

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

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

4. Cadences

- (a) Imperfect cadence (1 mark)  
 (b) Plagal cadence (1 mark)  
 (c) Interrupted cadence (1 mark)  
 (d) Perfect cadence (1 mark)  
**Total 4 marks**

5. Modulation

- (a) The melody modulates from the tonic, (D major), to the dominant key (A major).  
 (Mark as a whole) (1  $\frac{1}{2}$  marks)  
 (b) The melody modulates from the tonic (C major), to the relative minor (A minor).  
 (Marks as a whole) (1  $\frac{1}{2}$  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) 1 mark
- Melodic curve with a climax 1 mark
- Rhythm - (variation / conformity) 1 mark

**Total 12 marks**

(b)

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

**Total 12 marks**

### Sample Rhythmic Pattern (in Simple Time)

Oo! sa - fa - ri ya Mo - mba - sa, hu - vu - ti - a wa - tu ha - sa,

Oo! Mo - mba - sa ni Mo - mba - sa, u - lo m - ji wa fa - na - ka.

Sample Rhythmic Pattern (in Compound Time)

Oo! sa - fa - ri ya Mo - mba - sa, hu - vu - ti - a wa - tu ha - sa,

Oo! Mo - mba - sa ni Mo - mba - sa, u - lo m - ji wa fa - na - ka.

2. Award marks as follows:

- Appropriate chords:  $\frac{1}{2}$  mark for each correct chord 7  $\frac{1}{2}$  marks
- Voice leading: Alto 1 mark
  - Tenor 1 mark
  - Bass 1 mark
- Cadences at the end of each phrase 1 mark
  - Plagal / imperfect (Bar 2) 1  $\frac{1}{2}$  marks
  - Cadential  $\frac{6}{4}$  (1 mark for a correct perfect cadence) 1 mark
- Range (mark as a whole)

**Total 14 marks**

Progression: devoid of the following faults

- Consecutive 5<sup>ths</sup> 1 mark each
- Parallel octaves 1 mark each
- Overlapping of parts 1 mark each
- Spacing 1 mark each
- Double 3<sup>rd</sup> in primary chords 1 mark each
- Exposed octaves 1 mark each
- Unison to 5<sup>th</sup> or 8<sup>ves</sup> 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)**

3. (a)

- (i)
- |                             |                            |
|-----------------------------|----------------------------|
| - Isikuti/Isukuti/Isugudi   | - Luhya                    |
| - Arutu                     | - Luhya/Samia              |
| - Gonda                     | - Giriama / Mijikenda      |
| - Sengenya                  | - Digo / Mijikenda         |
| - Mwazindika                | - Dawida/Taita             |
| - Ngutha / Muriempe/Mwijiru | - Chuka / Mbeere/Embu/Meru |
| - Atenusu                   | - Iteso                    |
| - Ohangla/Bul Ensemble      | - Luo                      |
| - Mabumbumbu                | - Mijikenda                |

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

$\frac{1}{2}$  mark for each relevant community ( $\frac{1}{2} \times 3$ ) 1  $\frac{1}{2}$  marks

- (ii)
- Occasion when the dance is performed
  - Performers who take part in the dance/gender eg. Mwali, Chemililit
  - Costumes worn when performing the dance
  - Body movements dominant in the dance/dance style
- (1 mark each for any three relevant factors) 3 marks

- (b)
- Make work appear easy
  - Boost morale of workers
  - Mock lazy workers/ridicule the workers
  - Encourage people to work together/encourage workers/praise the workers
  - Create work rhythm
  - Entertain themselves while working
  - Educate the workers
- (1 mark each for any three relevant points) 3 marks

- (c) (i)
- Add colour to performance
  - Distinguish and spell out roles
  - Identify the community that originally performed it
  - Identify the occasion of the dance
  - Uniformity of performers
  - Cue or signal change in performance
  - Display the theme of dance
  - Capturing attention of audience
- (1 mark each for any two relevant points) 2 marks

- (ii)
- Costume
  - Decor/make-ups/body decorations
- (1 mark each for any one relevant point) 1 mark

- (d)
- Adong'o
  - Marimba
- (1 mark each for any two instruments) 2 marks

**Total 14 marks**

4. (a) **Claudio Monteverdi**

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

(b) **George Fredrick Handel**

- (i) - Suite  
- Orchestral  
- Instrumental  
(1 mark each for any one relevant point) 1 mark
- (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

- |      |  |   |
|------|--|---|
| (iv) | <ul style="list-style-type: none"> <li>- Giovanni Bononani</li> <li>- Nicolai Porpora</li> <li>- Antonio Vivaldi</li> <li>- Francesco Geminiani</li> <li>- Pietro Locatelli</li> <li>- Arcangelo Corelli</li> <li>- George Philip Telemann</li> <li>- Domenico Scarlatti</li> <li>- J. S Bach</li> </ul> | <ul style="list-style-type: none"> <li>- J Rameau</li> <li>- G. Carissimi</li> <li>- J. Lully</li> <li>- F. Zachow</li> </ul> |
|------|--|---|

( $\frac{1}{2}$  mark each for any two contemporaries)

1 mark

(v) **Melody:**

- 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 each for any one relevant point)

1 mark

**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 each for any one relevant point)

1 mark

(c) **Edward Elgar**

- |       |   |         |
|-------|---|---------|
| (i)   | English / British   | 1 mark  |
| (ii)  | Dream of Gerontius  | 1 mark  |
| (iii) | Orchestra   | 1 mark  |
| (iv)  | - He conducted acoustic recordings of his major works in Gramophone records | 2 marks |

- |     |  |         |
|-----|--|---------|
| (v) | <ul style="list-style-type: none"> <li>- Use of short, motif - like phrases</li> <li>- Use of wide upward leaps</li> <li>- Characteristic use of sequence</li> <li>- Active and purposeful bass line</li> <li>- Constant mixing of tone colour for expressive purpose</li> <li>- Pompous melodies</li> <li>- Deliberately note in expression/was the first to use term noblimentato</li> </ul> | 2 marks |
|     | (1 mark each for any two relevant points)  |         |

(d) **Sergei Prokofiev**

- (i) Classical symphony 1 mark
- (ii) Is a piece of orchestral music in a single movement based on pictorial or literal ideas/programmatic in nature. 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

5. (a) - 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) 4 marks

- (b) (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) and the low pitched drums (mabumbumbu) in the instrumental section  
(1 mark each for any relevant points) 1 mark



- (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  
 - 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 the end and fades away  
 (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<sup>2</sup> A (1 mark)  
 Bar 156<sup>3</sup> - 213 B (1 mark)  
 Bar 28 - 156<sup>2</sup> 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. 1 mark

Bar 28 - 34

Bar 78 - 90

(1 mark each for any relevant example) 1 mark

(ii) Melisma - setting many notes to one syllable of text 1 mark

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

- (d) (i) - To attract public attention to a product.  
 - 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

(ii)



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

Total 5 marks