

SECTION A: BASIC SKILLS

1. Melody

(a)

- | | |
|--|-----------------|
| ❑ 16 bars | 1 mark |
| ❑ Lyricism (singability) – within voice range | 1 mark |
| ❑ Modulation and back (well established modulation) | 2 marks |
| - 1 mark for the new key | |
| - 1 mark for the return to the tonic | |
| ❑ Cadences (½ mark each – any two including the final perfect cadence) | 1 mark |
| ❑ Sequence | 1 mark |
| ❑ Melodic curve (½ mark) and climax (½ mark) | 1 mark |
| ❑ Phrasing (2 bar anacrusis phrasing - mark as a whole) | 1 mark |
| ❑ Rhythm (variation/conformity) | 1 mark |
| Total | 09 marks |

(b)

- | | |
|--|-----------------|
| ❑ Text setting to music (speech rhythm/accents - ½ mark for each phrase) | 2 marks |
| ❑ Syllabic division (½ mark – as a whole) | ½ mark |
| ❑ Lyricism of melody (mark as a whole) | 1 mark |
| ❑ Cadences (½ mark for final and any other) | 1 mark |
| ❑ Suitable time signature | ½ mark |
| ❑ Melodic curve /climax/shape | ½ mark |
| ❑ Musicianship/creativity (choice of key, performance instructions, Word painting, phrasing) | ½ mark |
| NB: if key signature is wrongly written, penalize final cadence and musicianship | |
| Total | 06 marks |

2. Harmony

- | | |
|--|----------|
| ❑ Chords ½ mark for each correct chord x 13 chords | 6½ marks |
| ❑ Voice leading (½ mark for each voice; Alto, Tenor, Bass) | 1½ marks |
| ❑ Correct cadences at end of each phrase @½ mark | 1 mark |
| ❑ Voice range (mark as a whole) | 1 mark |
| ❑ Progression (devoid of harmonic faults) | 5 marks |

Deduct ½ mark each for any the following faults (maximum of 5 marks)

- | | |
|---|-----------------|
| ❑ Consecutive perfect 5ths | ½ mark each |
| ❑ Parallel octaves | ½ mark each |
| ❑ Crossing of parts | ½ mark each |
| ❑ Voice overlapping | ½ mark each |
| ❑ Spacing | ½ mark each |
| ❑ Doubled 3rds in major chords | ½ mark each |
| ❑ Doubled leading | ½ mark each |
| ❑ Wrong use of 6_4 or 2 nd inversion chords | ½ mark each |
| ❑ Wrong rhythms/note values (mark as a whole) | ½ mark |
| ❑ Stems (mark as a whole) | ½ mark |
| ❑ Exposed 5ths or 8ves | ½ mark each |
| ❑ From unison to 5ths or 8ves and vice versa | ½ mark each |
| ❑ Hidden 5ths to octaves and vice versa | ½ mark each |
| ❑ Others –missing key signature, missing double bar lines | ½ mark each |
| If all the chords are wrong, then no harmony. | |
| Total | 15 marks |

SECTION B: HISTORY AND ANALYSIS (54 MARKS)

3. African Music (14 marks)

- (a) (i) Solo singing/chanting – one person sings without a group
(ii) Solo-chorus/call-response – one person/group sings and a group responds
(iii) Group singing – the whole group sings in unison without a defined leader.
½ mark for naming x 3
1 mark for correct explanation
- 4½ marks**

- (b) (i) *Mukanda* -Double headed
(ii) *Chapuo* - double headed
(iii) *Efumbo* – single headed
(iv) *Atenusu* – double headed
(v) *Kithembe* – single headed
(vi) *Kalapapla* – single headed
(vii) *Ngutha* – single headed

½ mark each

3½ marks

(c) Traditional ornaments:

- (i) They are performed spontaneously
(ii) They are specific to the gender of the performer
(iii) Specific to the community
(iv) Often repetitive
(v) Performed at a higher or lower pitch than the song/melody
(vi) At irregular intervals – intermittently

1 mark each for any 4

4 marks

- (d) - the metal ring (*nyaduong' /oduong'*) worn on the toe is used to hit the arm rhythmically to provide percussive accompaniment
- The player sings along as they play *nyatiti*
- The leg jingles/rattles (*gara*) provided rhythmic accompaniment
- Use of vocal ornamentation
- Talking/speaking

1 mark each for any 2

2 marks

4. Western Music (14 marks)

a) **Henry Purcell**

- (i) - chorister at His Majesty's Chapel Royal
- Copyist at Westminster Abbey
- Organist at Westminster Abbey
- Organist at Chapel Royal
- Instrument keeper at the Church

- His teachers at Chapel Royal; Pelham Humphrey, John Blow
- Assistant to organist builder John Hingston

1 mark each x 3

3 marks

(ii) - His musical works have been adapted and incorporated by other composers in their works

- His contemporaries wrote some of their works based on his musical style
- A number of his works have been used in films
- His works have been studied and referenced to
- His works performed by other musicians

1 mark each x 2

2 marks

(iii) Voice and orchestra/instruments

2 marks

(b) Christoph W. Gluck

(i) – Recitative

- Aria
- Chorus
- Orchestra
- Overture

1 mark each x 4

4 marks

(ii) – The royal wedding between the Bavaria and Saxony families/Dresden

- The Prague Carnival

1 mark each x 2

2 marks

(iii) The Knight of the Golden Spur

1 mark

(c) Fredric Chopin

(i) – Use of tempo rubato

- Use of chromaticism for emotional intensity
- Harmonies create subtle shades of color and give the music a fragile feeling
- Melodies are either reflective and touching or exciting and grand
- Atmospheric use of the pedal
- Massive use of dynamics
- Use of dissonant chords

1 mark each x 5

5 marks

(ii) Franz Liszt

1 mark

(iii) Poland

1 mark

(d) Jean Sibelius

(i) – He composed plenty of patriotic music

- He composed music based on Finnish traditions such as mythology and epics
- He composed music in praise of Finland's nature and landscapes
- He performed/conducted his music in many events across the country

1 mark each x 3

3 marks

- (ii) I. Tone poem
 II. Choral
 III. Opera 3 marks

(iii) The period during which Sibelius never wrote any new music. 1 mark

5. Analysis of Prescribed African Music (10 marks)

(a)

CATEGORY	INSTRUMENTS	ROLE
Percussion	Leg rattles (<i>ibibiria</i>) (½ mark)	Provide rhythm – (½ mark)
	Shakers/Gourds – <i>ibirandi</i> (½ mark)	Maintain tempo (½ mark)
Strings	Fiddle – <i>ekegogo</i> (½ mark)	Provide melody/add tone colour/enrich texture (½ mark)
	Lyre – <i>iritungu</i> (½ mark)	Play ostinato/provide harmonic accompaniment/enrich texture (½ mark)
Wind	Whistle – <i>isirimbi</i> (½ mark)	Provides embellishment/marks climax (½ mark)

- b) – Solo-chorus response
- solo-chorus overlapping
 - solo calls, chorus responds with same text
 - solo calls and chorus responds with different text
 - short melody/phrase from solo call and long melody from chorus
 - Long melody/phrase call and short melody/phrase chorus response

1 mark each x 5

5 marks

6. Analysis of Prescribed Western Music (10 marks)

- (a) – Tempo variations – use of *rubato*, *rit.*, *fermatas*
- dynamic/intensity contrast – wide range of dynamics explored
 - texture – homophonic vs polyphonic and occasional unison
 - Use of articulation marks, directions e.g. *legato*, *slight tenuto* etc.
 - use of soloist against chorus
 - use of singing against humming
 - use of *divisi* in certain voices
 - augmentation of melody in bass
 - modulation to e minor

1 mark x 5

5 marks

(b) Strophic form Binary

1 mark

(c) (i) Chord vi

1 mark

(ii) Chord IV

1 mark

(d) Written for male voices/choir

Tenor 1, Tenor 2, Baritone, Bass

2 marks

7. Analysis of Unprepared Work (6 marks)

- (a) Binary/AB form 1 mark
- Section A – bar 1-10 (½ mark)
- Section B – bar 11-22 (½ mark)

2 marks

(b) Sequence 1 mark

(c) bar 11-12 B major
bar 13-14 C major
bar 15-22 F major 1½ mark

(d) The music is the same but transposed an octave up in bars 17-18. 1 mark

(e) Acciaccatura ½ mark

SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)

- 8.
- (a) – Through live performances
- through recording and sale of music
 - making and selling music instruments
 - making and selling costumes and artefacts
 - working as resource persons/instructors in learning institutions
 - earnings royalties from airplay
 - through commission to perform at special events
 - earnings from accompanying performances
- 1 mark each x 5 5 marks



1 mark for ornament in bar 1
1 mark for slur in bar 1
2 marks for ornament in bar 2

4 marks

- (c) (i) *Cadenza* – a passage originally improvised by the performer in which virtuoso ability was displayed in the classical concerto
- (ii) *Motif* - recognizable thematic idea, a group of notes that has a recognizable thematic character
- (iii) *Etude* - a piano piece, a study intended for the technical practice of the player
- (iv) *libretto* - text of an opera/oratorio or a large vocal work

- (d) – borrowing of dance styles
- borrowing of costumes
 - borrowing melodies/songs
 - assimilation of cultural performance practice
 - borrowing/mix of language used in the performances
 - originality/authenticity of performances is affected