

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.

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, Chemilit
 - 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 pratica / 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) - Giovanni Bononani - J Rameau
 - Nicolai Porpora - G. Carissimi
 - Antonio Vivaldi - J. Lully
 - Francesco Geminiani - F. Zachow
 - Pietro Locatelli
 - Arcangelo Corelli
 - George Philip Telemann
 - Domenico Scarlatti
 - J. S Bach

($\frac{1}{2}$ 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) - 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 expressive purpose
 - Pompous melodies
 - Deliberately note in expression/was the first to use term noblimentato
 (1 mark each for any two relevant points) 2 marks

(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 - 156² A (1 mark)
 Bar 156³ - 213 B (1 mark)
 Bar 28 - 156² 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

