**30.23 MUSIC (511)**

**30.23.1 Music Paper 3 (511/3)**

1. (a)

* 16 bar melody.
* Sequence.
* Triplet.
* Phrase marks.
* Modulation.
* Cadences.
* Lyricism (singability, climax leaps and steps).
* Variety of rhythm.  ***(12 marks)***

(b)

* Syllabic division.
* Text setting (including accentuation).
* Melodic shape (form etc).
* Cadences.
* Lyricism (singability, leaps,steps).
* Variety of rhythm.
* Melodic curve (including climax). ***(12 marks)***

2.

* + - Voice leading (ATB).
    - Voice range.
    - Candences (well established at the end of each phrase. (last one must be Perfect cadence with both chords in root position)
    - Appropriate progression ***(20 marks)***

3. (a) (i)

* Marimba.
* Adongo. ***(2 marks)***

(ii) Term used in scientific classification of instruments to mean

“***self sounding***.” ***(1 mark)***

(iii)

* Membranophones.
* Aerophones.
* Chordophones. ***(3 marks)***

(b) (i) Asili.

(ii) Bul (drum).

(iii) Gara (shakers).

(iv) Oporo (horn). ***(3 marks)***

(c)

* Determines the pitch of the song.
* Sets and controls the tempo of the performance
* Can improvise the text
* Cues the entries.
* Determines the length of the performance.
* Sets the mood of the performance. ***(3 marks)***

(d)

* Type of dance.
  + - The performing group (age, gender).
    - Aesthetic value of the dance.
    - Role of specific performers.
    - Occasion. ***(2 marks)***

4. (a) **Wiliam Byrd**

(i)

* Wrote Catholic and Anglican Church music.
* Made settings of the Anglican chant.
* Composed madrigals.
* Composed solo songs with accompaniment. ***(2 marks)***

(ii)

* Studied at musical establishment of Chapel Royal.
* Was taught music by Thomas Tallis.
* Appointed organist of Lincoln Cathedral.
* Was made Gentleman of the Chapel Royal.
* Was licensed by the Queen to print and sell music. ***(2 marks)***

(iii)

* Publishing his music
* Publishing music books
* Contribution as church organist
* Editing of other composers music,for example, the Triumphs of Oriana ***(3 marks)***

(b) **George Frederic Handel**

(i) ***Similarity*** : Both made up of music and drama ***(1 mark)***

***Difference***:

* + - Oratorio usually based on sacred story taken from the Bible.
    - Opera is based on secular themes. ***(1 mark)***

(ii) Messiah. ***(1 mark)***

(iii)

* + - Water music.
    - Fireworks music (Royal Fireworks).
    - Variations on the Harmonious Blacksmith. ***(1 mark)***

(iv) ***Melody***:

* Generally long phrases.
* Cantabile melodies often beginning with long sustained notes.
* Ornamentation, for example:- trill at phrase endings. ***(1 mark)***

***Rhythm***:

* + - Generally strong rhythm.
    - Favoured dotted rhythmic patterns. ***(1 mark)***

***Harmony***:

* Diatonic harmony.
* Extensive use of tonic and dominant chorals.
* 1st inversion chords.
* Stereotyped cadence. ***(1 mark)***

(c) **Joseph Franz Haydn**

(i)

* + - Use of clear simple folk like tunes.
    - Ingenious use of irregular lengths of phrases creating a satisfactory balance.
    - Use of alberty bass in his harmonies. ***(2 marks)***

(ii) The creation.

(iii)

* Established the basis of the modern symphony orchestra.
* Established the sonata form.
* Added mennet to the symphony (between the second and the last movements).

***(2 marks)***

(iv) Sonata form.  ***(1 mark)***

(v) Emperor Quartet.  ***(1 mark)***

(d) **Vaughan Williams**

(i) Romantic. ***(1 mark)***

(ii)

* Often discordant but consistently tonal.
* Made use of English folk tunes.
* Prallelism especially in the 6-4 chords.
* Had model treatment. ***(3 marks)***

(iii)

* Sea Symphony.
* Pastoral Symphony.
* London Symphony. ***(2 marks)***

(iv)

* Operas.
* Ballets.
* Mass.
* Fantastic on theme of Tallis. ***(1 mark)***

5. (a)

* Spoken rallying call and group response.
* Continues into a solo chant.
* Male voices. ***(2 marks)***

(b) The Obokano. ***(1 mark)***

(c)

* Solo and response.
* Purely solo.
* Choral chanting.
* Unison singing. ***(3 marks)***

(d) Mixed voice (male and female/boys and girls). ***(1 mark)***

(e)

* The instrument provides rhythmic accompaniment to the singing.
* The instrument fills in voice interludes.
* The instrument enhances consistency of tempo.
* The instrument provides melodic accompaniment to the voices. ***(1 mark)***

(f)

* Chanting.
* Ululation.
* Interjections. ***(2 marks)***

6. (a) Strings (violin, viola, cello, double Bass). ***(1 mark)***

(b) Grave (meaning slow, solemn). ***(1 mark)***

(c) Chromatic (stepwise movement). ***(1 mark)***

(d) (i) subdominant chord (IV) (C Eb G) ***(1 mark)***

(ii) submediant chord (VI) (Eb G B). ***(1 mark)***

(e) Begins in 4 time that is, from simple quadruple

4

to simple triple, but the main beat felt in each case is the

minim ( ) where 4 time sounds like 4 time.

4 2 ***(2 marks)***

(f) Figured Bass (they refer to the intervals above the given bass note. ***(1 mark)***

(g) They are performing/sounding in unison. ***(1 mark)***

(h) Aria/Air/Song. ***(1 mark)***

7. (a) (i)

* Amplifies the sound.
* Holds the strings.
* Supports other important parts of the instruments e.g the arms, the bridge.
* Gives the shape and aesthetic appearance to the instruments. ***(3 marks)***

(b) ***Dynamics*** :- the gradations of loudness and softness. ***(2 marks)***

***Diction***:-correct, clear (effective) enunciation in singing. ***(2 marks)***

***Voice range***:- extent of a singer’s voice between the top and the bottom notes.

***(2 marks)***

(c) (i) Short songs/melodies.

(ii) Repetitive songs/melodies.

(iii) Basically play.

(iv) Catchy melodies/songs.

(v) Lyrics suggestive of the activities. ***(6 marks)***