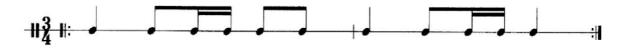
4.28 MUSIC (511)

4.28.1 Music Paper 2 (511/2)

1. (a) Drum rhythm



 $\frac{1}{2}$ mark for each correct beat (3 marks)

 $\frac{1}{2}$ mark for correct bar lines (mark as a whole) $(\frac{1}{2}$ marks)

 $\frac{1}{2}$ mark for correct time signature $(\frac{1}{2}$ mark)

Total (4 marks)

(b) Rhythm of a melody in simple time.



 $\frac{1}{2}$ mark for each correct note (7 marks)

 $\frac{1}{2}$ mark for correct time signature $(\frac{1}{2}$ mark)

 $\frac{1}{2}$ mark for bar lines (mark as a whole) $(\frac{1}{2}$ mark)

Total (8 marks)

(c) Rhythm of a melody in compound time.



 $\frac{1}{2}$ mark for each correct note (14 notes) (7 marks)

 $\frac{1}{2}$ mark for correct time signature $(\frac{1}{2}$ mark)

 $\frac{1}{2}$ mark for correct bar lines (mark as a whole) $(\frac{1}{2}$ mark)

Total (8 marks)

2. (a) Melody in a major key.



 $\frac{1}{2}$ mark for each correct note (19 notes) - pitch and value

 $(9\frac{1}{2} \text{ marks})$

 $\frac{1}{2}$ mark for correct key signature

 $(\frac{1}{2} \text{ mark})$

* Deduct $\frac{1}{2}$ mark per bar for incorrect note values

Total (10 marks)

(b) Melody in a minor key.



 $\frac{1}{2}$ mark for each correct note (pitch and value) (20 notes)

(10 marks)

* Deduct $\frac{1}{2}$ mark per bar for incorrect note values

Total (10 marks)

3. Intervals

(a) Minor 3rd

(Award $1\frac{1}{2}$ marks for a fully described interval

 $(1\frac{1}{2} \text{ marks})$

Award only $\frac{1}{2}$ mark if the interval is not fully named. e.g. a 3rd)

(b) Perfect 5th

(Award $1\frac{1}{2}$ marks for a fully described interval

 $(1\frac{1}{2} \text{ marks})$

Award only $\frac{1}{2}$ mark if the interval is not fully named. e.g. a 5th)

- Cadences
 - (a) Imperfect cadence

(1 mark)

(b) Plagal cadence

(1 mark)

(c) Interrupted cadence

(1 mark)

(d) Perfect cadence

(1 mark)

Total

4 marks

Modulation

(a)
The melody modulates from the tonic, (D major), to the dominant key (A major).

(Mark as a whole)

(1 \frac{1}{2} \text{ marks})

(b) The melody modulates from the tonic (C major), to the relative minor (A minor). (Marks as a whole) $(1\frac{1}{2} \text{ marks})$

4.28.2 Music Paper 3

1. (a)

- 16 bars (correct bars)

1 mark

- Modulation (well established)
 - 1 mark for sub-dominant key $\frac{1}{2}$ mark for an unestablished cadence
 - 1 mark for the return to the tonic

2 marks

-	Lyricism	2 marks
-	Cadences (Final cadence and 1 other)(perfect or plagal for final cadence)	2 marks
-	Appropriate use of Tempo variations	1 mark
_	Appropriate use of Triplet (conform to time signature)	1 mark

- Phrasing (2 bar phrasing)
- Melodic curve with a climax
- Rhythm (variation / conformity)

Total 12 marks

1 mark 1 mark

1 mark

(b) - Speech rhythm / accents ($\frac{1}{2}$ mark per phrase) 2 marks 2 marks - Syllabic division ($\frac{1}{2}$ mark for each phrase) - Rhythm variety (mark as a whole) 1 mark 2 marks - Lyricism - Cadences ($\frac{1}{2}$ mark each for final cadence and any other) 1 mark - Time signature 1 mark

- Melodic curve / climax / shape / - Phrase marks (as a whole)

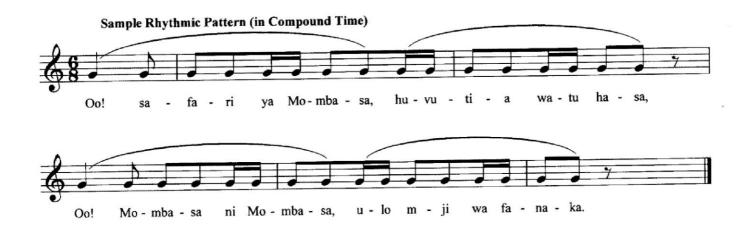
1 mark

Total 12 marks

2 marks

Sample Rhythmic Pattern (in Simple Time)





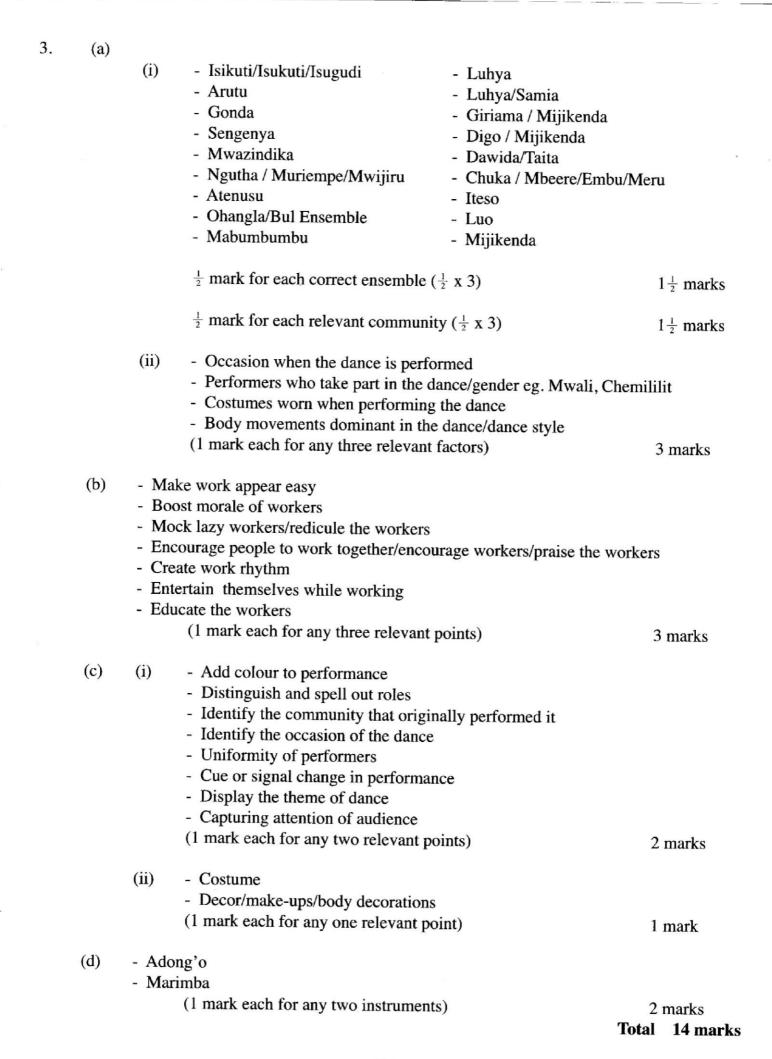
2. Award marks as follows:

 Appropriate chords: ½ mark for each correct chord Voice leading: Alto Tenor Bass 	7 ½ marks 1 mark 1 mark 1 mark
- Cadences at the end of each phrase - Plagal / imperfect (Bar 2)	1 mark
- Cadential % (1 mark for a correct perfect cadence) - Range (mark as a whole)	1½ marks 1 mark

Total 14 marks

Progression: devoid of the following faults

Common 5ths		1 mark each
- Consecutive 5 ^{ths}		
- Parallel octaves		1 mark each
- Overlapping of parts		1 mark each
- Spacing		1 mark each
- Double 3 rd in primary chords		1 mark each
- Exposed octaves		1 mark each
- Unison to 5th or 8ves and vice versa		1 mark each
- Wrong use of inversions		1 mark each
- Wrong direction of stems (mark as a whole)		1 mark
- Wrong note values (mark as a whole)		1 mark
(maximum deductions: 6 marks)		
- Bracing		1 mark
- Fifths to octaves and vice versa		1 mark each
	Total	(20 marks)



4. (a) Claudio Monteverdi

1 mark (i) Italian - had tragic, romantic and comedic scenes (ii) - use of more realistic portrayal of the characters - small, lively orchestra with limited use of the choir - use of pizzicato & tremolo for strings 3 marks (1 mark each for any three relevant points) - The combat of Trancredi and Clorinda (iii) Orfeo/Orpheus - The return of Ulysses Andromeda - L'Arrianna - Abdibe - Proserpina Rapita La Finta d'Apollo - Armida Abbandonata - Le Nozzed' Enea Con Lavinia - Le Nozzed' Tetide 1 mark $(\frac{1}{2}$ mark each for any two correct operas) - his works marked the transition from Renaissance style (Prima pratica/prima (iv) prattica) of music to that of Baroque period (seconda prattica / seconda pratica)

- He developed two individual styles of composition - the Renaissance polyphony and the new basso-continuo technique of the Baroque.

George Fredrick Handel

(i) - Suite

(b)

- Orchestral
- Instrumental

(1 mark each for any one relevant point)

(2 marks for any one relevant point)

1 mark

2 marks

- (ii) To celebrate the end of the war of the Austrian succession
 - To celebrate signing of the treaty of Aix-la-chapette

(1 mark each for any one relevant point)

1 mark

- (iii) The use of English text made it more acceptable to greater public
 - Emotional use of solo recitative, choral work and orchestral accompaniment
 - Effectively combined style of Italian operatic melody and German passion music.

(1 mark each for any two relevant points)

2 marks

 J Rameau (iv) - Giovanni Bononani - G. Carissimi Nicolai Porpora Antonio Vivaldi - J. Lully - Francesco Geminiani - F. Zachow Pietro Locatelli Arcangello Corelli - George Philip Teleman - Domenico Scarlatti - J. S Bach $(\frac{1}{2}$ mark each for any two contemporaries) 1 mark Melody: (v) - rich in expression - use of tonal shifts/modulation - melodic contours with rise and fall in majestic arches - polyphonic melodies - use of counterpoint - Cantabile melodies beginning with long sustained notes - Ornamentation with trills at phrase endings Use of mellisma 1 mark (1 mark each for any one relevant point) Harmony - Use of diatonic harmony - Use of huge / massive chords eg. ninth, seventh chords etc - Use of stereotype cadences/implied cadences - Use of counterpoint/contrapuntal style - Use of first inversion chords - Use of tonic and dominant chords excessively 1 mark (1 mark each for any one relevant point) **Edward Elgar** (c) 1 mark English / British (i) 1 mark (ii) Dream of Gerontius 1 mark (iii) Orchestra - He conducted acoustic recordings of his major works in (iv) 2 marks Gramophone records - Use of short, motif - like phrases (v) - Use of wide upward leaps - Characteristic use of sequence - Active and purposeful bass line - Constant mixing of tone colour for expressive purpose Pompous melodies - Deliberately note in expression/was the first to use term noblimentato 2 marks (1 mark each for any two relevant points)

(d) Sergei Prokofiev

5.

(a)

(b)

		v			
	(i)	Classical symphony	1 mark		
	(ii)	Is a piece of orchestral music in a single movement based on pictorial of ideas/programmatic in nature.	r literal 1 mark		
	(iii)	Peter and the Wolf	1 mark		
	(iv)	 extensive use of polytonality use of chromatic notes and dissonant notes use of unusual time signatures use of tertiary harmonics use of etudes/studies deceptive resolution of chords of the dominant function imitating orchestral sonorities Violent rhythms Abrupt modulations Harsh dissonance Unexpected turn of phrases (1 mark each for any four relevant points) 	4 marks		
 Solo singing A low pitched male voice Ornamented / decorated / embellished singing/cultured voice Repetition of phrases Variation of text Anacrucic phrasing/long phrasing/irregular phrasing (1 mark each for any four relevant points) 					
	(i)	- The first section has a thin / light texture.			
		It has a solo voice and a drum providing the beat.			
		- The second section has a thicker / denser / weightier / richer / heavier	texture		
		It has more instruments playing varied rhythmic patterns.			
		(1 mark each for any relevant point in each section)	2 marks		
	(ii)	Dialogue between patterns played by the high pitched drum (chapuo) ar low pitched drums (mabumbumbu) in the instrumental section	nd the		

1 mark

(1 mark each for any relevant points)

	(c)	 Marks the beginning of the instrumental section Maintains the beat / pulse Links the vocal and instrumental sections Provides percussive accompaniment Adds color and brightens the ensemble or performance Enhance texture 	ĸ
		 Provide contrasting rhythm Contribute to the climax of the performance (1 mark each for any two relevant points) 	2 marks
	(d)	 It fades away The rest of the instruments stop playing apart from the chapuo, which plays to and fades away 	the end
		(1 mark for any one relevant points)	1 mark
6.	(a)	Chord I in D major / DF# A / Tonic chord of D major / Tonic arpeggio / dmsd	1 mark
	(b)	Bar 1 - 156 ² A (1 mark) Bar 156 ³ - 213 B (1 mark) Bar 28 - 156 ² A (1 mark) Ternary form/Aria da capo (1 mark)	
	(c)	There's imitation between the trumpet and bassi/continuo There's imitation between the trumpet and the rest of the instruments (1 mark each for any one relevant points)	1 mark
	(d)	(i) Word painting - Matching of music to the meaning of the lyrics. Bar 28 - 34	1 marl
		Bar 78 - 90	1
		(1 mark each for any relevant example)	1 mark
		(ii) Melisma - setting many notes to one syllable of text	1 marl
		Bar 60 - 66 " 102 - 106 " 112 - 114 " 116 - 117 " 123 - 128 " 132 - 136 " 170 - 174 " 200 - 209	
		(1 mark each for any relevant example)	1 mark

SECTION C: GENERAL MUSIC KNOWLEDGE

(20 marks)

7. (a) (i) Modern technology

- Modern / factory made / artificial / improvised materials used in the construction of instruments influence their tone, pitch range, role sonority, etc.
- Factory made and improvised materials are used as costumes. This has influenced authenticity and function of the costumes in performance.
- Use of speakers, microphones, CDs, recordings instead of / during live performances. These influence tone and volume of performances.
- The real African traditional instruments are replaced by computer-programmed sounds which has changed the pitch, timbre of their performance.

(2 marks for any one relevant point)

2 marks

(ii) Religion

- Modern religion discourages some aspects of traditional African music performance, leading to the disappearance of some music.
- Influence on traditional African music style of performance by adding on harmony, changing the structure, text, dance movements / patterns, instruments, etc.
- Adaptation of traditional folk music and instruments.
 (2 marks for any one relevant point)

2 marks

(iii) Rural - urban migration

- Movement to and from urban areas causes people to learn new cultures that influence the performance of traditional music. It causes integration of styles of performance, instrumentation and costuming.
- Movement to urban areas has reduced African Music performance.
- Dilution of authenticity of original dance style. (2 marks for any one relevant point)

2 marks

- (b) (i) **Motif** A short melodic / rhythmic / harmonic pattern or figure that is recognizable throughout a composition.
 - (ii) Rondo A form of music with recurring theme A, ad alternating episodes B, C, D, etc, taking the structure; A B A C A
 - (iii) Ululation long, waivery, high-pitched vocal sound with a trilling quality.
 High pitch vocal ornaments produced by women.
 - (iv) The '48' Two sets of 24 preludes and fugues by J. S Bach. (1 mark for each relevant definition)

4 marks

- (c) (i) **Copyright** - legal right granted to a music composer, publisher, promoter or distributor to exclusive publication, sale or distribution of a musical work.
 - (ii) Royalties - share paid to a music composer/performer out of the proceeds resulting from the sale or performance or broadcast of his or her musical work.
 - (iii) **Piracy** - unauthorised use or production of copyrighted or patented music material.

(1 mark each for each relevant meaning)

3 marks

- To attract public attention to a product. (d) (i)
 - To communicate intended message(s) on a product.
 - Serves as background to/ for spoken material.
 - Helps form attitude towards a product.
 - Makes slogans or products memorable.
 - Acts as a signature tune for the advertisement.
 - Entertainment of the audience.
 - Educate the audience.

(1 mark each for two relevant points)

2 marks



Key signature

(1 mark)

 $\frac{1}{2}$ mark for each correct note (4 marks)

Total 5 marks