

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

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

- 1.     QUESTION 1 IS COMPULSORY**
- 2.     Answer any TWO questions from Questions 2, 3 and 4**

**QUESTION 1  
COMPULSORY**

- 1.1     1.1.1 Binary form  
          1.1.2 Simple rondo form  
          1.1.3 Variation form  
          1.1.4 Ternary form

Two marks each     (8)

- 1.2     • melodically  
          • contrapuntal  
          • imitative  
          • ornamentation  
          • key change  
          • character  
          • pitch  
          • rhythm  
          • accompaniment  
          • meter

any six     (6)

- 1.3.1 (a) string quartet  
       (b) opera  
       (c) piano solo

any two     (2)

- 1.3.2 (a) Classical  
       (b) Romantic  
       (c) Twentieth century

(3)

- 1.3.3 (a) • homophonic  
          • all parts of equal importance  
          • simple key and meter  
          • modulation to dominant only

any two     (2)



- (b) • chromaticism  
• combination of poetry and music  
• change of time signature  
• dense texture
- any two (2)
- (c) • change of time signature  
• bitonal  
• syncopation  
• contrapuntal
- any two (2)  
[6]  
[25]

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

**QUESTION 2  
OPERA**

- 2.1 2.1.1 True  
2.1.2 True  
2.1.3 False  
2.1.4 True  
2.1.5 False
- (5)
- 2.2 Verdi's ideals are realized by means of:
- Simple, direct, solo melody – the melody always expressive – musical centre in the voice. Many duets, trios and quartets
  - Plausible characters
  - Orchestra and décor is subservient
  - Display is only used for dramatic purposes
  - In the later works of Verdi, his style becomes less conventional with more musical continuity, fewer pauses between sections, and less distinction between arias and recitative
  - He experiments in Rigoletto with the technique of recurring themes
- Any correct facts (5)



### 2.3 Gluck

- Gluck was one of several composers (and critics) who were concerned that opera was becoming too stilted, too stereotyped
- Singers had taken on such importance that the music was often composed to suit them rather than the story, with the result that the action was frequently held up while singers were allowed to show off their technical brilliance
- He first put his ideas into practice on *Orfeo ed Euridice*, performed in Vienna in 1762
- Five years later, in a printed preface to his opera *Alceste*, Gluck explained his ideas of what an opera should be
- The music should serve the story while still reflecting the drama and the emotion of the poetry
- There should be less distinction between aria and recitative, and the action should be more continuous, avoiding interruptions merely for vocal display at the demands of the singers
- Instruments should be chosen and used to suit each situation in the story
- The overture should prepare the audience for the nature of the drama, which was to follow.

Or any other correct fact (5)

### MOZART

- It has been suggested that, whereas Gluck reformed opera, Mozart transformed it – by his musical genius and dramatic instinct.
- His greatest operas are *The Marriage of Figaro*, *Don Giovanni*, and *The Magic Flute* (which is a Singspiel, a type of opera in which singing is interspersed with spoken dialogue)
- These operas show Mozart's keen observation of human nature which enables him to bring life and warmth to his characters
- Arias, while deepening our understanding of a character, often help to carry the story forward
- He makes the final scene of an act into an elaborate structure during which all the characters join in an ensemble (together)
- Each character voicing his or her own reaction to the situation which has come about
- The orchestra plays an important part in the unfolding of the story, mirroring the mood and drama of the action
- Orchestra always enhancing, rather than diminishing, the importance of the voices

Or any other correct fact (5)

- 2.4.1 R. Wagner
- 2.4.2 C.M. von Weber
- 2.4.3 G. Verdi
- 2.4.4 Mozart
- 2.4.5 R. Wagner

(5)  
[25]



**QUESTION 3**  
**THE SYMPHONY AND SYMPHONIC POEM**

- 3.1    3.1.1 True  
        3.1.2 False  
        3.1.3 False  
        3.1.4 True  
        3.1.5 True

(5)

- 3.2    In the symphony Berlioz gives the five movements a feeling of unity by bringing in the **idée fixe** at key-points throughout the symphony – varying it each time to match the situation.

1.     *Dreams, passions:* A young musician with vivid imagination dreams of his beloved. In his mind she becomes a melody, an **idée fixe** which haunts him continuously.
2.     *At a Ball:* He glimpses her among the whirling dancers at a ball as a brilliant waltz is in progress.
3.     *Scene in the Fields:* He walks in the country. Shepherds' pipes are heard (cor anglais, oboe). He catches sight of his beloved – but she disappears from view. When the cor anglais resumes its piping there is no answering call from the oboe. Sunset; distant thunder ---
4.     *March to the Scaffold:* He dreams that, insane with jealousy, he has murdered his beloved and is dragged to the scaffold.
5.     *Dream of the Witches' Sabbath:* He sees himself, after death, among witches and monsters. His beloved transformed into an ugly old hag, dances and mocks at him. Funeral bells

(10)

- 3.3    3.3.1 R. Strauss  
        3.3.2 F. List  
        3.3.3 J. Stamitz  
        3.3.4 F. Haydn  
        3.3.5 L. von Beethoven

(5)

- 3.4    A group of composers and performers active at the court of Mannheim in south-western Germany during the 18<sup>th</sup> century

Particularly known for

- Extended crescendo passage
  - Mannheim rocket (an arpeggio theme rising through several octaves)
  - Adaptation and extension of the dramatic Italian overture style to the concert symphony
  - Four movements in the symphony (in works of J. Stamitz after 1745)
  - Idiomatic, frequently virtuoso treatment of the orchestra
- Or any other correct fact

(5)  
[25]



### QUESTION 4 CHAMBER MUSIC

4.1	4.1.1 Cello	
	4.1.2 art song, <i>Trout</i>	
	4.1.3 Divertimenti	
	4.1.4 Symphony / Sonata	
	4.1.5 B. Bartók	(5)
4.2	4.2.1 Sonata form and Variation form	(2)
	4.2.2 Emperor	(1)
	4.2.3 Based on Austrian folk song	
	Folk song used as introductory theme	
	Played by violin 1	(2)
4.3	4.3.1 I. Stravinsky	
	4.3.2 L. von Beethoven	
	4.3.3 L. von Beethoven	(3)
4.4	Music for a small ensemble, usually with one player to each part, and no conductor.	(2)
4.5	<i>Music for Strings, Percussion, and Celesta</i>	
	• Timbre: orchestra of moderate size with string instruments, percussion instruments, and celesta	
	• Rhythm: Complex, frequently shifting meters First movement: Andante tranquillo Second movement: basically duple meter, Allegro Third movement: basically duple, Adagio Fourth movement: basically duple meter, Allegro molto	
	• Harmony: First movement: basically tonal, begins and ends with tonality centered on A Second movement: tonal but somewhat dissonant at times, tonality centered on C Third movement: tonal, no central note Fourth movement: tonal, centered on A	
	• Texture: Contrapuntal, homophonic, homophonic with some counterpoint	
	• First movement: fugue Second movement: sonata form Rondo (ABCBA) Free rondo (ABACDEDFGA) or episodical	
	Any other relevant information	(10) [25]
TOTAL:		75