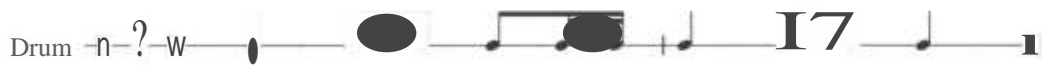


4.28 MUSIC (511)

4.28.1 Music Paper 2 (511/2)

TEST I

1. (a) Drum rhythm



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

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

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

Total (4 marks)

- (b) Rhythm of a melody in simple time



$\frac{1}{2}$ mark for each correct beat as per rhythm (4x 12=6marks)

1 mark for the correct time signature (1 mark)

1 mark for correct barring (mark as a whole) (1 mark)

Total (8 marks)

- (c) Rhythm of a melody **in** compound time



$\frac{1}{3}$ mark for each correct note (74 marks)

Time signature (± mark)

Total (8 marks)

TEST 2: MELODY

2. (a) Melody in a major key.



(+ mark for each correct pitch)

(10± marks)

- (b) Melody in a minor key.

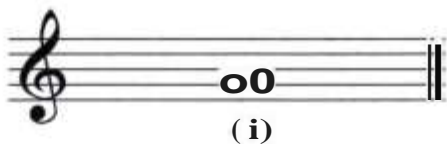


(mark for each correct pitch)

(9± marks)

TEST 3: INTERVALS

3. ()

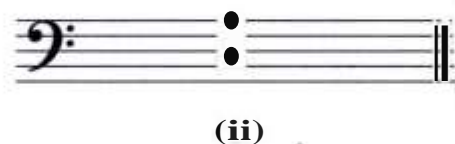


Major 2''

1 + marks if fully described

(Give \pm mark if only named as a 2d)

- (ii)



Major 6

1+ marks if fully described

(Give 5 mark if only named as a 6)

TEST 4 : CADENCES

4.

(\bullet -60)

Flute (fl) and Bassoon (b) staves. The key signature has one flat (B-flat). The time signature is 4/8. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line starts on a whole note E3, followed by a half note D3, and then a quarter note C3. The cadence is marked with a bracket and the label (a).

Flute (fl) and Bassoon (b) staves. The key signature has one flat (B-flat). The time signature is 4/8. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line starts on a whole note E3, followed by a half note D3, and then a quarter note C3. The cadence is marked with a bracket and the label (b).

Flute (fl) and Bassoon (b) staves. The key signature has one flat (B-flat). The time signature is 4/8. The melody starts on a whole note G4, followed by a half note A4, and then a quarter note B4. The bass line starts on a whole note E3, followed by a half note D3, and then a quarter note C3. The cadence is marked with a bracket and the label (c).

(a) Plagal - (1 mark)

(b) Imperfect - (1 mark)

(c) Interrupted - (1 mark)

(d) Perfect - (1 mark)

Total - (4 marks)

TEST 5: MODULATION

5.

(. = 60)



- (a) C Major (1 + marks)

* Award + mark only for naming relationship only
i.e subdominant

(. = 88)



- (b) A? Major (1 + marks)

* Award 1/2 mark only for naming relationship only
i.e Relative major

4.26.2 Music Paper 3

1. (a)

16 bars	1 mark
Lyricism (singability) - within voice range	2 marks
Modulation (well established)	
- 1 mark for the new key	
- 1 mark for the return to the tonic)	2 marks
Cadences (any 2 including the final perfect cadence)	2 marks
Sequence	1 mark
Duplet	1 mark
Phrasing- (2 bar phrasing)	1 mark
Melodic curve and climax	1 mark
Rhythm (variety, conformity)	1 mark
Total	12 marks

(b)

Text setting to music (speech rhythm/accents (½ mark for each line)	2 marks
Rhythm variety (mark as a whole)	1 mark
Lyricism	2 marks
Cadences (1 mark each for any 2 including the final)	2 marks
Suitable time signature	1 mark
Melodic curve/climax/shape	1 mark
Syllabic division (✓ mark for 1 two lines, / mark for next two)	1 mark
Phrase marks (as a whole)	1 mark
Musicianship/creativity (choice of key, performance instructions, word painting)	1 mark
Total	12 marks

2. Award marks as follows:

Chords - % mark for each correct chord	7marks
Voice leading (1 mark for each voice-ATB)	3 marks
Correct cadences at the end of each phrase- 1 mark each	2 marks
Voice range - mark as a whole	1 mark
Progression (devoid of faults)	7 marks

Deduct 1 mark each for any of the following faults (maximum deduction 7 **marks**)

Consecutive perfect 5ths	1 mark each
Parallel octaves	1 mark each
Crossing of parts	1 mark each
Spacing	1 mark each
Doubled 3rds in major chords	1 mark each
Doubled leading note	1 mark each
Wrong use of 2 nd inversion chords or six- four chords	1 mark each
Wrong rhythms (mark as a whole)	1 mark
Stems (mark as a whole)	1 mark
Exposed 5ths or 8ves	1 mark each
From unison to 5ths or 8ves and vice versa	1 mark each
Overlapping	1 mark
Others – missing clefs, key signature, wrong note values, missing double bar lines, missing brace,	1 mark each
If more than half the chords are wrong then no harmony	
Total	20 marks

SECT! ON B: HISTORY AND ANALYSIS (48 MARKS)

AFRICAN MUSIC

3. (a) (i)	Instrument	Community
	Ibirandi	Kuria Kikuyu
	Kigamba	Mijikenda
	Nzuga	Luhya (Bukusu)
	Chimbengele	

½ mark each for each correct community = 2 marks

(ii) Idiophones 1 mark

(b)

- Used to cue in dancers
- Enhances the mood
- Expresses the theme of the dance
- Facilitates the styles and movements of the dance
- Facilitates dance formations
- Communicates messages to dancers and audience
- Articulates rhythm of the dance/song

1 mark each for any four correct functions = 4 marks

(c) (i) Funeral/Entertainment/commemoration/celebrations 1 mark

(ii) Bui, Oporo (Tung), Ajawa (Puga), Asili, Gara, Abu,
1 mark each for any 3 relevant instruments 3 marks

(d) (i) Swahili 1 mark

(ii) Somali 1 mark

(iii) Akamba 1 mark

4. WESTERN MUSIC

(a) *William Byrd*

(i) Renaissance 1 mark

(ii)- Given monopoly of printing and selling music for 20 years

- Appointment as organist at Chapel Royal
- Published a collection of Latin Motets *Cantiones Sacrae*.

1 mark each 3 marks

(iii)- His service to the Anglican Church as an organist

- His closeness to the Queen/Loyalty to the Queen
- His several English compositions especially for the Anglican Church
- His being a fine musician made him to be respected
- Most of the Catholic music was for private use

2 marks for any relevant point 2 marks

(iv) A collection of 42 of Byrd's keyboard/virginal pieces produced under his supervision 1 mark

(b) *Alessandro Scarlatti*

- (i) Italian/Sicilian 1 mark
- (ii) - Born in a family of musicians.
 - Studied music in Rome/ studied music with Giocomo Carissimi
 - He was a choir boy at the local church
 - He learnt rudiments of music from Barnardo Pasquini1 mark each for any two relevant points = 2 marks
- (iii) Piece of orchestral music preceding an opera or oratorio 1 mark
- (iv) Quick - slow –quick (fast - slow- fast) 1 mark
- (v) In ternary form (ABA) but with the first two sections written out, with the use of D.C. at the end/ Da capo aria 2 marks

(c) *Joseph Haydn*

- (i) Large scale composition for chorus, vocal soloists, and orchestra, set to narrative text based on biblical stories. 1 mark
- (ii) - The Seasons
 - The Creation $\frac{1}{2}$ mark each total 1 mark
- (iii) Handel's oratorios/works 1 mark
- (iv)- Steady income
 - His works were performed regularly
 - Access to music publishing
 - Organization of a workable schedule
 - Availability of performance facilities
 - He received encouragement and approvals
 - He had opportunities to experiment
 - As a composer he became more original1 mark each for any 4 relevant points 4 marks

(d) *Antonin Dvorak*

- (i) A symphony 1 mark
- (i)
 - Use of syncopation
 - Use of modal scales
 - Use of pentatonic scales
 - Colourful orchestration and thematic material
 - Contrasting movements with the use of thematic material
 - Merging the black American spiritual music and the Czech folk music1 mark each for any 4 relevant points 4 marks
- (iii) 1892- 1895 in New York- Director of National Conservancy of Music 1 mark
- (iv) 1901 - 1904 in Prague - Director of Prague Conservancy 1 mark

5. PRESCRIBED AFRICAN TRADITIONAL MUSIC

- (a) - Drumming
- Ululation
- Singing
- Chanting
- Clapping
2 marks for the first two in sequence 2 marks
- (b) - Call-response
- Female soloist with a mixed choral response
- Male soloist with a mixed choral response
- Unison singing
- Overlap between the soloist and choral response
- Repetition of parts
- Chanting
1 mark each for any 3 relevant styles 3 marks
- (c) - Vocal interjections
- Ululations
- Stylistic shouts
1 mark for each ornament 2 marks
- (d) - Dominant drum rhythm
- Use of clapping
- Accentuated singing
2 marks for any one relevant point 2 marks
- (e) - Choral response Female solo with mixed
- Slowing towards an abrupt ending
- Short ending
1 mark for any correct point 1 mark

6. PRESCRIBED WESTERN MUSIC

Contrapunctus 4 from The Art of Fugue by J. S. Bach

- (a) (i) Bar 135– 138 1 mark
(ii) Bars 27, 57, 60, 69, 72
1 mark for any 2 correct bars 2 marks
(iii) Bar 138 1 mark
- (b) Answer 1 mark
- (c) (i) Bars 44–52: C major to A minor (1 mark for each key mentioned) 2 marks
(ii) Bars 125– 130: D minor to G minor (1 mark for each key mentioned) 2 marks
- (d) A tie across bar lines 1 mark

SECTION C: GENERAL MUSIC KNOWLEDGE (20 MARKS)

7. (a) (i) Symphony - An instrumental work for orchestra in 4 movements
- Sonata for the orchestra 1 mark
- (ii) Piano Quintet- An instrumental work for 2 violins, viola, cello and piano
- Piano and string quartet 1 mark
- (iii) Word painting - A technique or style of writing music that reflects the literal meaning of the song. 1 mark
- (iv) Gregorian Chant - A monophonic or unison liturgical music of the Roman Catholic Church used to accompany the text of the mass. 1 mark
- (b)
- | | | | | | |
|-------|----------|---|------------|---|-------|
| (i) | Muturiru | - | oblique | - | ½mark |
| (ii) | Auleru | - | oblique | - | ½mark |
| (iii) | Ekibiswi | - | transverse | - | ½mark |
| (iv) | Biringi | - | oblique | - | ½mark |
| (v) | Ndurerut | - | transverse | - | ½mark |
| (vi) | Chivoti | - | transverse | - | ½mark |

Total 3 marks



- (c) (i) Elements of a song:

- Pitch
- Rhythm
- Text
- Timbre
- Melody
- Harmony
- Form

1 mark for any 2 correct elements = 2 marks

- | | | |
|------|--|---|
| (ii) | Adeudeu
-1 curved arm
- Curved arm holds pegs/strings
- Pegs used for tuning the strings
- Strings run at an angle from resonator to the neck
- Five strings | Litungu
- two straight arms
- strings tied on knobs
- knobs used for tuning the strings
- strings run straight from crossbar to the resonator over a bridge
- five to eight strings |
|------|--|---|

1 mark for any 3 correct points = 3 marks

	Features	Description	
(i)	Rhythm	<p>Repetitive rhythmic figures/motif in:</p> <p>Bars 3,7,8,9- quaver semiquavers </p> <p>Bars 1,2,4,6 and 9- dotted crotchet quaver </p> <p>Dotted rhythms</p>	1 mark
(ii)	Tonality	Modal and based on pentatonic scale/ natural minor	1 mark
(iii)	Phrasing	Recurring short irregular phrases- 3 phrases	1 mark
(iv)	Texture	Monophonic	1 mark
(v)	Range	<p>Wide- from B below middle C to G above treble stave</p> <p>From <i>me</i> below middle C to <i>doh</i> above treble stave</p> <p>(Interval of a compound 3rd)</p>	1 mark
(vi)	Meter	Duple meter- two crotchet beats in a bar	1 mark
(vii)	Dynamics	Free/none	1 mark
(viii)	Ending	<p>Abrupt; ends on short note values</p> <p>Ends on submediant lah- tonic of E natural minor</p> <p>Ends on Ea minor third lower than the tonic major G.</p>	1 mark