

MUSIC HG PAPER 2

GENERAL

1. Despite the fact that it was indicated in the instructions on the paper, a number of candidates did not start each question on a separate page. This slows down the marking considerably.
2. Skills in the answering of papers are still not up to standard in many cases. These include
 - Correct interpretation of questions: the core of each question should be determined before it is answered.
 - The writing of essay type questions (with introduction, core and closing): all comments made should relate to the core of the question.
3. Candidates should be encouraged to handle music jargon more effectively – basic terminology such as motive, theme, phrase, melody, harmony, dynamics, tonality, key, dissonance, aria, recitative, structure, and several more are being used incorrectly too frequently.
4. The mark allocation for each question should give an indication of how many different ideas/facts should be mentioned, although marks for presentation are allocated in essay type questions.

SECTION A: OPERA

QUESTION 1: MOZART

- 1.1 Good.
- 1.2 Fairly good. The voice types of the male characters were often incorrect. Attention should be given to vocal ensembles in opera, as well as types of arias.

QUESTION 2: WEBER

- 2.1 The question implies form and character rather than orchestration.
- 2.2 Good.
- 2.3 General characteristics of Weber were not asked.

QUESTION 3: WAGNER

- 3.1 The overall quality of definitions was noticeably better than last year. Sprechgesang is still confused with Sprechstimme.
- 3.2 From the answers it seems that very few candidates have any idea of what a full score looks like. They seem to be under the impression that players play from a full score instead of an instrumental part.
- 3.3 Good.
- 3.4 Tonality includes keys, harmony, melody and cadences, but excludes form and orchestration.
- 3.5 A mere list of instrumentation does not meet the requirements of this question.

QUESTION 4: VERDI

- 4.1 Good.
- 4.2 Very few candidates answered correctly.

- 4.3 Fairly good.
- 4.4 Good.

QUESTION 5: PUCCINI

Often very well answered, although a number of candidates merely listed general characteristics without relating them to the question. The question implies discussion.

QUESTION 6: TWENTIETH CENTURY TRENDS

- 6.1 The standard of definitions was still disappointing. Important aspects of this type of genre are structure (form) and character of the music. It does not ask for a description of the specific opera.
- 6.2 Overall weak. Structure is one of the most important reasons for Wozzeck's historical significance, and it seldom featured in answers.

SECTION B: SYMPHONY

QUESTION 1: FORM

- 1.1 It is worrying that candidates learn about the symphony without having any idea of what an orchestral score looks like.
- 1.2 Disappointing. The history of the minuet and trio was not asked. In describing this type of form, terms such as compound ternary form, rounded (extended) binary form, link and Da Capo should appear in the answer. References to keys of sections should also be included.

QUESTION 2: HAYDN

This question determined the candidate's insight into the early development of sonata form. The question was often misinterpreted. Candidates wrote about sonata form in general, and not about the exposition in sonata form (despite the fact that it was underlined in the paper). A number of candidates displayed incorrect information about introductions and character of themes.

QUESTION 3: BEETHOVEN

- 3.1 Good.
- 3.2 Good. Some candidates wrote only about the first movement and neglected to describe appearances of the motive in the rest of the symphony.

QUESTION 4: BERLIOZ

- 4.1 Factually good, although the facts could have been more closely related to the core of the question.
- 4.2 Good creative answers were given.

QUESTION 5: TCHAIKOVSKY

- 5.1.1 In too many cases the choice was not noted.
- 5.1.2 Disappointing. Candidates described the order of movements in the same way as those of Shostakovich, and did not realise that the slow movement was just taken out and placed last. The question required more than a mere listing of the structure of each movement.
- 5.2 Some candidates wrote about form which was excluded in the paper.

QUESTION 6: SHOSTAKOVICH

- 6.1.1 Fairly good, although the arguing was not always logical.
- 6.1.2 Good.
- 6.1.3 Good. References to other Russian composers (like Tchaikovsky) was implied.

MUSIEK HG VRAESTEL II

ALGEMEEN

1. Ten spyte van die instruksies op die vraestel, het baie kandidate steeds nie elke vraag op 'n nuwe bladsy begin nie. Dit vertraag die nasien aansienlik.
2. Vaardighede in die beantwoording van vraestelle is in baie gevalle nog nie op standaard nie. Dit sluit in
 - korrekte interpretasie van vrae: die kern van elke vraag moet geïdentifiseer word voordat dit beantwoord word.
 - die skryf van opsteltipevrae (met inleiding, kern en slot): alle opmerkings wat gemaak word moet verband hou met die kern van die vraag.
3. Kandidate moet aangemoedig word om die vaktaal beter te hanteer – basiese terminologie soos motief, tema, frase, melodie, harmonie, dinamiek, tonaliteit, toonsoort, trom, dissonans, aria, resitatief, struktuur en vele meer word te dikwels verkeerd gebruik.
4. Die puntetoekenning by elke vraag gee 'n aanduiding van hoeveel verskillende gedagtes/feite geopper moet word, hoewel daar in opsteltipe- of argumentatiewe antwoorde punte toegeken word vir aanbieding.

AFDELING A: OPERA

VRAAG 1: MOZART

- 1.1 Goed.
- 1.2 Oorwegend goed. Die stemtipes van die manlike karakters was dikwels foutief. Groter aandag moet geskenk word aan vokale ensembles in opera, asook die vormtipes van arias.

VRAAG 2: WEBER

- 2.1 Die vraag impliseer eerder vorm en karakter as orkestrasie.
- 2.2 Goed.
- 2.3 Algemene eienskappe van Weber is nie gevra nie.

VRAAG 3: WAGNER

- 3.1 Die kwaliteit van die definisies was beduidend beter as verlede jaar. Daar heers egter steeds verwarring oor die onderskeid tussen Sprechgesang/Sprechstimme.
- 3.2.1 Uit baie antwoorde blyk dit dat kandidate geen benul het van 'n partituur nie. Baie is onder die indruk dat spelers uit 'n volle partituur speel in plaas van uit 'n instrumentparty.
- 3.2.2 Goed.
- 3.2.3 Tonaliteit sluit toonsoorte, harmonie, melodie en kadense in, maar sluit vorm en orkestrasie uit.
- 3.2.4 'n Blote lys van instrumentasie voldoen nie aan die vereistes van die vraag nie.

VRAAG 4: VERDI

- 4.1 Goed.
- 4.2 Baie min kandidate het die vraag korrek beantwoord.
- 4.3 Oorwegend goed.
- 4.4 Goed.

VRAAG 5: PUCCINI

Meestal baie goed beantwoord, hoewel baie kandidate net 'n lys van eienskappe gemaak het sonder om telkens na die stelling te verwys. Die vraag impliseer argumentvoering.

VRAAG 6: TWINTIGSTE-EEUSE TENDENSE

- 6.1 Die standaard van die definisies is steeds teleurstellend. Belangrike komponente van hierdie tipes genres is struktuur (vorm) en karakter van die musiek. Dit vra nie vir 'n beskrywing van die spesifieke opera nie.
- 6.2 Oorwegend swak beantwoord. Wozzeck se struktuur is een van die belangrikste redes vir sy historiese belang, en dit het selde in 'n antwoord verskyn.

AFDELING B: SIMFONIE

VRAAG 1: VORM

- 1.1 Dit is onrusbarend dat kandidate die simfonie behandel en nie weet hoe 'n orkespartituur daar uitsien nie.
- 1.2 Teleurstellend. Die geskiedenis van die menuet en trio is nie gevra nie. Om hierdie vormtipe te beskryf, moet minstens terme soos saamgestelde drieledige vorm, uitgebreide (afgeronde) tweeledige vorm, skakel en Da Capo gebruik word. Daar moet spesifiek na toonsoorte van seksies verwys word.

VRAAG 2: HAYDN

Hierdie vraag het die kandidaat se insig in die vroeë ontwikkeling van sonatevorm getoets. Die vraag is dikwels geïnterpreteer deurdat kandidate oor sonatevorm in die algemeen geskryf het, en nie oor die uiteensetting in sonatevorm nie (alhoewel dit selfs op die vraestel onderstreep is). Baie kandidate beskik oor foutiewe inligting betreffende inleidings en karakter van temas.

VRAAG 3: BEETHOVEN

- 3.1 Goed.
- 3.2 Goed. Sommige kandidate het egter slegs oor die eerste beweging geskryf, en nie voorbeelde genoem van waar die motief in die res van die simfonie voorkom nie.

VRAAG 4: BERLIOZ

- 4.1 Feitelik goed; dog die feite kon meer dikwels na die kern van die vraag verwys het.
- 4.2 Goeie kreatiewe antwoorde het hier voorgekom.

VRAAG 5: TCHAIKOVSKY

- 5.1.1 In te veel gevalle is die keuse nie raakgesien nie.
- 5.1.2 Teleurstellend. Baie kandidate het die volgorde van die bewegings soos Shostakovich s'n gemaak, en nie beseft dat die stadige beweging bloot uitgeskuif is na die laaste beweging toe nie. Die vraag het meer geïmpliseer as om bloot 'n uiteensetting van die struktuur van elke beweging te maak.
- 5.1.3 Sommige kandidate het wel oor die vorm geskryf, terwyl dit op die vraestel uitgesluit word.

VRAAG 6: SHOSTAKOVICH

6.1.1 Oorwegend goed, hoewel die argumentering soms onlogies was.

6.1.2 Goed.

6.2 Goed. Verwysings na ander Russiese komponiste (soos Tchaikovsky) was nodig.