

## 4.26.2 Music Paper 3

### SECTION A: BASIC SKILLS (32 MARKS)

1.	(a)	16 bar melody	1 mark
		Modulation -well established to the subdominant and back to the tonic	2 marks
		Cadences (Any 2 including final one)	2 marks
		Lyricism - movement by steps and singable leaps	2 marks
		Melodic shape & curve	2 marks
		Phrase marks	1 mark
		Variety of rhythm including dotted notes in conformity with the melody	<u>2 marks</u>
		<b>TOTAL</b>	<b><u>12 marks</u></b>

	(b)	Syllabic division	2 marks ( $\frac{1}{2}$ mark for each line)
		Text setting to music	2 marks ( $\frac{1}{2}$ mark for each line)
		Melodic shape and curve	2 marks
		Lyricism (Singability)	2 marks
		Variety of rhythm and conformity	1 mark
		Cadences (2 including the final one)	2 marks
		Dynamics	<u>1 mark</u>
		<b>TOTAL</b>	<b><u>12 marks</u></b>

2.	1/2 mark each for correct chord	6 marks
	1 mark for each cadence	2 marks
	Voice leading - 1 mark for each voice (ATB)	3 marks
	Voice range (Mark as a whole)	1 mark
	Proper use of $\frac{6}{4}$	2 marks
	Passing note	1 mark
	Progression	5 marks (Maximum)

Deduct marks for each of the following faults:-

Parallel Octaves	1 mark each
Consecutive 5 <sup>ths</sup>	1 mark each
Spacing	1 mark each
Overlapping	1 mark each
Unison to Octave and vice versa	1 mark
Doubled 3 <sup>rd</sup> in Primary triads	1 mark
Exposed 5 <sup>ths</sup> and 8 <sup>ves</sup>	
Octaves to 5 <sup>ths</sup> and vice versa	
Unison to 5 <sup>th</sup> and vice versa	
Wrong direction of stems	<u>(mark as a whole) 1 mark</u>
<b>TOTAL</b>	<b><u>20 marks</u></b>

**SECTION B: HISTORY AND ANALYSIS (48 MARKS)**

**AFRICAN MUSIC**

3. (a) (i) Self sounding instrument 1 mark  
(ii) Marimba 1/2 mark  
Adongo/Dongo 1/2 mark  
(iii) Marimba - played by stroking/hitting the slabs/bars 1 mark  
Adongo/Dongo - Played by plucking the lamellae 1 mark  
(iv) Chordophones  
Membransphones  
Aerophones.
- 1 mark each for any 2 correct classes 2 marks
- (b) Music encourages the initiates to be brave.  
Music psychs the candidates to face the initiation bravely.  
The songs educate the initiates on the importance of circumcision.  
Songs are used in educating the initiates on adult life.  
Entertaining the initiates, their parents and those in attendance.
- 2 marks each for any 2 relevant reasons 4 marks
- (c) (i) Swaleh Mwatela - Mabumbumbu, Mchirima, and Chapuo  
(ii) David Mwangi - Wandindi  
(iii) Ogola Opot - Nyatiti  
(iv) William Ingosi - Ishiriri.
- 1 mark for each correct instrument.

**4. WESTERN MUSIC**

**(a) THOMAS MORLEY**

- (i) Renaissance 1 mark  
(ii) A type of secular vocal music composition, polyphonic and unaccompanied with number of voices varying from three to six 2 marks  
(iii) The triumphs of Oriana. 1 mark  
(iv) Mostly homophonic in texture.  
Melody in the highest voice.  
Same music repeated for each verse/stanza/strophic.  
Syllables fa-la-la used as refrain.  
Written in dance like metre.
- 1 mark each for any three correct points 3 marks

(b) ANTONIO VIVALDI

- (i) Conservatorio dell'ospedale della pieta 1 mark  
(ii) - music director  
- Teacher of music  
- Conductor of performances  
- Composer of music.

1 mark each for any 2 relevant points 2 marks

- (iii) - Father was the leading violinist of St. Mark's Chapel.  
- He received education in music.  
- He received education in priesthood.  
- Extensive travels, composing and conducting operas throughout Italy and Europe.  
- Religious background.  
- Violin lessons in orchestra at St. Mark's Cathedral.

1 mark each for any 4 relevant points 4 marks

(c) LUDWIG VAN BEETHOVEN

- (i) Opera 1 mark  
(ii) Solo voice, chorus and orchestra 1 mark  
(iii) Mass in C Major 1 mark  
Mass in D major - Missa Solemnis 1 mark  
(iv) - Giving piano lessons.  
- selling his compositions to publishers  
- commissions from some members of the nobility (Aristocrat patrons)  
- performance as a pianist.

1 mark each for any 3 relevant points. 3 marks

(d) IGOR STRAVINSKY

- (i) Russian 1 mark  
(ii) Ballet 1 mark  
(iii) - The biting dissonance/harsh sounds;  
- Primitive repetitions of sort motives;  
- Pagan evocative obscene rites;  
- Savage and pounding rhythms;  
- completely new orchestra! sounds;  
- Strange rhythms with constantly changing time signatures/wild rhythms;  
- Intentional brutal polyrhythms.

1 mark each for any 2 relevant points. 2 marks

- (iv) - Tone colours tends to be dry and clear.
- Scored for unconventional groups of instruments;
- Highly contrasting tones on offer combined;
- Instruments play in unusual registers;
- Percussion instruments given solo roles;
- Large orchestral works are programme.

1 mark each for any three relevant points.

3 marks

## 5. PRESCRIBED AFRICAN TRADITIONAL MUSIC

Teso folksong - From Ngoma za Kenya. PPMC Recording.

- (a) Voices: ululation from female voices and interjections from male and female voices. 1 mark
- Instruments: Drums came in after ululation followed by jingles. 1 mark

- (b) - Melodic changes/variations.  
- Ululation.

1 mark for each correct point.

2 marks

- (c) - Solo - chorus  
- Singing by mixed voices  
- Solo by female and chorus from mixed female voices.  
- Solo by female voice and chorus from female voices  
- Chorus repeats solo exactly  
- Chorus repeats solo with variation.

1 mark each for any 4 correct points

4 marks

- (d) - Maintaining the rhythm of the music  
- Setting and keeping the tempo  
- Providing interludes between the sections  
- Supporting the chorus response through rhythmic variations.  
- Enrich the performance.

1 mark each for any 2 relevant roles.

2 marks

## 6. PRESCRIBED WESTERN MUSIC SET WORK

Sonata in F minor Op.2 No.1 - 1<sup>st</sup> movement by Ludwig Van Beethoven

- (a) (i) Sonata - Allegro form/Sonata form/First-Movement form. 1 mark  
1 mark for any correct response.
- (ii) Exposition: 1<sup>st</sup> subject (F minor) bars 1 - 8  
Transition Bars 9 - 20  
2<sup>nd</sup> Subject (C minor) Bars 21 - 40  
Coda Bars 41 - 48

Development: (Bars 48 - 100)

1st subject material (A<sup>b</sup> major) Bars 48 - 55  
2<sup>nd</sup> subject material (B<sup>b</sup> major) Bar 56  
(C minor) Bar 64  
(B<sup>b</sup> Minor) Bar 70 - 71  
(A<sup>b</sup> minor) Bar 73 - 74  
(C minor) Bars 81 - 100

Recapitulation (Bars 101 - 152)

1<sup>st</sup> subject (F minor) Bars 101 - 119  
2<sup>nd</sup> subject (F minor) Bars 119 - 140  
Cadette Bars 140 - 145  
Coda Bars 146 - 152 (F minor)

2 marks each for correct description of each of the three sections  
(Key and Bar number) Total

6 marks

- (b) Homophonic/homophony/chordal 1 mark
- (c) (i) Scalic movement: Bars 33-34, 37 - 40, 132 - 133, 136 - 138  
1 mark for any one correct bar 1 mark
- (ii) Trill: Bars 85, 86, 87  
1 mark for any one correct bar 1 mark

**SECTION C: GENERAL MUSIC KNOWLEDGE (20 MARKS)**

7. (a) (i) Unison: Simultaneous performance of the same notes or melody by various instruments/voices at exactly the same pitch or at a different octave. 1 mark
- (ii) Discord: Combination of sounds not satisfactory or finished in itself requiring to be followed by a resolution. 1 mark
- (iii) Contralto: The lowest female voice 1 mark
- (iv) Tutti: All the performers 1 mark
- (v) Score: Music printed in such a way as to show the whole of the composition. 1 mark
- (b) (i) - A harp has an arched arm whereas a lyre has two arms connected by a cross  
-The strings of a harp are connected to the arched arm while those of a lyre are connected to the crossbar.  
- The strings of the harp run at an angle to the resonator whereas the lyre's strings run horizontal/parallel to the resonator.  
2 marks each for any two relevant explanations. 4 marks
- (ii) Adeudeu 1 mark

- (c) (i) Violin 1 mark  
(ii) In front of the orchestra on the conductor's left. 1 mark  
(iii) - Pitches the orchestral instruments from the violin.  
- Tuning of the instruments before the concert and rehearsals.  
- Controls the performances during rehearsals/practice.  
- Co-ordinates with/consults conductor regarding extent of practice/rehearsals of the orchestra.  
- Plays the solo if written for his/her instrument.  
- Leader of the violin section/1<sup>st</sup> violin.  
- Assistant conductor.  
- Consults with the conductor.  
- Technical manager in the orchestra.

1 mark each for any two correct duties.

2 marks

(d)



$\frac{1}{2}$  mark for each correct note pitch and value

5 marks

$\frac{1}{2}$  mark for correct key signature

$\frac{1}{2}$  mark

$\frac{1}{2}$  mark for correct placement of time signature

$\frac{1}{2}$  mark

6 marks