

30.23 MUSIC (511)

30.23.1 Music Paper 3 (511/3)

1. (a)
- 16 bar melody.
 - Sequence.
 - Triplet.
 - Phrase marks.
 - Modulation.
 - Cadences.
 - Lyricism (singability, climax leaps and steps).
 - Variety of rhythm. (12 marks)
- (b)
- Syllabic division.
 - Text setting (including accentuation).
 - Melodic shape (form etc).
 - Cadences.
 - Lyricism (singability, leaps, steps).
 - Variety of rhythm.
 - Melodic curve (including climax). (12 marks)
- 2.
- Voice leading (ATB).
 - Voice range.
 - Cadences (well established at the end of each phrase. (last one must be Perfect cadence with both chords in root position)
 - Appropriate progression (20 marks)
3. (a) (i)
- Marimba.
 - Adongo. (2 marks)
- (ii) Term used in scientific classification of instruments to mean “*self sounding*.” (1 mark)
- (iii)
- Membranophones.
 - Aerophones.
 - Chordophones. (3 marks)
- (b) (i) Asili.
- (ii) Bul (drum).
- (iii) Gara (shakers).
- (iv) Oporo (horn). (3 marks)
- (c)
- Determines the pitch of the song.
 - Sets and controls the tempo of the performance
 - Can improvise the text
 - Cues the entries.
 - Determines the length of the performance.
 - Sets the mood of the performance. (3 marks)

- (d)
- Type of dance.
 - The performing group (age, gender).
 - Aesthetic value of the dance.
 - Role of specific performers.
 - Occasion.
- (2 marks)*

4. (a) **William Byrd**

- (i)
- Wrote Catholic and Anglican Church music.
 - Made settings of the Anglican chant.
 - Composed madrigals.
 - Composed solo songs with accompaniment.
- (2 marks)*

- (ii)
- Studied at musical establishment of Chapel Royal.
 - Was taught music by Thomas Tallis.
 - Appointed organist of Lincoln Cathedral.
 - Was made Gentleman of the Chapel Royal.
 - Was licensed by the Queen to print and sell music.
- (2 marks)*

- (iii)
- Publishing his music
 - Publishing music books
 - Contribution as church organist
 - Editing of other composers music, for example, the Triumphs of Oriana
- (3 marks)*

(b) **George Frederic Handel**

- (i) **Similarity** : Both made up of music and drama *(1 mark)*

- Difference:**
- Oratorio usually based on sacred story taken from the Bible.
 - Opera is based on secular themes.
- (1 mark)*

- (ii) Messiah. *(1 mark)*

- (iii)
- Water music.
 - Fireworks music (Royal Fireworks).
 - Variations on the Harmonious Blacksmith.
- (1 mark)*

- (iv) **Melody:**
- Generally long phrases.
 - Cantabile melodies often beginning with long sustained notes.
 - Ornamentation, for example:- trill at phrase endings.
- (1 mark)*

- Rhythm:**
- Generally strong rhythm.
 - Favoured dotted rhythmic patterns.
- (1 mark)*

- Harmony:**
- Diatonic harmony.
 - Extensive use of tonic and dominant chorals.
 - 1st inversion chords.
 - Stereotyped cadence.
- (1 mark)*

(c) **Joseph Franz Haydn**

- (i)
- Use of clear simple folk like tunes.
 - Ingenious use of irregular lengths of phrases creating a satisfactory balance.
 - Use of alberty bass in his harmonies. *(2 marks)*

(ii) The creation.

- (iii)
- Established the basis of the modern symphony orchestra.
 - Established the sonata form.
 - Added mnenet to the symphony (between the second and the last movements). *(2 marks)*

(iv) Sonata form. *(1 mark)*

(v) Emperor Quartet. *(1 mark)*

(d) **Vaughan Williams**

(i) Romantic. *(1 mark)*

- (ii)
- Often discordant but consistently tonal.
 - Made use of English folk tunes.
 - Prallellism especially in the 6-4 chords.
 - Had model treatment. *(3 marks)*

- (iii)
- Sea Symphony.
 - Pastoral Symphony.
 - London Symphony. *(2 marks)*

- (iv)
- Operas.
 - Ballets.
 - Mass.
 - Fantastic on theme of Tallis. *(1 mark)*

5. (a)
- Spoken rallying call and group response.
 - Continues into a solo chant.
 - Male voices. *(2 marks)*

(b) The Obokano. *(1 mark)*

- (c)
- Solo and response.
 - Purely solo.
 - Choral chanting.
 - Unison singing. *(3 marks)*

(d) Mixed voice (male and female/boys and girls). *(1 mark)*

(e)

- The instrument provides rhythmic accompaniment to the singing.
 - The instrument fills in voice interludes.
 - The instrument enhances consistency of tempo.
 - The instrument provides melodic accompaniment to the voices. (1 mark)
- (f)
- Chanting.
 - Ululation.
 - Interjections. (2 marks)
- 6.
- (a) Strings (violin, viola, cello, double Bass). (1 mark)
- (b) Grave (meaning slow, solemn). (1 mark)
- (c) Chromatic (stepwise movement). (1 mark)
- (d) (i) subdominant chord (IV) (C E^b G) (1 mark)
(ii) submediant chord (VI) (E^b G B). (1 mark)
- (e) Begins in 4 time that is, from simple quadruple
 $\frac{4}{4}$
to simple triple, but the main beat felt in each case is the
minim () where 4 time sounds like $\frac{4}{4}$ time. (2 marks)
- (f) Figured Bass (they refer to the intervals above the given bass note. (1 mark)
- (g) They are performing/sounding in unison. (1 mark)
- (h) Aria/Air/Song. (1 mark)
7. (a) (i)
- Amplifies the sound.
 - Holds the strings.
 - Supports other important parts of the instruments e.g the arms, the bridge.
 - Gives the shape and aesthetic appearance to the instruments. (3 marks)
- (b) **Dynamics** :- the gradations of loudness and softness. (2 marks)
Diction :-correct, clear (effective) enunciation in singing. (2 marks)
Voice range:- extent of a singer's voice between the top and the bottom notes. (2 marks)
- (c) (i) Short songs/melodies.
(ii) Repetitive songs/melodies.
(iii) Basically play.
(iv) Catchy melodies/songs.
(v) Lyrics suggestive of the activities. (6 marks)

30.24 BUSINESS STUDIES STUDIES (565)

30.24.1 Business Studies Paper 1 (565/1)

- 1.
- Development of individual skills.
 - Increased output.
 - Production of standardized goods.
 - Maximum use of machinery.
 - Development of new talents.
 - Encourages invention/innovation.