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## GRADE 6

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## GRADE 7

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## GRADE 8

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<tbody>
<tr>
<td>16</td>
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GENERAL

A Language medium

Theory of Music syllabuses and question papers are drawn up in English and Afrikaans. Syllabuses and question papers for the initial grades are also available in Sotho, Zulu and Xhosa.

B Examination periods

First examination period: The first week in June – Pregrade 1 to Grade 6.
Second examination period: The first half of October – Pregrade 1 to Grade 8.

The precise dates will be fixed from year to year according to the number of entries, and the persons concerned will be notified of them in good time.

C Stationery for theory examinations

The University provides manuscript paper on which candidates may do rough work before writing their final answers on the examination paper.

Pencilled answers will be accepted, provided they are clear and legible as, for example, when a B or HB pencil is used.

D Re-marking, Report of Marks and Examiner's Report

D.1 Re-marking of scripts

The script of candidates who failed a theory examination can be remarked on payment of a fee equal to 50% of the entry fee for the examination in question. This fee is not refundable.

D.2 Issuing of report of marks

A report indicating the marks obtained by a candidate for individual questions in the theory examination may be issued on payment of the prescribed fee.

D.3 Issuing of examiner's report

An examiner’s report on a candidate’s theory examination may be requested at a fee equal to the full entry fee for the examination in question.

In all cases referred to in D.1, D.2 and D.3, the application, together with the prescribed fee, should reach the University by 20 August (for the first session) and 20 January (for the second session of the previous calendar year). After these two dates the examination scripts are destroyed.
Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, i.e., candidates should be familiar with the content of syllabuses of all previous grades.

### GRADE 6 [T60–J]

**COMPULSORY WRITTEN EXAMINATION FOR ANY GRADE 8 PRACTICAL EXAMINATION**

- Theory of Music Grade 6 consists of two papers. Should candidates fail one of the papers, they will retain unconditional credit for the other paper.*
- Grade 6 Theory of Music candidates may enter for both papers or only one paper (in any order) at any session. When entering for one paper, candidates will have to pay the equivalent of 50% of the applicable examination fee.

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**Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, i.e., candidates should be familiar with the content of syllabuses of all previous grades.**

<table>
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Exemption agreements exist with South African Universities whereby learners may apply for possible exemption at the Directorate Music from Theory of Music Grade 6 after having passed a completed first year of a BMus degree, or a completed second year of an extended BMus degree.
Grade 6.1

PAPER 1 (T61–K): HARMONY AND COUNTERPOINT

1 FOUR-PART WRITING

The addition of three parts below a given soprano and/or above a given bass in any major or minor key with application of the following:

1.1 Primary and secondary triads

All primary and secondary triads in the customary root position and inversions.

1.2 Dominant seventh chord (dominant quartad)

The dominant seventh chord in root position and all inversions.

1.3 Pivot chord and abrupt modulations to related keys

1.3.1 From major keys

- modulation from any major key to its dominant major key and back
- modulation from any major key to its submediant minor key (related minor key) and back

1.3.2 From minor keys

- modulation from any minor key to its mediant major key (related major key) and back

1.4 Secondary dominants and secondary leading note chords

Secondary dominants (triads and/or seventh chords) in root position and all inversions, and secondary leading note chords in root position only

1.4.1 Major keys

- Secondary dominants
  \[ V(7)^* \rightarrow V \; V(7)^* \rightarrow IV \; V(7)^* \rightarrow ii \; V(7)^* \rightarrow iii \; V(7)^* \rightarrow vi \]

- Secondary leading notes
  \[ vii^0 \rightarrow V \rightarrow V \; vii^0 \rightarrow IV \rightarrow IV \; vii^0 \rightarrow ii \rightarrow ii \; vii^0 \rightarrow iii \rightarrow iii \; vii^0 \rightarrow vi \rightarrow vi \]

* double dominant
1.4.2 Minor keys

- Secondary dominants
  \[ V(7)^* / V - V; \ V(7)/ iv - iv; \ V(7)/ VI - VI; \ V(7)/ III - III \]

- Secondary leading notes
  \[ vii^0 (7)/ V - V; \ vii^0 (7)/ iv - iv; \ vii^0 (7)/ VI - VI \]

1.5 Single diatonic non-chordal notes (non-essential notes)

(accented or unaccented where applicable)

- passing note
- upper and lower auxiliary notes (neighbouring notes)**
- suspension
- appoggiatura
- anticipation
- échappée (escape note)

1.6 All cadences

2 TWO-PART COUNTERPOINT

The analysis of Two-part Inventions Nos 1 – 8 of Johann Sebastian Bach, focussing on the identification of the motive, the countermotive, keys, imitation, and developmental techniques such as augmentation, diminution, inversion, retrograde and stretto.

3 MELODY WRITING

The completion of a melody for an instrument of your choice (minimum 12 and maximum 16 bars) in either the bass or treble clef, of which the opening notes will be given. Sequences, modulations and secondary dominants as set out in paragraphs 1.3 and 1.4 and the addition of suitable phrasing, articulation and dynamic indications will be expected.
Grade 6.1

4 HARMONIC ANALYSIS

Harmonic analysis of ANY given music excerpts containing the elements that have been studied, with reference to:

- keys
- modulations
- chord progressions
- non-chordal notes (non-essential notes)
- cadences
- sequences

NB!

A reading list of recommended books for Grade 6 Theory of Music is available online at www.unisa.ac.za/music (link: Theory of Music Resources).
1 HISTORY OF MUSIC
A study of the contribution of the following composers with regard to the given composition genres:

1.1 BAROQUE PERIOD

JS BACH – fugue
1. Definition of
   • fugue
   • exposition
   • subject (tonal and real)
   • countersubject
   • redundant entry
   • codetta
   • episode
2. Comment briefly on
   • *Das Wohltemperierte Clavier.*
   • Equal temperament.

1.2 CLASSICAL PERIOD

HAYDN – symphony
1. Definition of
   • Hob (Anthony van Hoboken)
   • *Sturm und Drang*
2. Comment briefly on
   • *London (Salomon) symphonies* (nos 93 – 104)
   • *Paris symphonies* (nos 82 – 87)
3. Style characteristics – any 3 style characteristics regarding symphonies by Haydn
Grade 6.2

**MOZART** – **opera**

1. **Definition of**
   - K., KV. (Köchel-Verzeichnis)
   - opera buffa – give 1 Mozart example
   - opera seria – give 1 Mozart example
   - Singspiel – give 1 Mozart example
   - recitative – recitativo secco – recitativo accompagnato
   - overture

2. **Comment briefly on**
   - *Don Giovanni*
   - *Die Zauberflöte*

3. **Style characteristics** – any 3 style characteristics regarding operas by Mozart

**BEETHOVEN** – **symphony**

1. **Definition of**
   - Symphony
   - Sonata form
   - Rondo form and the Sonata-rondo

2. **Comment briefly on** Beethoven Symphonies Nos 3, 5 and 9

3. **Style characteristics** – any 3 style characteristics regarding Beethoven’s symphonies

### 1.3 ROMANTIC PERIOD

**SCHUBERT** – **art song (Lied)**

1. **Definition of**
   - art song (Lied)
   - strophic art song – give 1 Schubert example
   - through-composed art song – give 1 Schubert example
   - song cycle (Liederzyklus)
   - D. (Otto Deutsch)

2. **Comment briefly on**
   - the general characteristics of the lied, the relationship between the song text and the music, and between the voice and piano accompaniment
   - *Winterreise* D. 911 – name 2 songs from the cycle
   - *Die schöne Müllerin* D. 795 – name 2 songs from the cycle

3. **Name 3 poets whose poems were set to music by Schubert**

4. **Style characteristics** – any 3 style characteristics regarding art songs by Schubert
CHOPIN – piano music

1. Definition of
   - character piece
   - rubato (tempo rubato)
   - mazurka – give 1 Chopin example
   - nocturne – give 1 Chopin example
   - polonaise – give 1 Chopin example
   - ballad – give 1 Chopin example

2. Comment briefly on
   - Etudes op 10; op 25

3. Style characteristics – any 3 style characteristics regarding piano music by Chopin

1.4 TWENTIETH CENTURY

Trends/Styles/Movements
A short definition of and examples of compositions by composers representative of each of the following styles:
   - Impressionism
   - Expressionism
   - Serialism
   - Minimalism
   - Aleatoric music (chance music)
   - Atonal music

Popular music and jazz
A detailed definition of, and the naming of musicians representative of the following styles:

   South African Township Music
   - Kwela
   - Marabi
   - Mbaqanga

   AND

   American Jazz
   - New Orleans style (Dixieland)
   - Swing
   - Bebop (bop)
Grade 6.2

2 FORM ANALYSIS

Analysis of the following works with regard to overarching structure, keys, phrase construction, composition techniques, harmonic and melodic devices:

• JS BACH  
  *Fugue in C minor, WTC 1 (BWV 847)*

• MOZART  
  *1st movement from Sonata in C major, K. 309*

• SCHUBERT  
  *Der Neugierige, from Die schöne Müllerin, D 795*

• SJ KHOSA  
  *Nyeleti ya Mixo (The morning star is out)*

NB!

A reading list of recommended books for Grade 6 Theory of Music is available online at [www.unisa.ac.za/music](http://www.unisa.ac.za/music) (link: *Theory of Music Resources*).
Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, i.e. candidates should be familiar with the content of syllabuses of all previous grades.

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<td>Harmony and Counterpoint</td>
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<tr>
<td>PAPER 2 (T72-N)</td>
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<td>50</td>
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</tr>
<tr>
<td>History of Music and Form Analysis</td>
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</table>

TOTAL 200

Roll of Honour 160

Distinction 150

Pass 100

* Exemption agreements exist with South African Universities whereby learners may apply for possible exemption at the Directorate Music from Theory of Music Grade 7, after having passed a completed second year of a BMus degree, or a completed third year of an extended BMus degree.
Grade 7.1

PAPER 1 (T71–M): HARMONY AND COUNTERPOINT

1 COMPLETING A MELODY

Completion of a melody for a specified instrument by the candidate, of which the opening notes are given. Modulation(s) to related key(s) will be required. The addition of suitable phrasing, articulation and dynamic indications will be expected.

2 FOUR-PART WRITING

To add three parts below a given soprano and/or above a given bass which may modulate to related keys, by making use of the following:

2.1 the harmonic devices prescribed for Theory of Music grade 6

2.2 the diatonic (secondary) seventh chords on all scale degrees in root position

2.3 the dominant ninth chord in root position

2.4 the diminished seventh chord on the leading note in all the usual positions in major and minor keys

2.5 the Neapolitan sixth chord

2.6 the Italian, French and German augmented sixth chords

2.7 all secondary dominant triads and dominant quartads (in the usual positions) and dominant minor ninth chords (in root position), and the first inversions of the quartads and minor ninth chords, which form secondary diminished triads and quartads

2.8 the following borrowed triads in the usual positions:
   • the major chord on the flattened mediant, submediant and leading note in major keys
   • the minor chord on the subdominant in major keys
   • the major chord on the subdominant and tonic in minor keys

2.9 the approach and/or resolution of diatonic and chromatic triads and quartads by way of stepwise movement in some or all voices towards forming an accepted other chord
2.10 all non-chordal notes (non-essential notes) with direct and ornamental resolutions.

3 WRITING AN ANSWER AND A COUNTERSUBJECT TO A GIVEN FUGUE THEME

To write an answer to a given fugue theme, and a countersubject invertible at the fifteenth against this. The theme may require a tonal or real answer.

4 WRITING A FINITE TWO-PART CANON

Writing a finite two-part canon up to and including 10 bars with or without a free third voice in the bass. The opening notes will be given. Modulations will not be required.

NB!

A reading list of recommended books for Grade 7 Theory of Music is available online at www.unisa.ac.za/music (link: Theory of Music Resources).
1 HISTORY OF MUSIC

A study of the following composers in relation to:

- Particular contributions to the main music genres
- Important compositions representative of each music genre mentioned
- General characteristics of style

<table>
<thead>
<tr>
<th>BAROQUE</th>
<th>Purcell Handel</th>
<th>Bach JS Scarlatti D</th>
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<tbody>
<tr>
<td>CLASSICAL</td>
<td>Gluck Haydn</td>
<td>Mozart Beethoven</td>
</tr>
<tr>
<td>ROMANTIC</td>
<td>Schubert Brahms</td>
<td>Verdi Schumann</td>
</tr>
<tr>
<td>TWENTIETH CENTURY (Born before 1900)</td>
<td>Debussy Schoenberg</td>
<td>Ravel Bartók</td>
</tr>
<tr>
<td>SOUTH AFRICAN (Born before 1925)</td>
<td>Princess Magogo, Solomon Linda</td>
<td>Michael Mosoen Moerane Stefans Grové</td>
</tr>
</tbody>
</table>

2 FORM ANALYSIS

Analysis of the overarching structure, phrase construction, composition techniques, harmonic and melodic devices of the following Baroque, Classical, Romantic, Jazz and South African works.
BAROQUE WORKS

- **PURCELL**  
  *Dido's Lament, from Dido and Aeneas*  
  (Recitative and Aria)

- **JS BACH**  
  *Fugue in F, from WTC 1 (BWV 856)*  
  Choral Prelude: *Wenn wir in höchsten Nöten sein*  
  (BWV 641)  
  *Crucifixus, from Mass in b minor (BWV 232)*

- **D SCARLATTI**  
  *Sonata in D (K 96) (L 465)*

CLASSICAL WORKS

- **HAYDN**  
  Movements 3 & 4 from *Symphony in D no 101 (Hob 1:101)*

- **MOZART**  
  *Sonata in B♭, K 333 (complete sonata)*

- **BEETHOVEN**  
  Movements 1 and 3 from *Sonata in f, op 2 no 1*  
  Movement 2 from *Sonata in E, op 14 no 1*

ROMANTIC WORKS

- **SCHUBERT**  
  *Erlkönig (D 328)*

- **SCHUMANN**  
  *Er, der herrlichste von allen, from Frauenliebe und -leben, op 42*

- **CHOPIN**  
  *Mazurka in A♭, op 59 no 2*  
  *Nocturne in D♭, op 27 no 2*

- **BRAHMS**  
  *Intermezzo in a, op 76 no 7*

JAZZ

- **JOSEPH KING OLIVER**  
  *West End Blues*

SOUTH AFRICAN WORKS

- **ARNOLD VAN WYK**  
  *Dumka: Hommage à Epétopoiret from Four Piano Pieces*

- **HUBERT DU PLESSIS**  
  *Homage to Chopin, from Four Piano Pieces, op 28*
All prescribed Baroque, Classical, Romantic and Jazz works may be found in:


This publication may be ordered from the following bookstores or from the Internet:

- **Van Schaik Bookstore (Hatfield, Pretoria)**
  Tel: 012 362-5669 / 5698  Fax: 012 362-5673  
  e-mail: vshat@vanschaik.com

- **Van Schaik Bookstore (Braamfontein, Johannesburg)**
  Tel: 011 339-1711  Fax: 011 339-7267  
  e-mail: vsbraam@vanschaik.com

- **Van Schaik Bookstore (Rondebosch)**
  Tel: 021 689-4112  Fax: 021 686-3404  
  e-mail: vsrbosch@vanschaik.com

- **Van Schaik Bookstore (Parow)**
  Tel: 021 930-2480  Fax: 021 939-3767  
  e-mail: vsparow@vanschaik.com

- **Van Schaik Bookstore (Bloemfontein)**
  Tel: 051 447-6685  Fax: 051 447-7837  
  e-mail: vsbloem@vanschaik.com

- **Van Schaik Bookstore (Durban)**
  Tel: 031 332-2009  Fax: 031 332-2029  
  e-mail: kbartleson@vanschaik.com

- **Van Schaik Bookstore (Polokwane)**
  Tel: 015 295-9040 / 9090 / 9360  Fax: 015 295-9099  
  e-mail: molatelo@vanschaik.com

- **Van Schaik Bookstore (Pietermaritzburg)**
  Tel: 033 386-9308 / 5698  Fax: 033 386-9633  
  e-mail: mastpmb@mweb.co.za

- **Van Schaik Bookstore (Namibia)**
  Tel: 061 206-3364  Fax: 061 206-3040  
  e-mail: vsunam@vanschaik.com
## PRESCRIBED SOUTH AFRICAN WORKS

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<tr>
<td>Accent Music</td>
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<tr>
<td>PO Box 30634</td>
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</tr>
<tr>
<td>Tel (011) 339-1431</td>
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### NB!

A reading list of recommended books for Grade 7 Theory of Music is available online at [www.unisa.ac.za/music](http://www.unisa.ac.za/music) (link: Theory of Music Resources).
GRADE 8 [T80–N]

- In order to be admitted to Grade 8 Theory of Music, a candidate must have passed Grade 7 Theory of Music.
- To pass Grade 8 Theory of Music a candidate must pass both papers with a minimum of 50% in each of the papers.
- Candidates will retain credit for individual papers passed.
- Candidates are allowed to use a piano for the entire duration of paper 1 (Harmony and Counterpoint).
- Candidates must enter for both papers simultaneously.
- Grade 8 Theory of Music examinations are only presented in the second instance.

Syllabuses for Theory of Music Pregrade 1 up to and including Grade 8 are accumulative, i.e. candidates should be familiar with the content of syllabuses of all previous grades.

<table>
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CANDIDATES MUST STUDY THE HARMONIC AND CONTRAPUNTAL DEVICES PRESCRIBED FOR THEORY OF MUSIC GRADES 6 AND 7, AS WELL AS ENHARMONIC MODULATION AND THIRD RELATIONSHIPS.

QUESTIONS WILL BE SET AS FOLLOWS:

1. Writing an exposition of a three-part fugue for keyboard or any three instruments of your choice in the eighteenth-century contrapuntal style. The theme will be given.

2. Adding two contrapuntal parts to a given cantus firmus for organ in the eighteenth-century contrapuntal style.

3. Harmonising a given melody in Classical idiom for the piano or instrumental quartet.

4. The continuation of a passage for piano in Romantic idiom, using advanced chromatic chords and enharmonic modulations.

NB!

A reading list of recommended books for Grade 8 Theory of Music is available online at www.unisa.ac.za/music (link: Theory of Music Resources).
1 HISTORY OF MUSIC

A study of the following composers in relation to:

- Particular contributions to the main music genres
- Important compositions representative of each music genre mentioned
- General characteristics of style

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<th>Desprez</th>
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<td>(Born after 1940)</td>
<td>Jeanne Zaidel-Rudolph</td>
<td></td>
<td>Hendrik Hofmeyr</td>
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2 FORM ANALYSIS

Analysis of the overarching structure, phrase construction, composition techniques, harmonic and melodic devices of the following Renaissance, Twentieth Century and South African works.

RENAISSANCE

- DESPREZ Motet: *Tu pauperum refugium*
- PALESTRINA *Sanctus* and *Benedictus*, from *Missa Aeterna Christi Munera*
- LASSUS *Beatus Homo* and *Expectatio Justorum*, from *Three Duos*
- MONTEVERDI Madrigal: *Lasciatemi morire*

TWENTIETH CENTURY

- DEBUSSY *La cathédrale engloutie*, from *Préludes* Book 1
- SCHOENBERG No 1, from *Three Piano Pieces*, op 11
- RAVEL *Le Martin-Pêcheur*, no 4 from *Histoires Naturelles*
- BARTÓK Bulgarian Rhythm, no 115 from *Mikrokosmos*, vol IV
  Syncopation, no 133 from *Mikrokosmos*, vol V
  Diminished Fifth, no 101 from *Mikrokosmos*, vol IV
- STRAVINSKY *Full Fadom Five*, no 2 of *Three Songs from William Shakespeare*
- WEBERN *Wie bin ich froh!*, no 1 from *Drei Lieder*, op 25
- BERG *Schlafend trägt man mich*, from *Vier Lieder*, op 2
- HINDEMITH *Fuga prima in C*, from Ludus Tonalis
- DALLAPICCOLA Simbolo no 1, from *Quaderno Musicale di Annalibera*
- PETER KLATZOW *Prayer for the Bones*, from *From the Poets*
- JEANNE ZAIDEL-RUDOLPH Virtuoso 1
PRESCRIBED RENAISSANCE AND TWENTIETH CENTURY WORKS

All prescribed Renaissance and Twentieth Century works may be found in:


This publication may be ordered from:
Van Schaik Bookstore (see p. 14) or the internet.

PRESCRIBED SOUTH AFRICAN WORKS

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e-mail: noelene.kotze@samro.org.za

NB!
A reading list of recommended books for Grade 8 Theory of Music is available online at [www.unisa.ac.za/music](http://www.unisa.ac.za/music) (link: *Theory of Music Resources*).