
KENYA NATIONAL EXAMINATION COUNCIL

KCSE 2007

MUSIC PAPER 3 MARKING SCHEME

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24.17.2 Music Paper 3 (511/3)

1. (a) 16 bar melody. (1 mark)
Dynamics. (1 mark)
Tempo. (1 mark)
Cadences. (2 marks)
Modulation and back. (2 marks)
Melodic curve (including climax). (1 mark)
Melodic shape (plan, form). (1 mark)
Variety of rhythm. (1 mark)
Lyricism. (2 marks)
- (b) Syllabic setting/division. (2 marks)
Speech rhythm. (2 marks)
Variety of rhythm. (1 mark)
Lyricism. (2 marks)
Melodic curve. (1 mark)
Melodic shape. (1 mark)
Cadences. (2 marks)
Phrase marks. (1 mark)
2. (a) Correct chords (14 chords). ($\frac{1}{2} \times 14 = 7$ marks)
(b) Cadences at the end of each phrase. ($1 \times 2 = 2$ marks)
(c) Voice heading (Alto, Tenor, Bass). ($1 \times 3 = 3$ marks)
(d) Range. (1 mark)
(e) Appropriate harmonic progression. (7 marks)

Appropriate harmonic progression devoid of the following:

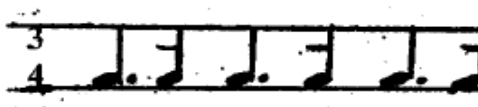
- Parallel Octaves and Consecutive 5ths. (1 mark)
- Leaping from Unison 5th or Octave and vice versa. (1 mark)
- Exposed Octaves. (1 mark)
- Spacing. (1 mark)
- Stems. (1 mark)
- Crossing of parts. (1 mark)
- Wrong rhythm. (1 mark)
- Wrong use of chord inversions (especially 2nd inversion). (1 mark)
- Doubled 3rds or 7ths in primary chords. (1 mark)
- Brace. (1 mark)

When more than half of chords are wrong, do not award for progression.

3. (a)
 - Asili.
 - Emborogo.
 - Mlele. (1 x 3 = 3 marks)
- (b)
 - Maintaining the beats/pulse of the song.
 - Help in sustaining the rhythm during the performance.
 - Assist in pitching the performance.
 - Support the singing as a rhythmic accompaniment.
 - Give melodic support to the singing.
 - Help in cuing and filling interludes. (1 x 3 = 3 marks)
- (c)
 - Bowing.
 - Fingering.
 - Tuning.
 - Holding. (1 x 3 = 3 marks)
- (d)
 - Signify the cultural identity of the dance.
 - Add aesthetic value to the performance.
 - Clearly show body movements during the performance.
 - Distinguish the performers from the audience.
 - Display the roles of different members of the performance. (1 x 3 = 3 marks)
- (e)
 - Announcing the arrival of the wrestlers.
 - Psyching the opponent.
 - Entertaining the spectators.
 - Cheering the wrestlers.
 - Praising the wrestlers.
 - Congratulate the winner.
 - Mocking the loser (1 x 3 = 3 marks)

4. (a) **Henry Purcel**

- (i)
 - Choir boy in the Chapel Royal Choir.
 - Organist at Westminster Abbey om 1679.
 - Official Court Composer. (1 x 2 = 2 marks)
- (ii) Musical Composition usually for choir and Organ to be sung in church. (1 mark)
- (iii) Use of soloists and strings for accompaniment. (1 mark)
- (iv) Harpsichord. (1 mark)
- (v) Opera. (1 mark)
- (vi)



(dotted rhythm)
(1 mark)

(b) **Ludwing Van Beethoven**

(i) Fidelio.

(1 mark)

(ii)

- Expanded the classical sonata form.
- Introduced new material in development and/or in recapitulation.
- Used variation form in opening movement.
- Transformed 3rd movement minuet into brisk scherzo.
- Gave coda greater importance. (1 x 3 = 3 marks)

(iii) It has a choral finale.

(1 mark)

(iv)

- Profound emotional content.
- Profound sense of humour.
- Impulsive and sudden change of emotion.
- Elements of surprise. (1 x 2 = 2 marks)

(c) **Felix Mendelssohn**

(i)

- Directing performance of his works.
- Teaching at Leipzig conservatoire.
- Travelling extensively to perform his works.
- Writing music for institutions.
- Established the Leipzig conservatoire. (1 x 3 = 3 marks)

(ii) St. Mathew Passion.

(1 mark)

(iii) Oratorio (Elijah).

(1 mark)

(iv)

- Symphonies.
- Concertos (Piano, Violin e.t.c).
- Concert Overtures. (1 x 2 = 2 marks)

(d) **Aaron Copland**

(i)

- To reach a larger audience or public.
- Communicate to his audience in a simpler way.
- To attract the less technically expert audience.
- Concert goers could not grasp the complex and highly dissonant music. (1 x 2 = 2 marks)

(ii)

- Use of Jazz idiom.
- American folklove.
- Inclusion of American folk tunes.
- Drawing on Revival hymns.
- Use of American popular music.
- Use of diatonic harmonies. (1 x 3 = 3 marks)

(iii)

- Directed composers' groups.
- Organized concerts of American music.
- Lectured around the country.
- Taught young composers every summer.
- Wrote books and magazine articles.
- Numerous compositions. (1 x 2 = 2 marks)

5. (a)
- The performance starts with the flute and the percussions.
 - There is brief ululation.
 - There are vocal interjections.
 - There is chanting alongside the main melody.
 - Main melody in the flute.
 - There is flute call and combined response from the voices and flute.
 - The percussions consistently mark the beat.
 - There are variations in melody.
 - There are repetitive melodic motifs. *(1 x 5 = 5 marks)*
- (b)
- The entire section is performed on the flute.
 - The voices and the percussion instruments are missing.
 - The melody is different.
 - The melody is more ornamented.
 - The melody is not in strict time. *(1 x 3 = 3 marks)*
- (c)
- Emborogo.
 - Ibirandi. *(1 x 2 = 2 marks)*
6. (a) (i) II b (supertonic chord, 1st inversion) *(1 mark)*
(ii) I c (Tonic chord, 2nd inversion). *(1 mark)*
- (b) (i) Bflat major. *(1 mark)*
(ii) G major (Dominant). *(1 mark)*
- (c) Upper mordent. *(1 mark)*
- (d) (i) Approximately 69 dotted crotchets in a minute. *(1 mark)*
(ii) Tie or bind - Joins two notes of same pitch. *(1 mark)*
- (e) (i) Bars 14, 15, 29 – 30, 28 – 29.
(ii) Bar 6. *(1 mark)*
- (f) Arpeggio (in sequential movement). *(1 mark)*
- (g) Three. *(1 mark)*
7. (a) (i)
- String.
 - Woodwind.
 - Brass.
 - Percussion. *(1 x 4 = 4 marks)*
- (ii) Clarinet in A/Clarinet in BP, Horn, Trumpet in Bb, *(1 x 2 = 2 marks)*
- (iii) Nzumari, Bung'o. *(1 x 2 = 2 marks)*
- (iv) Digo. *(1 mark)*
- (b)
- Simplicity in melody.
 - Simplicity in harmony.
 - Strophic in nature.
 - Simple language *(1 x 3 = 3 marks)*

(c)

- **Antiphonal** : a method of performance in which one group answers another.
- **Dynamics**: Variation of loudness and softness.
- **Libretto**: - text for a musical stage work.
- **Ostinato** : short melodic figure persistently repeated, most often in the bass.
- **Overture**: Introduction to stage work.
- **Virtuoso** : Musician who excels in technical ability. **(1 x 4 = 4 marks)**

(d)

- Kishawi: Taita men and women.
- Mbeni: Kamba.
- Muthuu: Kikuyu.
- Chepkongo: Nandi . **(1 x 4 = 4 marks)**