

**GAUTENG DEPARTMENT OF EDUCATION
SENIOR CERTIFICATE EXAMINATION**

**POSSIBLE ANSWERS FOR : MUSIC HG
(Second Paper)**

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

(ONE MARK PER FACT)

QUESTION 1

(COMPULSORY)

1.1.1

A = Bars 1- 48
B = Bars 49 - 62
A = Bars 63 - 94
Coda = Bars 95 - 96

(4)

1.1.2

- 3 sections
 - Section B has contrasting material to A
 - Section A starts and ends in the same key (g:)
 - Section B starts and ends in the same key (G:)
 - Section B has character and tempo change.
 - Works ends with coda.
 - A2 is a repetition of A1
- (ANY THREE)

(3)

1.1.3

- Romantic period
 - Title of work (Nationalism)
 - Character indication (passionato)
 - Rubato character in B section.
 - Great variety of rhythmic patterns.
 - Tempo changes within section B
- (ANY FOUR)

(1)

(4)

1.1.4

- Tempo change in B section.
 - Change of key in section B
 - Character change in section B
 - Change of material in section B
- (ANY 3)

(3)

- 1.2 1.2.1 Subsidiary section of the rondo (C)
 1.2.2 Increased intensity (E)
 1.2.3 Passage at the close of an inner section of a formal structure (D)
 1.2.4 Before the recapitulation (A)
 1.2.5 Consists of figurations, sequences or other subsidiary material(B) (5)
 [20]

ANSWER ANY TWO OF QUESTION 2, 3 AND 4

QUESTION 2

OPERA

- 2.1.1 **EURYTHANE** was Carl Maria von Weber's last opera and was also his only opera without spoken dialogue.
 2.1.2 Verdi's **FALSTAFF** is incomparably witty, imaginative and sparkling.
 2.1.3 **WAGNER** composed Tristan und Isolde.
 2.1.4 **DIE ENTFÜHRUNG AUS DEM SERAIL** is an example of *singspiel*.
 2.1.5 The only comic opera Wagner wrote was **DIE MEISTERSINGER VON NÜRNBERG**. (5)

2.2

- His expanded and colourful orchestration brilliantly expresses the drama,
 - and reveals character's thoughts and feelings.
 - He treats the orchestra symphonically,
 - constantly developing, transforming and intertwining musical ideas.
 - Many long orchestral interludes.
 - graphically depict scenic effects such as,
 - floods, sunrises and flames.
 - He loved to exploit the rich power of brasses.
 - The *Ring* calls for 8 horns and 4 new brass instruments,
 - (Wagner tubas) that he designed.
 - The orchestral sound is so great, that only singers with unusually powerful voices such as,
 - "Wagnerian soprano" or
 - a "heroic tenor" can be heard above orchestra. (11)
- (ANY 11)

2.3.1 Verdi

2.3.2

- Simple direct solo melodies
 - Musical emphasis in voice
 - Choirs play important role
 - True to life characters
 - Orchestra & décor are less important than the melody/vocal line
 - Short intense scenes
 - Displays are for dramatic purposes
 - Less interruption between sections
 - Less distinction is made between aria & recitative
 - Repetition of motives for dramatic purpose & unity (7)
- (ANY 7)

2.4

- Simple folk-like melodies of a distinctly German flavour.
- Strong reliance on harmony and orchestral colour for dramatic expression.
- Emphasis on inner voices of the texture, as opposed to Italian melodic prominence
- may be regarded as a counterpart of the emphasis in the German libretto on the mood, setting and occult significance of the drama.

(ANY 3)

(3)

2.5

- It is not just simply a medley of tunes but a complete symphonic movement
- in sonata form with a slow introduction.

(2)

2.6

COLORATURA SOPRANO:

- Very high range.
- Virtuoso execution of rapid scales and trills.

LYRIC SOPRANO:

- Light voice.
- Roles calling for grace and charm.

DRAMATIC SOPRANO:

- Full powerful voice
- Passionate intensity
- Used for more dramatic parts

(ANY 2 OF DRAMATIC SOPRANO)

(6)

2.7 WHY?

- To convey the changing dramatic situation and changes of character.

HOW?

- By change of interval,
- rhythm or
- harmonization.

(5)

SUB TOTAL: [40]

QUESTION 3

SYMPHONY

3.1

- woodwind
- brass
- percussion
- strings

4x½=2)

(2)

3.2

- It often played a major role in creating variety, continuity and mood.
 - Noise-like and percussive sounds are often used.
 - Instruments are played at very top or bottom of their range.
 - Uncommon playing techniques became common eg
 - glissando
 - woodwind and brass produce a fluttery sound by rapidly rolling their tongues while they play (flutterzunge/flutter tonguing)
 - and string players strike the string with the back of the bow (col legno).
 - Percussion instruments have become more common and numerous.
 - The piano is often used to add a percussive edge to the sound of the orchestra.
 - Modern composers often draw hard, drum-like sounds from the piano.
 - Composers wrote for unconventional groups in which percussion plays a major role.
 - Composers often call for noisemakers eg. Typewriter, sirens etc.
 - To bring out the individuality of different melodic lines which are played simultaneously, composers will often give each line a different timbre.
 - Less emphasis on "blended sound".
 - Many works are written for nonstandard chamber groups creating sharply contrasting tone colours.
- (ANY 10)

(10)

3.3

- Development section of sonata form is greatly expanded.
 - Further development takes place in the coda.
 - The Minuet and Trio (traditionally the third movement) is replaced by the Scherzo and Trio,
 - which is a fast movement with rhythmic drive and flexible character.
 - He often uses triumphant and climactic finales which are
 - a result of momentum built in the previous movements;
 - e.g. Symphony no. 5
 - Programme elements are sometimes introduced;
 - e.g. Symphony no 6
 - Orchestras are much larger than those of predecessors.
 - Demands power and brilliance.
 - Trombone, piccolo and contrabassoon are added.
 - Trombone makes orchestral debut in Symphony no 5.
 - Important parts are given to all the instruments;
 - e.g. French horns are given prominent melodies and the
 - timpani participate in musical dialogue.
- (ANY 11)

(11)

3.4.1

- Symphony No. 94 in G major
- Third movement

(2)

3.4.2

- Composer: Haydn
 - The trio section is intimate,
 - with softer dynamics,
 - fewer instruments (only strings and bassoons) and
 - has a less emphasized beat
 - Menuet & Trio reflects on Austrian Folkdances
 - Key: G major
 - $\frac{3}{4}$ time
- (ANY THREE)

(3)

3.4.3

- He would split them up into smaller fragments and
- be repeated quickly by different instruments.

(2)

3.5.1

- It is a one movement work.
 - It is often based on literary ideas.
 - It is an independent composition
 - Both are examples of programme music
- (ANY THREE)

(3)

3.5.2

- Poets wanted their works to be musical and
 - Musicians wanted their works to be poetic.
 - Combination of music and literature.
- (ANY TWO)

(2)

3.6.1

- The humourous compositional style,
 - and the use of rondo form.
 - The articulation as found in the opening theme.
- (ANY 2)

(2)

3.7.1

- In *The Symphony of Psalms*, the sounds of woodwinds, brass and **TWO PIANOS** predominate.

3.7.2

- The **THIRD MOVEMENT** of *Symphonie Fantastique* includes a duet between cor anglais and oboe.

3.7.3

- Beethoven's **SIXTH** symphony contains programme elements.

(3)

SUB-TOTAL [40]

QUESTION 4

CHAMBER MUSIC

4.1

- Basic motif is played twice, softly, by all four strings in unison.
- The 2nd time the last note of motif is a step higher.
- An answering phrase in homophonic texture,
- begins with a variation of basic motif.
- After a forte return of basic motif in all 4 instruments in unison,
- intensity is generated by dissonant chord harmonization.
- The bridge begins with a graceful violin melody which is accompanied by cello playing basic motif.
- In the closing section (codetta) a questioning silence is interrupted by a basic motif played softly.
- In the development (polyphonic texture) the basic motif is tossed between instruments.
- In the homophonic texture section, repetitions of main motif by violins are heard.
- The coda begins with a powerful new ascending scale idea which is combined with a playful transformation of the basic motif.

(10)

(ANY TEN)

4.2

- STRING QUARTET - 2 Violins, viola and cello
- PIANO QUARTET - Piano, violin, viola and cello.
- STRING QUINTET - String quartet + viola, cello or double bass.
- PIANO QUINTET - Piano + string quartet.
- PIANO QUINTET - Piano, violin, viola, cello + double bass.
- WIND QUINTET - Flute, oboe, clarinet, bassoon and horn.
- STRING SEXTET - 2 violins, 2 violas and 2 cellos.

(9)

(ANY TEN)

4.3

- This work was commissioned by amateur cellist.
- The nickname of the work is derived from the theme of art song *Die Forelle*.
- The work has five movements
- The fourth movement is a theme and variation and
- it is in this movement that the *trout* theme is used.
- There are 6 variations.
- The theme is based on the theme of the art song with the same title.
- The theme is in the two-part form aa b
- The work is scored for the unusual combination of piano, violin, viola, cello and double bass.
- The piano quintet is in A major but the fourth movement is in D major.
- Each instrument is given a chance to present the main melodic line (theme)
- The same accompaniment figure which is heard in the art song (which suggests the trouts leaps and twists) is also used in the piano quintet.
- Variation is achieved by: Key changes,
- varying counter melodies

- Trills
 - articulation
 - tempo changes and
 - dynamics
- (ANY 10)

(10)

4.4.1

- A central tonality is clearly stressed in each movement, although little reference is made to **TRADITIONAL HARMONY**.

4.4.2

- The **THIRD MOVEMENT** explores the sounds of the individual instruments and is a fine example of Bartok's "Night Music".

4.4.3

- Bartok employs special effects in the 2nd movement by **STRING** glissandos.

4.4.4

- The structure of the fourth movement is a type of RONDO.

4.4.5

- The main theme in the fourth movement is a transformation of the initial fugue subject, now cast in the **LYDIAN** mode.

(5)

4.5

- By using polyphonic imitation and
 - motivic development.
 - Rhythm
 - Dissonance
- (ANY 2)

(2)

4.6.1

- Subtitle "Emperor" is derived from Austrian folk melody by Haydn
 - Form is theme & variations
 - Theme is based on Austrian folk song which later became Austrian National anthem
 - Theme: consists of 5, four bar phrases (aabcc)
 - The phrase structure is retained for all four variations
- (ANY 4)

(4)

4.7

- HAYDN Any of the six String Quartets of Op. 76
Opp. 17, 20, 33, 42, 50, 54, 55, 64, 74 and 77
- BEETHOVEN Opp. 130, 131, 132
Op. 133 (*Grosse Fuge*)
Op. 59 (*Razumovsky Quartets*) 5 Sonatas for Piano and Cello
Violin Sonatas Opp. 47 and 96 (*Kreutzer*)

- SCHUBERT String quartets in A min, D min, (Death and the Maiden) and G Major
Octet in F major
"Trout" Piano Quintet
2 Piano Trios
String Quintet

- BARTOK 6 String Quartets
2 sonatas for Violin and Piano

- STRAVINSKY Octet for woodwinds
Concerto for piano and wind instruments
Duo Concertante for violin and piano
Concerto for two Pianos
Dumbarton Oaks concerto
Basle concerto

(6)

(ANY 5 + 1 MARK FOR BALANCE OF PROGRAMME)
CHAMBER WORKS NOT LISTED ABOVE WILL BE ACCEPTED

SUB-TOTAL: [40]

TOTAL: 100

**GAUTENGSE DEPARTEMENT VAN ONDERWYS
SENIORSERTIFIKAAT-EKSAMEN**

**MOONTLIKE ANTWOORDE VIR : MUSIEK HG
(Tweede Vraestel)**

**ENIGE KORREKTE FEIT WAT NIE IN DIE DOKUMENT GENOEM WORD NIE,
SAL AANVAAR WORD.**

EEN PUNT PER FEIT

**VRAAG EEN
(VERPLIGTEND)**

1.1.1

A = Mate 1-48

B = Mate 49-62

A = Mate 63 - 94

Koda = Mate 95-96

(4)

1.1.2

- 3 seksies
- Materiaal van B kontrasteer met die in A
- A begin en eindig in dieselfde toonsoort (g:)
- B begin en eindig in dieselfde toonsoort (G:)
- Karakter en tempo verander in B
- Werk eindig met 'n koda
- A2 is 'n herhaling van A1
(ENIGE DRIE)

(3)

1.1.3

- Romantiese tydperk
- Titel van werk (Nasionalisme)
- Karakter aanduiding (passionato)
- Rubato karakter in B
- Groot verskeidenheid ritmiese patrone
- Tempo verandering in B
(ENIGE VIER)

(4)

1.1.4

- Tempoverandering in B
- Verandering van toonsoort in B
- Verandering van karakter in B
- Veranderde materiaal in B

(ENIGE DRIE)

(3)

1.2

1.2.1 Onderafdeling van rondo (C)

1.2.2 Verhoogde intensiteit (E)

1.2.3 Passasie aan die einde van 'n binne-seksie van 'n formele struktuur (D)

1.2.4 Voor die heruiteensetting (A)

1.2.5 Bestaan uit figurasies, sekwense of ander ondergeskikte materiaal (B)

(5)

[20]

**ANTWOORD ENIGE TWEE VAN VRAAG 2, 3 EN 4
VRAAG 2
OPERA**

2.1.1 **EURYANTHE** was Carl Maria von Weber se laaste opera endit was ook sy enigste opera sonder gesproke dialoog.

2.1.2 Verdi se **FALSTAFF** is onvergelykbaar pittig, verbeeldingryk en sprankelend.

2.1.3 **WAGNER** het *Tristan und Isolde* gekomponeer.

2.1.4 **DIE ENTFÜHRUNG AUS DEM SERAIL** is 'n voorbeeld van singspiel.

2.1.5 Die enigste komiese opera wat Wagner gekomponeer het, was **DIE MEISTERSINGER VON NÜRNBERG**.

(5)

2.2

- Sy uitgebreide en kleurvolle orkestrasie beeld die drama uitstekend uit.
- en ontbloot die karakters se gedagtes en gevoelens.
- Hy hanteer die orkes simfonies,
- deur voortdurende ontwikkeling, transformasie en ineenvlegting van musikale idees.
- Baie lang orkestrale tussenspele
- beeld effekte soos
- vloede, sonsopkoms en vlamme uit.
- Hy ontgin die ryk krag van die koperblasers.
- 8 Horings en 4 nuwe koperblaasinstrumente in *Der Ring*,
- *Wagner Tubas* wat hy ontwerp het.
- Orkesklank is so groot dat slegs sangers met buitengewoon sterk stemme soos
- *Wagner sopranos* of
- *heroiese tenore* bokant die orkes gehoor kan word.

(11)

2.3 Verdi

(1)

2.3.2

- Eenvoudige direkte solo melodieë.
 - Musikale klem op die stem.
 - Kore speel 'n belangrike rol.
 - Lewensgetroue karakters.
 - Orkes en decor van minder belang as die melodie/vokale lyn.
 - Kort intense tonele.
 - Vertoon vir dramatiese doeleindes
 - Minder onderbrekings tussen seksies.
 - Minder onderskeid tussen aria en resitatief.
 - Herhaalde motiewe vir dramatiese doeleindes en eenheid.
- (ENIGE 7)

(7)

2.4

- Eenvoudige volksagtige melodieë met 'n duidelike Duitse karakter.
 - Daar is sterk op harmonie en orkestrale kleur geleun vir
 - dramatiese uitdrukking.
 - Klem op binne-stemme van tekstuur,
 - in teenstelling met Italiaanse melodiese prominensie,
 - kan as die teenpool van die klem in die Duitse libretto op
 - atmosfeer, "setting" en okulte belangrikheid van die drama gesien word.
- (ENIGE DRIE)

(3)

2.5

- Dit is nie bloot net 'n samevoeging van melodieë nie, maar 'n volledige simfoniese beweging
- in sonatevorm met 'n stadige inleiding.

(2)

2.6

COLORATURA SOPRAAN

- Baie hoë omvang
- Virtuouse uitvoering van vinnige toonleerpassasies en trillers.

LIRIESE SOPRAAN

- Ligte stem.
- Rolle met grasie en sjarme.

DRAMATIESE SOPRAAN

- Vol, kragtige stem.
 - Passievolle intensiteit.
 - Vir meer dramatiese rolle gebruik.
- (ENIGE TWEE VIR DRAMATIESE SOPRAAN)

(6)

2.7 HOEKOM ?

- Om veranderende dramatiese situasies oor te dra en
- verandering van karakter uit te beeld.

HOE?

- Verandering van intervalle,
- ritme of
- harmonisasie.

(5)

[40]

VRAAG 3

SIMFONIE

3.1

- Houtblaas
 - Koperblaas
 - Slaginstrumente / Perkussie
 - Strykers
- (4 x ½ PUNT = 2)

3.2

- Dit het dikwels 'n belangrike rol in die skepping van verskeidenheid, eenheid en atmosfeer gespeel.
 - "Lawaaierige" en perkussiewe klanke is dikwels gebruik.
 - Instrumente speel in uiterste registers.
 - Ongewone speeltegnieke het algemeen geword, bv.
 - glissando
 - hout-en koperblasers gebruik *flutterzunge* (vinnige rol van die tong).
 - en strykers speel met die houtkant van die strydstok (*col legno*)
 - Slaginstrumente word meer en word meer algemeen gebruik.
 - Die klavier is dikwels gebruik om 'n perkussiewe kleur aan die orkesklank te gee.
 - Moderne komponiste verkry dikwels harde, perkussiewe klanke op die klavier.
 - Komponiste skryf vir onkonvensionele kombinasies vir groepe waarin perkussie 'n groot rol speel.
 - Komponiste gebruik "geraasmakers" bv. tikmasjiene, sirenes ens.
 - Om die individualiteit van verkillende melodielyne wat gelyktydig gehoor word, te beklemtoon, gee komponiste dikwels aan elke lyn 'n ander toonkleur
 - Minder klem op "gemengde klank" / "blended sound".
 - Baie werke vir nié-standaard kamermusiek groepe skep sterk kontrasterende toonkleure.
- (ENIGE TIEN)

(10)

3.3

- Ontwikkingsgedeelte in sonatevorm is baie uitgebrei.
- Ontwikkeling vind soms ook in koda plaas.
- Die *Menuet en Trio* (tradisioneel die derde beweging) word met die *Scherzo en Trio*,
- wat gekenmerk word deur vinnige tempo, ritmiese dryfkrag en buigbare karakter, vervang.
- Hy gebruik dikwels triomfantlike finales as klimakse - dit is as gevolg van die momentum wat in die voorafgaande bewegings opgebou is;
- bv. Simfonie no 5.
- Programelemente was soms gebruik;
- bv. Simfonie no 6.
- Orkeste baie groter as dié van voorgangers.

- Musiek vereis krag en briljansie.
 - Tromboon (skuiftrompet), piccolo en kontrafagot bygevoeg.
 - Tromboon vir die eerste keer as simfoniese instrument in Simfonie no 5 gebruik.
 - Alle instrumente het belangrike parte;
 - bv. Franse Horings kry prominente melodieë
 - en timpani neem deel aan musikale dialoog.
- (ENIGE ELF) (11)

3.4.1

- Simfonie no 94 in G majeur
- Derde beweging (2)

3.4.2

- Komponis : Haydn
 - Die Trio is intiem
 - met sagter dinamiek,
 - minder instrumente (slegs strykers en fagotte) en
 - 'n minder beklemtoonde polsslag.
 - Menuet en Trio toon invloed van Oostenrykse volksdanse
 - Toonsoort : G majeur.
 - 3/4 tydmaatteken.
- (ENIGE DRIE) (3)

3.4.3

- Hy het dit in kleiner fragmente verdeel en
- vinnig deur verkillende instrumente laat herhaal. (2)

3.5.1

- Een beweging.
 - Dikwels op literêre idees gebaseer.
 - Onafhanklike komposisie.
 - Albei is voorbeelde van programmusiek.
- (ENIGE DRIE) (3)

3.5.2

- Digters wou hê dat hul werke musikaal moet wees.
 - Komponiste wou hê dat hul musiek poëties moet wees.
 - Samevoeging van musiek en letterkunde.
- (ENIGE TWEE) (2)

3.6.1

- Humoristiese komposisiestyl,
 - en die gebruik van rondovorm.
 - Artikulasie soos in die openingstema.
- (ENIGE TWEE) (2)

- 3.7.1
- Die klanke van koperblasers, houtblasers en **TWEE KLAVIERE** oorheers in die *Psalmesimfonie*.
- 3.7.2
- Die **DERDE BEWEGING** van die *Symphonie Fantastique* bevat 'n duet tussen die *cor anglais* en hobo.
- 3.7.3
- Beethoven se **SESDE SIMFONIE** bevat program elemente.(3) (3)
[40]

VRAAG 4

KAMERMUSIEK

- 4.1
- Basiese motief tweemaal saggies deur al vier strykers in eenklank(unisoon) gespeel.
 - Die tweede keer is die laaste noot van die motief 'n trap hoër.
 - 'n "Antwoord frase" in homofoniese tekstuur,
 - begin met 'n variasie op die basiese motief.
 - Na 'n forte terugkeer van die basiese motief in al 4 instrumente in unisoon word intensiteit gegenereer deur dissonante akkoord harmonisasie.
 - Die brugpassasie begin met 'n grasiouse vioolmelodie begelei deur tjello wat die basiese motief speel.
 - In die afsluitingsgedeelte (kodetta) word 'n afwagende stilte deur 'n sagte basiese motief onderbreek.
 - In die ontwikkeling (polifoniese tekstuur) word die basiese motief deur die instrumente afgewissel.
 - In die homofoniese seksie word herhalings van die hoofmotief in die viole gehoor.
 - Die koda begin met 'n kragtige nuwe stygende toonleer-idee wat met 'n speelse transformasie van die basiese motief gekombineer is. (10)
- (ENIGE TIEN)
- 4.2
- STRYKKWARTET - 2 viole, altviool en tjello.
 - KLAVIERKWARTET- Klavier, viool, altviool en tjello.
 - STRYKKWINTET - Strykkwartet + altviool, tjello of kontrabas.
 - KLAVIERKWINTET - Klavier + strykkwartet.
 - KLAVIERKWINTET - Klavier, viool, altviool, tjello en kontrabas.
 - BLAASKWINTET - Fluit, hobo, klarinet, fagot en horing.
 - STRYKSEKSTET - 2 viole, 2 altviole en 2 tjellos. (3)
- (ENIGE DRIE)

4.3

- Werk in opdrag van 'n amateur tjellis geskryf.
- Bynaam ontleen van tema van kunslied met titel *Die Forelle*.
- Vyf bewegings.
- Vierde beweging 'n tema met variasies met die *Forelle* tema as tema.
- Daar is 6 variasies.
- Tema gebaseer op die tema van die Kunslied met dieselfde titel.
- Die tema is tweeledig - aa b.
- Ongewone instrumentale kombinasie - klavier, viool, altviool, tjello en kontrabas.
- Kwintet in A.majeur. Vierde beweging in D majeure.
- Elke instrument kry 'n beurt om die tema te speel.
- Dieselfde begeleidingsfiguur (suggereer die forel se draaie en spronge) as in die kunslied word gebruik.
- Variasie verkry deur: toonsoortveranderings,
- gevarieërde kontramelodieë,
- trillers,
- artikulasie,
- tempo verandering en
- dinamiek.

(ENIGE TIEN)

(10)

4.4.1

- 'n Sentrale tonaliteit word duidelik in elke beweging beklemtoon, hoewel daar min verwysing na **TRADISIONELE HARMONIE** is.

4.4.2

- Die **DERDE BEWEGING** ondersoek die klanke van die individuele instrumente en is 'n goeie voorbeeld van Bartok se "nagmusiek".

4.4.3

- In die tweede beweging verkry Bartok spesiale effekte d.m.v. **STRYK** glissandos.

4.4.4

- Die struktuur van die vierde beweging is 'n **TIPE RONDOVORM**.

4.4.5

- Die hooftema van die vierde beweging is 'n transformasie van die aanvanklike fugatema, wat nou in die **LIDIESE** modus geskryf is.

(5)

4.5

- Deur die gebruik van polifoniese nabootsing en
- motiewiese ontwikkeling.
- Ritme
- Dissonansie.

(ENIGE TWEE)

(2)

4.6.

- Subtitel "Keiser" afkomstig van Oostenrykse volksmelodie deur Haydn.
- Tema en variasievorm.
- Tema gebaseer op Oostenrykse volksmelodie wat later die Oostenrykse volkslied geword het.
- Tema bestaan uit 5 viermaat frases (aabcc)
- Dié frasestruktuur in al vier variasies behou.

(ENIGE 4)

(4)

4.7

*HAYDN

Enige van die ses Strykkwartette opus 76

Opp. 17, 20, 33, 42, 50, 54, 55, 64, 74, en 77

- BEETHOVEN Opp. 130, 131, 132
- Op 133 (*Grosse Fuge*)
- Op 59 (*Razumovsky Kwartette*), 5 Sonates vir Klavier en Tjello
- Vioolsonates Opp 47 en 96 (*Kreutzer*)
- SCHUBERT Strykkwartette in a min, d min (*Death and the Maiden*) en G Majeur
 - Oktet in F Majeur
 - Forelle Kwintet*
 - 2 Klavier Trios
 - Strykkwintet
- BARTOK 6 Strykkwartette
 - 2 Sonates vir Viool en Klavier
- STRAVINSKI Oktet vir Houtblasers
 - Konsert vir Klavier en Blasers
 - Duo Concertante vir Viool en Klavier
 - Konsert vir Twee Klaviere
 - Dumbarton Oaks Concerto
 - Basle Concerto

(ENIGE VYF + 1 PUNT VIR GEBALANSEERDE PROGRAM)

KAMERMUSIEK NIÉ HIERBO GENOEM NIE, SAL AANVAAR WORD

(6)

[40]

TOTAAL: 100