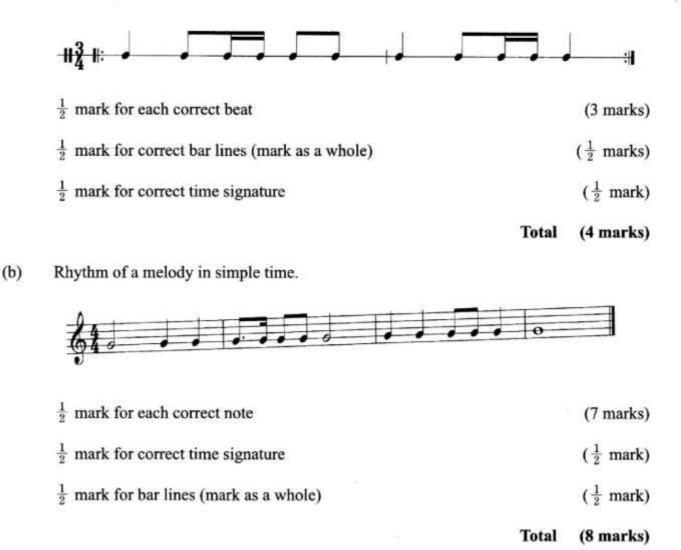
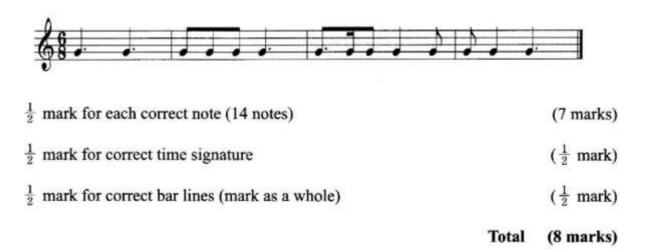
4.28 MUSIC (511)

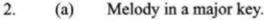
4.28.1 Music Paper 2 (511/2)

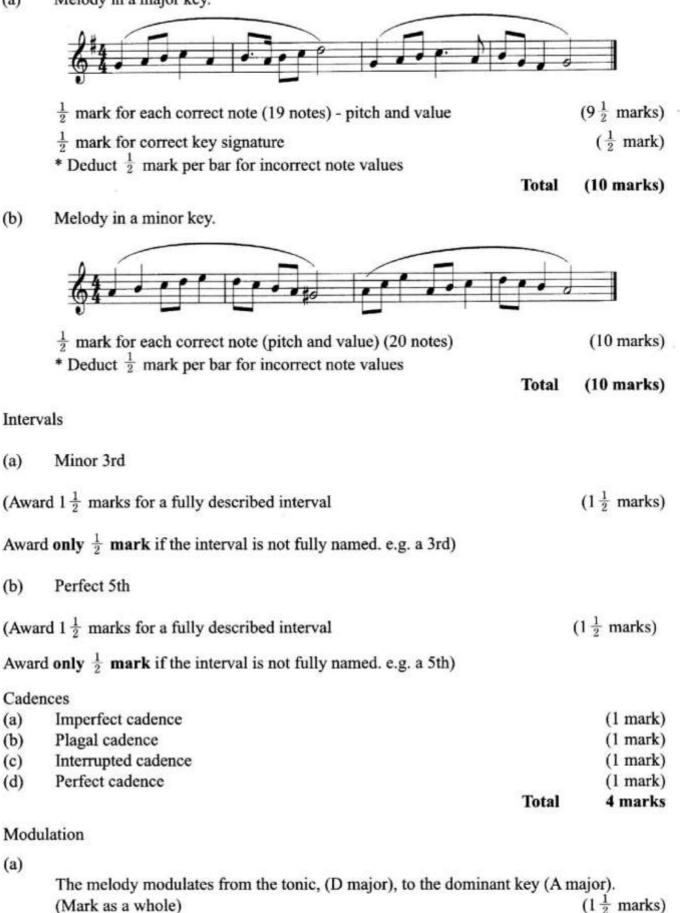
1. (a) Drum rhythm



(c) Rhythm of a melody in compound time.







(b)

3.

4.

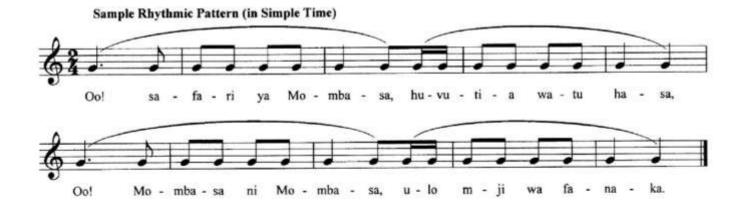
5.

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

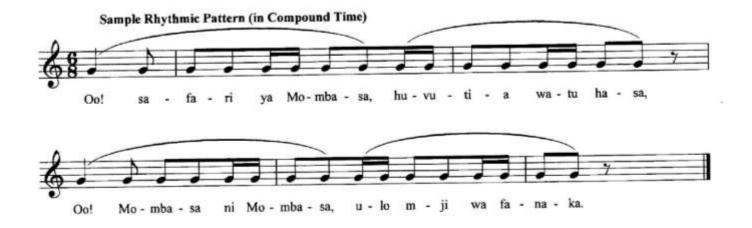
4.28.2 Music Paper 3

1.	(a)	- 16 bars (correct bars)	1 mark
		- Modulation (well established)	Σ.,
		- 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 (¹/₂ mark per phrase) 	2 marks
		 Syllabic division (¹/₂ mark for each phrase) 	2 marks
		- Rhythm variety (mark as a whole)	1 mark
		- Lyricism	2 marks
		 Cadences (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



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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	
- Plagal / imperfect (Bar 2)	1 mark
 Cadential ⁶/₄ (1 mark for a correct perfect cadence) 	$1\frac{1}{2}$ marks
- Range (mark as a whole)	1 mark

Total 14 marks

Progression: devoid of the following faults

- Consecutive 5 ^{ths}	1 mark each
- 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 5 th or 8 ^{ves} 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)
	(4)

	(i)	 Isikuti/Isukuti/Isugudi Arutu Gonda Sengenya Mwazindika Ngutha / Muriempe/Mwijiru Atenusu Ohangla/Bul Ensemble Mabumbumbu 	 Luhya Luhya/Samia Giriama / Mijikenda Digo / Mijikenda Dawida/Taita Chuka / Mbeere/Embu Iteso Luo Mijikenda 	u/Meru
		$\frac{1}{2}$ mark for each correct ensemble		$1\frac{1}{2}$ marks
		$\frac{1}{2}$ mark for each relevant commun	ity $(\frac{1}{2} \times 3)$	$l\frac{1}{2}$ marks
	(ii)	 Occasion when the dance is perf Performers who take part in the Costumes worn when performin Body movements dominant in the (1 mark each for any three relevant) 	dance/gender eg. Mwali, Cl g the dance ne dance/dance style	nemililit 3 marks
(b)	- Bo - Mo - Eno - Cre - Eno	the work appear easy ost morale of workers ock lazy workers/redicule the workers courage people to work together/enco eate work rhythm tertain themselves while working ucate the workers (1 mark each for any three relevant	ourage workers/praise the w	orkers 3 marks
(c)	(i)	 Add colour to performance Distinguish and spell out roles Identify the community that orig Identify the occasion of the dance Uniformity of performers Cue or signal change in performate Display the theme of dance Capturing attention of audience (1 mark each for any two relevant performance) 	e ance	2 marks
	(ii)	 Costume Decor/make-ups/body decoration (1 mark each for any one relevant p 		1 mark
(d)	- Ado - Mar	-		2 marks Total 14 marks

4.

(a) <u>Claudio Monteverdi</u>

	(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 return of Ulysses L'Arrianna Proserpina Rapita Armida Abbandonata Le Nozzed' Enea Con Lavinia Le Nozzed' Tetide The combat of Trancredi and Andromeda Andromeda Abdibe La Finta d'Apollo 	d Clorinda
		$(\frac{1}{2}$ mark each for any two correct operas)	1 mark
	(iv)	 his works marked the transition from Renaissance style (Prima pr prattica) of music to that of Baroque period (seconda prattica / seconda pratica) He developed two individual styles of composition - the Renaissa polyphony and the new basso-continuo technique of the Baroque. (2 marks for any one relevant point) 	ince
(b)	Geor	ge 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 <i>Aix-la-chapette</i> 	
		(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 acco Effectively combined style of Italian operatic melody and Germa music. 	mpaniment
		(1 mark each for any two relevant points)	2 marks

	(,	- Nicolai Porpora - Antonio Vivaldi -	J Rameau G. Carissimi J. Lully F. Zachow	² в
		$(\frac{1}{2}$ 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 - polyphonic melodies - use of counterpoint - Cantabile melodies beginning with le - Ornamentation with trills at phrase e - Use of mellisma (1 mark each for any one relevant point)	ong sustained notes	1 mark
		 Harmony Use of diatonic harmony Use of huge / massive chords eg. nin Use of stereotype cadences/implied of Use of counterpoint/contrapuntal sty Use of first inversion chords Use of tonic and dominant chords ex (1 mark each for any one relevant point) 	cadences yle	1 mark
(c)	Edwa	rd Elgar		
	(i) (ii) (iii) (iv)	English / British Dream of Gerontius Orchestra - He conducted acoustic recordings of his ma Gramophone records	ajor works in	1 mark 1 mark 1 mark 2 marks
	(v)	 Use of short, motif - like phrases Use of wide upward leaps Characteristic use of sequence Active and purposeful bass line Constant mixing of tone colour for expressi Pompous melodies Deliberately note in expression/was the first (1 mark each for any two relevant points) 		2 marks

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(d) Sergei Prokofiev

5.

	(i)	Classical symphony	1 mark
	(ii)	Is a piece of orchestral music in a single movement based on picto ideas/programmatic in nature.	rial or 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
(a)	- A le - Ori - Rej - Var - Ana	to singing ow pitched male voice namented / decorated / embellished singing/cultured voice petition of phrases riation of text acrucic phrasing/long phrasing/irregular phrasing urk 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 / he It has more instruments playing varied rhythmic patterns.	avier texture
		(1 mark each for any relevant point in each section)	2 marks
	(ii)	(ii) Dialogue between patterns played by the high pitched drum (chapuo) and the low pitched drums (mabumbumbu) in the instrumental section	
	(1 ma	rk 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 	2.
		- 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 t	to the end
		and fades away	
		(1 mark for any one relevant points)	1 mark
		 Montest associated associated with the observation of the City 	
6.	(a)	Chord I in D major / DF# A / Tonic chord of D major / Tonic arpeggio / dmsd	1
			1 mark
	d)	Bar 1 - 156 ² A (1 mark)	
	(b)		
		Bar 156 ³ - 213 B (1 mark) Bar 28 - 156 ² A (1 mark)	
		Ternary form/Aria da capo (1 mark)	
		Temary Torne Aria da capo (Timare)	
	(c)	There's imitation between the trumpet and bassi/continuo	
		There's imitation between the trumpet and the rest of the instruments	23. A
		(1 mark each for any one relevant points)	1 mark
		Word painting - Matching of music to the meaning of the lyrics.	
	(d)	(i) Word painting - Matching of music to the meaning of the lyncs.	1 mark
		Bar 28 - 34	
		Bar 78 - 90	
		(1 mark each for any relevant example)	1 mark
		(
		 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
		(1 mark each for any relevant example)	1 mark

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SECTION C: GENERAL MUSIC KNOWLEDGE

(20 marks)

(a) (i) Modern technology

7.

- 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

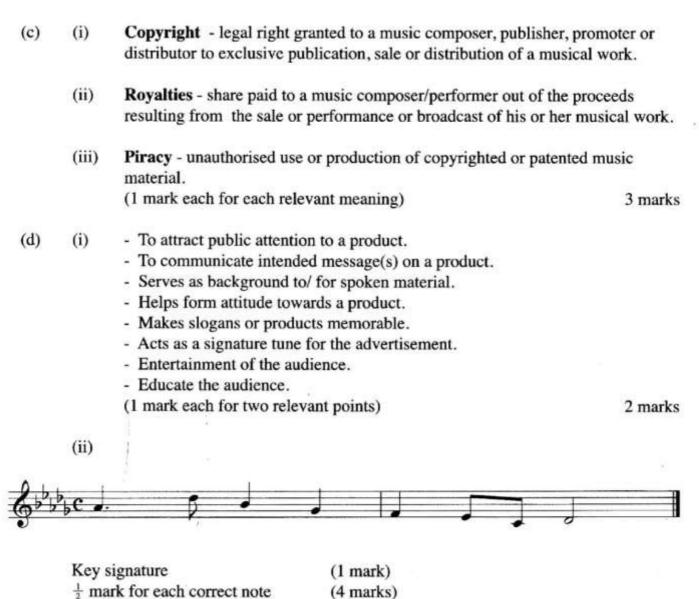
- Movement to and from urban areas causes people to learn new cultures that influence the performance of traditional music. It causes integration of styles of performance, instrumentation and costuming.
- Movement to urban areas has reduced African Music performance.
- Dilution of authenticity of original 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



(4 marks)

Total 5 marks