)
- 2.4.3 Leitmotifs / unending melody (3)
- 2.4.4 Harmony and tonality (3)

Libretto

- Usually based on German or Nordic legends
- Wrote his own librettos

Orchestra

- Created new combinations of tone-colours and richly varied textures
- Frequently huge string section, woodwind section and brass section
- Percussion plays an important part
- Designed a theatre built for him at Bayreuth with a sunken stage for the orchestra so that the singers might more easily project their voices across the audience

Leitmotif / Unending melody

- Instead of structuring separate recitatives, arias, choruses etc. Wagner achieves musical and dramatic continuity by writing (what he calls) 'endless melody' which is woven into the texture by means of usually short themes, which are commonly called leading-motives
- Each motive represents a character, or an emotion, perhaps an object (the sword, the ring) or a place (the river Rhine, or Valhalla, home of the gods)
- During the course of an opera, Wagner continually develops these motives, changing and transforming them according to the situation at the time

Harmony and tonality

- Rich chromatic style
- Complex alteration of chords
- Constant shifting of keys
- Avoid dissolvent of dissonance (Any correct facts)

2.5 Name THREE well-known music dramas by Wagner. (3)

- *Der fliegende Holländer*
- *Lohengrin*
- *Tristan und Isolde*
- *Die Meistersinger von Nürnberg*
- *Der Ring des Nibelungen* or dramas from the cycle

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QUESTION 3 THE SYMPHONY AND SYMPHONIC POEM

3.1 Answer the following questions:

3.1.1 Define *symphony*. (2)

3.1.2 Name ONE symphony by J. Stamitz as well as ONE typical element of his symphonies. (2)

3.1.1 Define *symphony* Orchestral composition, usually consisting of four movements, that originated in the Classical period

3.1.2 Name ONE symphony by J. Stamitz *La Melodica Germanica, No. 3*

ONE typical style element of his symphonies Any one of the following:

- Steamroller effect 'Mannheim crescendo'
- Rising triadic figures 'Mannheim rocket'

3.2 Answer the following questions:

3.2.1 Which genre has all the following characteristics? (1)

one movement, orchestral music, programmatic, late-Romantic

3.2.1 Symphonic poem.

3.2.2 Name TWO programme symphonies by Berlioz. (2)

3.2.2 *Symphonie Fantastique*

Harold in Italy

Grande Messe des Morts

Les Troyens

(Any two)

3.3 Name FIVE typical characteristics of the symphonies of Haydn. (5)

- Usually three to four movements
- First movement – sonata form
- Minuet and Trio (Third movement)
- Light clear texture
- Woodwind a self-contained section
- Melodies with clear-cut phrases and cadences
- Modulations to near-related keys, etc. (Any five correct characteristics)

- 3.4 Write brief notes on *Symphony No. 5 in C minor* by Beethoven. Refer to
- 3.4.1 number of movements (1)
 - 3.4.2 stylistic features (3)
 - 3.4.3 form (4)
 - 3.4.4 tonality (2)
 - 3.4.5 opening motive (2)
 - 3.4.6 timbre. (1)

Number of movements

- Four

Stylistic features

- Maintains unity throughout with the usage of rhythmic techniques, e.g. syncopation, unexpected accents, etc.
- Fugal technique occurs often
- Wide pitch range
- Dramatic quality of powerful chords
- Sonata form expanded

Form of work

- First movement: Sonata form
- Second movement: A set of variations on two themes
- Third movement: Scherzo and trio
- Fourth movement: Sonata form

Tonality

- Starts in C minor
- Ends in C major

Opening motive


- Basic, unifying rhythm of the first four notes immediately establishes the mood of the work
- Characteristic of opening motive is its rhythm – three short notes of equal duration followed by a much longer note
- Four-note motive again used in third movement

Timbre

- Moderately large orchestra of strings, woodwind, brass and timpani

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QUESTION 4 CHAMBER MUSIC

- 4.1 4.1.1 Define *chamber music* Music for small ensemble, usually with one performer to each part, and no conductor (2)
- 4.1.2 Define *string quartet* String ensemble made up of two violins, one viola and one cello (2)
- 4.1.3 Composer of *Fourth String Quartet (1928)* B. Bartók (1)
- 4.1.4 Characteristic rhythm of Hungarian folk song  (1)
- 4.1.5 Which chamber music work is a set of variations on a famous song by Schubert? Trout quintet (1)
- 4.1.6 Instruments used for *Piano Quintet in A major* by Schubert Piano, violin, viola, cello and bass (5)
- 4.2 Write brief notes on Beethoven's string quartets. Refer to (3)
- 4.2.1 Beethoven's individual style. (3)
- 4.2.2 *String Quartet in F major Op. 18 No. 1.* (4)
- 4.2.1 – Quartets became less a medium for the amateur
 – Approached the quartet with little concession to the limitations of players or audience. Demands on both are extraordinary
 – Uses the quartet as a medium for experimentation
 – Tonal relationships are clear
 – Musical ideas may be closely followed by means of development of motives
 – Sharp accents, dissonance and quick changes of key in one movement (Any correct facts)
- 4.2.2 – His best-known early quartet
 – First violin, second violin, cello, viola
 – Each part plays important thematic material and needs skilled players
 – First movement: transformation of the short opening motive, homophonic and polyphonic texture
 – Four movements: sonata form, A B A form, sonata rondo form (Any correct facts)

4.3 Bartók's *Music for Strings, Percussion and Celesta* is an example of twentieth century chamber music. Name SIX characteristics of twentieth century music found in this work. (6)

- Influence of folk music
- Octave displacement – the placing of successive notes of a melody in different octaves
- Poly-rhythms
- Tone clusters
- Orchestra of moderate size with string instruments, percussion instruments and celesta
- Texture: Homophony with some counterpoint
- First movement: Fugue
- Achieved unique synthesis of old and new (Any correct six facts)

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TOTAL: 75