

4.28 MUSIC (511)

4.28.1 Music Paper 2 (511/2)

TEST 1

1. (a) Drum rhythm



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

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

$\frac{1}{2}$ 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 beat as per rhythm ($\frac{1}{2} \times 12 = 6$ marks)

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



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

Time signature ($\frac{1}{2}$ mark)

Total (8 marks)

TEST 2: MELODY

2. (a) Melody in a major key.



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

(10 $\frac{1}{2}$ marks)

- (b) Melody in a minor key.



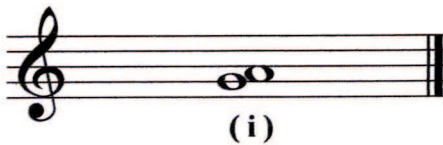
($\frac{1}{2}$ mark for each correct pitch)

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

TEST 3 : INTERVALS

3.

(i)

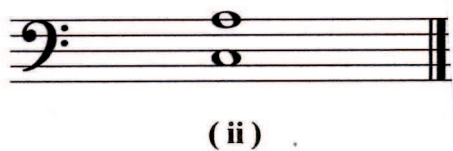


Major 2nd

1 $\frac{1}{2}$ marks if fully described

(Give $\frac{1}{2}$ mark if only named as a 2nd)

(ii)



Major 6th

1 $\frac{1}{2}$ marks if fully described

(Give $\frac{1}{2}$ mark if only named as a 6th)

TEST 4 : CADENCES

4.

(♩ = 60)

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

TEST 5 : MODULATION

5.

(♩ = 60)

Musical notation for question 5(a) consists of four staves of music in treble clef. The key signature is one sharp (F#), and the time signature is 3/8. The first staff begins with a double bar line and a key signature change to one sharp. The melody is written with a long slur over the first four measures. The notes are: C4 (quarter), D4 (quarter), E4 (quarter), F#4 (quarter), G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F#4 (quarter), E4 (quarter), D4 (quarter), C4 (quarter).

- (a) C Major - (1½ marks)

*Award ½ **mark only** for naming relationship only
i.e subdominant

(♩ = 88)

Musical notation for question 5(b) consists of three staves of music in treble clef. The key signature is three flats (Bb, Eb, Ab), and the time signature is 4/4. The melody is written with a long slur over the first four measures of each staff. The notes are: C4 (quarter), D4 (quarter), Eb4 (quarter), F4 (quarter), G4 (quarter), Ab4 (quarter), Bb4 (quarter), C5 (quarter), Bb4 (quarter), Ab4 (quarter), G4 (quarter), F4 (quarter), Eb4 (quarter), D4 (quarter), C4 (quarter).

- (b) A^b Major - (1½ marks)

*Award ½ **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 (½ mark for 1 st two lines, ½ 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 - ½ 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

SECTION B: HISTORY AND ANALYSIS (48 MARKS)

AFRICAN MUSIC

3. (a) (i) **Instrument** **Community**
- | | |
|-------------|----------------|
| Ibirandi | Kuria |
| Kigamba | Kikuyu |
| Nzuga | Mijikenda |
| Chimbengele | Luhya (Bukusu) |
- 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) Bul, 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

(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 Pasquini
1 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 original
1 mark each for any 4 relevant points 4 marks

(d) *Antonin Dvorak*

- (i) A symphony 1 mark
- (ii) - 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 music
1 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 | - | ½ mark |
| | (ii) | Auleru | - | oblique | - | ½ mark |
| | (iii) | Ekibiswi | - | transverse | - | ½ mark |
| | (iv) | Biringi | - | oblique | - | ½ mark |
| | (v) | Ndurerut | - | transverse | - | ½ mark |
| | (vi) | Chivoti | - | transverse | - | ½ mark |

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

1 mark for any 3 correct points = 3 marks

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