

**GAUTENG DEPARTMENT OF EDUCATION  
SENIOR CERTIFICATE EXAMINATION**

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

**POSSIBLE ANSWERS OCT / NOV 2006**

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**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)

Section A	Bars 1 – 16
Section B	Bars 17 – 34
Section A	Bars 35 – 50
Section C	Bars 51 – 100
Section A	Bars 101 – 114
CODA/ CODETTA	Bars 115 – 119
$\frac{1}{2} \times 6 = 3$	

- 1.2 Identify the key of section A, section B and section C. (3)

A	A major
B	F # minor
C	F major
ONE mark each	

1.3 Why can bars 31-34 be regarded as a link? (2)

- It appears at the end of the B section and leads to the reappearance of section A and consists of unimportant subsidiary material, viz., ascending chromatic scale and a trill on the leading note (dominant chord) which leads to tonic note - A (tonic chord) in bar 35.
- It functions as a modulatory passage (from f # minor - A major).

1.4 Why can bars 51-54 be regarded as an introduction to bar 55? (2)

- It appears after the double bar line which indicates the end of the previous section, in a new key and at the beginning of a new section and comprises unimportant repetitive material.

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)

Section B	pattern: bars 17-20 <sup>2</sup> and repetition: bars 21-24 <sup>2</sup>
Section C	pattern: bars 59+60 and sequence: bars 61+62

(2)

1.6 How many times does the main motif appear in section A? (2)

11 times

1.7 In which bars does part of a chromatic scale appear? (2)

bars 31-34<sup>2</sup>

1.8 How is contrast achieved in section B ? (3)

Key, character (dynamics) and material

1.9 How is contrast achieved WITHIN section C?

(1)

Dynamics and new material

ANY ONE

The musical score for Section C consists of 115 measures. The key signature is two sharps (F# and C#), and the time signature is 4/4. The score is written in treble clef. Dynamics include *ff* (fortissimo), *p* (piano), *f* (forte), *pp* (pianissimo), *cresc.* (crescendo), and *mf* (mezzo-forte). Articulations include *staccato* and *tr* (trill). Measure numbers are marked at intervals of 5, starting from 5 and ending at 115. The score shows a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

[20]

**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	Very high range; virtuoso execution of rapid scales and trills	Gilda ( <i>Rigoletto</i> )
Dramatic soprano	Full, powerful voice; passionate intensity; more dramatic parts (Wagner)	Brünhilde ( <i>Die Walküre</i> ) Sieglinde ( <i>Die Walküre</i> )
Mezzo-soprano	Lower and heavier than soprano	Giovanna ( <i>Rigoletto</i> )
Lyric tenor	Relatively light, bright voice; usually the hero	Don Ottavio ( <i>Don Giovanni</i> )
Heldentenor	Powerful voice; is capable of heroic expression (Wagner)	Siegmond ( <i>Die Walküre</i> )
Bass	Strong low register; powerful voice; an ardent lover, sinister figure or villain	Masetto ( <i>Don Giovanni</i> ) Sparafucile ( <i>Rigoletto</i> )
ANY 8		

- 2.2 Write brief notes on the music of Verdi. (10)

- Verdi composed for the mass public whose main entertainment was the opera.
- Verdi wanted themes that were “original, interesting ... and passionate”.
- He said an aria “needs the greatest variety of mood, irony, contempt, rage, all thrown into sharp profile”.
- Almost all of Verdi’s works are serious and end unhappily.
- The operas move fast and involve characters who are plunged quickly into extremes of hatred, love, jealousy and fear.
- His powerful music summons up heroes and villains

- and vividly underlines dramatic situations.
- Expressive vocal melody is the soul of Verdi opera.
- He includes many duets, trios and quartets,
- in which each character is given melodies superbly tailored to the emotions depicted.
- Choruses of gypsies, Egyptian priests, conspirators and monks, for example, play an important role in his operas.
- His later works have greater musical continuity.
- He uses fewer pauses between sections and
- lessened the difference between aria and recitative.
- His orchestration became more imaginative and the accompaniments richer.
- Verdi's last three operas are probably his greatest. In *Aïda* he incorporates spectacular pageants, ballets and choruses.
- Yet between the spectacular, there are many scenes of tender and intimate beauty.
- The librettos of *Otello* and *Falstaff* are based on plays by Shakespeare.
- In *Otello* the overpowering music fuses completely with poetry and action.
- Verdi's last opera, *Falstaff*, is incomparably witty, imaginative and sparkling.

ANY TEN

- 2.3 Give ONE similarity and TWO differences between opera *buffa* and *singspiel* and give an example of ONE opera in each case.

(7)

		OPERA BUFFA	SINGSPIEL
SIMILARITY:	(1)	<ul style="list-style-type: none"> <li>Both are comic operas</li> </ul>	
DIFFERENCE:	(4)	<ul style="list-style-type: none"> <li>Italian text</li> <li>No spoken dialogue (entirely sung)</li> </ul>	<ul style="list-style-type: none"> <li>German text</li> <li>Includes spoken dialogue</li> </ul>
OPERA:	(2)	<ul style="list-style-type: none"> <li><i>Le Nozze di Figaro</i> / <i>Così fan tutte</i> (only one opera)</li> </ul>	<ul style="list-style-type: none"> <li><i>Die Entführung aus dem Serail</i> / <i>Die Zauberflöte</i> (Only ONE opera)</li> </ul>

- 2.4 Write brief notes on Wagner's *Gesamtkunstwerk*.

(5)

<ul style="list-style-type: none"> <li>All the arts - music, drama, painting, poetry, dance - should be fused.</li> <li>Wagner wrote both the music and libretto and prescribed aspects such as costumes, staging and décor.</li> <li>Opera had become dominated by music and drama was no longer the main objective.</li> <li>Wagner wanted to unify drama, music, speech and song to ensure that drama was equally important.</li> <li>The orchestra should not only accompany, but also comment on the action and become an integral part of the <i>Gesamtkunstwerk</i>.</li> <li>The form of a music drama should no longer be separate arias, recitatives, duets, etc., but there should be a continuous musical flow within each act, viz. an 'unending melody'.</li> </ul>
ANY FIVE

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

[40]

### QUESTION 3 SYMPHONY

- 3.1 Write a paragraph explaining how the Classical symphony developed from the Baroque opera and the Baroque suite. (6)

- The Italian opera overtures of A. Scarlatti,
- were orchestral introductions to his operas which consisted of 3 contrasting sections;
- usually fast-slow-fast, as in the Classical symphony.
- The Baroque dance suite consisted of several smaller works combining into a larger work.
- One of the optional dances, the Menuet, was eventually incorporated into the symphony
- usually as the third movement.

- 3.2 How is variation achieved in the second movement of Haydn's *Symphony No. 94 in G major*? (4)

- Staccato counter-melodies
- Key change
- Legato counter-melodies
- Character change
- Dynamics
- Theme assigned to different instruments

ANY FOUR

- 3.3 Write brief notes on the symphonies of Beethoven. (12)

- Composed 9 symphonies
- These works require bigger orchestras than those of Haydn or Mozart.
- Beethoven added the trombone (which made its symphonic debut in no. 5), piccolo and contrabassoon for greater power and brilliance.
- All the instruments are assigned difficult music:
- The French Horn has prominent melodies
- and the timpani participate in musical dialogue, rather than only marking the beat.
- Each symphony is unique in character and style. Nos 3, 5, 7 and 9 tend to be more forceful and assertive,
- where Nos 4, 6, and 8 are more lyrical and calm.
- Nos 1 and 2 reflect on the classical spirit.
- No 3 is called the *Eroica* and is a tribute to Napoleon.
- No 6 is known as the *Pastoral* and contains programme elements.
- No 9 is known as the *Chorale* and has a chorus and four vocal soloists.
- The text is based on Schiller's 'Ode to Joy'.



- Beethoven tried to unify the movements of his multi-movement works: sometimes one movement leads directly into the next
- e.g. Symphony No.5 - the last two movements are linked by a bridge passage.
- He also unified works thematically as in Symphony No.5.
- His symphonies are much longer than those of his predecessors; The sonata form is expanded by lengthening the development section.
- The coda is also expanded and often includes new material.
- Beethoven replaced the Menuet with the Scherzo in the 3rd movement.

ANY TWELVE

3.4 Write a short paragraph on Berlioz's manipulation of the *idée fixe* in *Symphony Fantastique*.

(5)

The *idée fixe* represents his beloved and appears in all five movements:

- In the first movement, the *idée fixe character* ranges from being "passionate but at the same time noble and shy" to hysterically jubilant.
- In the B section of the second movement, the *idée fixe* is transformed into a waltz played by the woodwinds.
- In the B section of the third movement, the *idée fixe* is played by the oboe and flute against an agitated countermelody.
- At the end of the march in the fourth movement, a solo clarinet begins to play the *idée fixe* but is interrupted by a very loud chord representing the fall of the guillotine's blade.
- In the fifth and final movement, the *idée fixe* is transformed into a "trivial and grotesque" dance tune.

- 3.5 Compare the programme symphony and the symphonic poem with each other AND give ONE example of each. (5)

Programme Symphony	Symphonic Poem
Follows sonata-cycle structure	One movement work
Each movement in different form as in sonata cycle	More loosely structured than the overture. Can be in sonata form, rondo or theme and variation as well as irregular forms
Independent work	Independent work
Based on programmatic idea	Often based on literary ideas
Berlioz: <i>Symphonie Fantastique</i>	Liszt: <i>Les Préludes</i>
$\frac{1}{2} \times 10 = 5$	

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

<ul style="list-style-type: none"> <li>• The earliest string quartets are called divertimenti.</li> <li>• Haydn developed the lower voices making them more independent.</li> <li>• He sometimes used polyphonic textures within a homophonic framework.</li> <li>• This way the string quartet derived strength not only from the classical use of melody and harmony,</li> <li>• but also from the growing independence of voices.</li> <li>• He wrote 68 string quartets.</li> <li>• Op. 74 and Op. 76 are notable due to unusual modulations.</li> <li>• Op. 77 and Op. 103 display interesting variations on sonata form.</li> <li>• In the second movement of Op. 76 No. 3 he uses the national anthem of Austria in theme and variation.</li> </ul>
ANY EIGHT

4.2 The table below represents the sonata cycle of a typical Classical string quartet. Supply the answers to (a) – (h). (8)

MOVEMENT	KEY	TEMPO	FORM
<b>First Movement:</b>	C major	Fast	Sonata form
<b>Second Movement:</b>	(a) <u>G major</u>	Slow	(b) <u>Theme and variation or sonata form or ternary form</u>
<b>Third Movement:</b>	(c) <u>C major</u>	(d) <u>Moderately fast</u>	(e) <u>Minuet and Trio</u>
<b>Fourth Movement:</b>	(f) <u>C major</u>	(g) <u>Fast</u>	(h) <u>Sonata-rondo form or sonata form or rondo form</u>

- 4.3 Write a paragraph on Beethoven's style characteristics as found in his *String Quartet in F Major, Op 18, No. 1*. (5)

- The first movement is unified by the opening motive.
- He uses sudden accents
- rapid imitations
- additional dissonances to make the motive sound even more tense.
- Syncopated rhythms
- He makes use of abrupt contrasts of register,
- dynamics
- and mood.
- Rapid modulations
- and quick changes from homophonic texture to polyphonic texture are typical characteristics of Beethoven's style.

ANY FIVE

- 4.4 How is variation achieved in the fourth movement of Schubert's *Piano Quintet in A Major*? (5)

- Themes are assigned to different instruments
- Dynamic changes
- Polyphonic textures during counter-melody sections
- Homophonic sections (melody with chord playing)
- Change of key
- Tempo
- Ornamentation

ANY FIVE

- 4.5 Name four composers who influenced Bartók's musical style. (4)

Beethoven	R. Strauss	Liszt	Stravinsky	Debussy
ANY FOUR				

- 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)

<ul style="list-style-type: none"> <li>• <i>pizzicato</i></li> <li>• playing with a mute (<i>con sordino</i>)</li> <li>• playing near the bridge (<i>sul ponticello</i>)</li> <li>• playing harmonics</li> <li>• strong <i>pizzicato</i> where the string strikes the fingerboard</li> </ul>
ANY FOUR

- 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	<b>D</b>	Irregular subdivision of the pulse; polyrhythms and polymetres	A	<i>Trout</i> Quintet
4.7.2	<b>A</b>	Commissioned in 1819 by an amateur cellist	B	Haydn's <i>String Quartet in C major</i> , Op 76, No. 3
4.7.3	<b>F</b>	He uses the string quartet to express his deepest and most complex musical ideas.	C	Haydn
4.7.4	<b>B</b>	First theme includes a two-note and five-note motive.	D	Bartók
4.7.5	<b>C</b>	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	<b>E</b>	<i>String Quartet in A minor</i> (1842)	F	Beethoven

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TOTAL: 100