**511/3**

**MUSIC**

**Paper 3**

**July 2021**

**2 ½ hours.**

**KASSU JET EXAMINATION**

Kenya Certificate of Secondary Education

MUSIC

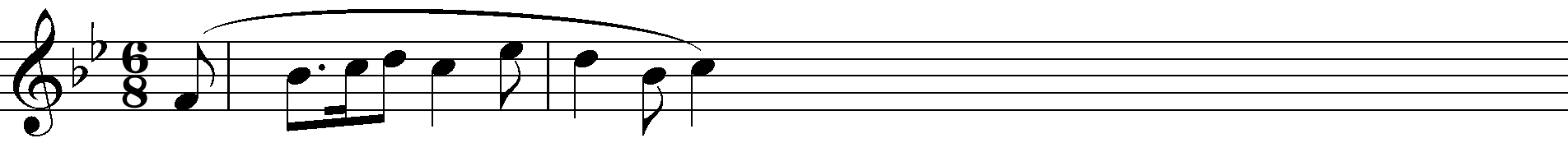
Paper 3

2 ½ hours.

**MARK SCHEME**

**SECTION A: BASIC SKILLS**

1. a) Continue the given opening to make a melody of 16 bars for voice. Modulate to the Sub-dominant before returning to the tonic. Incorporate a sequence. Add phrase marks. (9 marks)



***16 Bars- 1 mark***

***Correct Modulation- 2 marks***

***Lyricism- 2 marks***

***Sequence - 2 marks***

***Phrasing- 1 mark***

***Cadences- 1 mark (Final and any other)***

(b) Using staff notation, compose a tune to suit the following lyrics. Add phrase marks. (6 marks) *Ewe mwana nisikiya nikupapo ushauri,*

*Mwendo wako na tabia lazima utafakari.*

***Syllabic division- 1 mark Accentuation- 1 mark***

***Lyricism- 2 marks Cadences – 1 mark (Final and any other)***

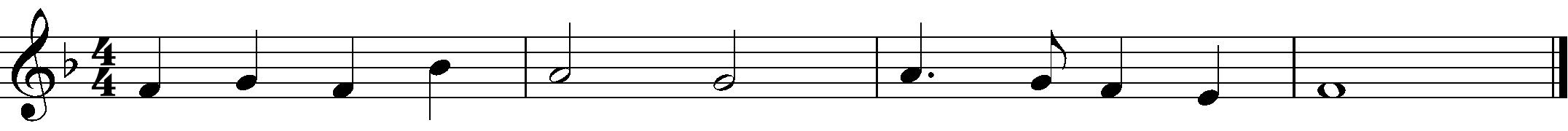
***Phrasing- 1 mark***

***Penalise if not indicated***

***Key signature- ½ mark***

***Time signature- ½ mark***

1. Copy and harmonize the given melody for Soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from the following; **I, ii, IV, V** and **vi.** Usea **Cadential** **six four** anda **dominant seventh chord**. Indicate the chords that you use. (15 marks)



***Each correct chord (½ mark) – 5 ½ marks Dominant seventh chord – 1mark***

***Chord progression- 1 ½ marks Cadences – 2 marks***

***Voice leading- 1 ½ marks Voice range -1 ½ marks***

***Cadential six-four- 2 marks***

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

**3. AFRICAN MUSIC**

1. Identify each of the following Kenyan dances: (4marks)

Kilumi - **Kamba dance, married women, Condemning witchcraft.**

Mukinyo - **Embu dance, Women, for entertainment.**

Ngelem - **Nandi dance, Children, Singing game**

Owalo - **Samia dance, Women, for entertainment.**

1. Name any **two** parts of an adeudeu and state how each contributes to sound production.

(4 marks)

* **The strings are plucked causing a vibration that produces sound.**
* **The resonator amplifies the sound produced.**
* **The tuning pegs tighten or loosen the strings to desired pitch.**

1. State three different ways in which the solo-choral response style is used in the performance of an African traditional folk song (3 marks)

* **One person (soloist) leads then respondents / group answer after soloist has finished.**
* **Overlapping: Respondents join in before soloist completes his or her part**
* **A section of the singers lead as the rest respond**
* **An instrument takes the lead, answered by the singers**

1. List any **three** vocal techniques used to embellish a traditional folk performance. (3 marks)

* **Ululation**
* **Whistling**
* **Heaving and Yodelling**
* **Shouts**

**4. WESTERN MUSIC**

*Answer any* ***two*** *of the questions (a), (b), (c) and (d).*

**(a) William Byrd**

1. State any **four** factors that influenced his music career. (4 marks)

* **His association with Thomas Tallis/ Tavernier.**
* **Studies at musical establishment of chapel royal**
* **Appointment as organist**
* **He was made gentleman of royal chapel**
* **Licensed by queen to print and sell music**
* **His association with catholic and Anglican church**

1. Describe any **three** characteristics of his music (3 marks)

* **Mainly vocal**
* **Polyphonic in texture**
* **Based in modes**
* **Free rhythms**
* **Melismatic**
* **Use of word painting**
* **Use of cantus firmus.**

**b) Haydn Franz Joseph**

1. Name the **four** standard classic movements of Haydn’s symphonies. (2 marks)

**Allegro, Adagio, Minuet and trio, Fast finale.**

1. What is the Nelson mass by Haydn scored for? (1 mark)

**SATB Soloists, Chorus, Organ and Orchestra.**

iii) Outline any **two** of Haydn’s contributions to the development of the orchestra. (2 marks)

* **He added the minuet and trio to his symphonies.**
* **He replaced the concerto grosso and orchestral suite of the late baroque period in his symphonies.**
* **He wrote numerous symphonies.**

1. Identify the following works by Haydn: (2 marks)

* Creation - **Oratorio**
* Coronation - **Mass**
* Military - **Symphony**
* Life on the moon - **Opera**

**c) Franz Liszt**

1. Outline any **three** of Liszt’s contribution to music. (3 marks)

* **Founded the Liszt’s school of music in Weimar.**
* **He was a piano teacher all over Paris.**
* **Created the symphonic poem genre.**
* **Wrote more than 1000 piano pieces.**

1. State any **two** characteristics of Liszt’s piano music. (2 marks)

* **Reflect his advanced virtuosity.**
* **Uses thematic transformation (Variation technique & Leitmotif)**

1. Name any **two** of Liszt’s symphonic poems. (2 marks)

* **Orpheus**
* **Prometheus**
* **Mazeppa**
* **Festklange**
* **Heroide funebre**
* **From the cradle**

**d) Bela Bartok**

1. In what musical period did Bela Bartok live? (1 mark)

* **20th Century**

1. Apart from Bela Bartok name any other four composers of the musical period named above. (4 marks)

* **Charles Lives**
* **Aaron Copland**
* **Vaughan Williams**
* **Zoltan Kodaly**
* **Sibelius**

1. What was the importance of folk music to Bella Bartok. (2 marks)

* **Folk music was an inspiration to Bella Bartok from the begging to the end.**
* **He imitated the strumming accompaniment‘s to fork tunes**
* **There is always an earthly feel to Bartok‘s folk songs output**
* **He applied the folk songs and dances in his most discordant phrases**
* **He used the established forms like Rondo & Sonata in his folk song arrangement**
* **His other compositions are saturated with folk music idioms like rhythms, modes  
  and melodic tunes**

5. **Prescribed Traditional African Music**  *Chivoti by Diwani Nzaro from Youtube.*

1. State any **two** ways in which variety has been created in this work. (2 marks)

* **Use of varying textures.**
* **Having different melodies played by the chivoti**

1. Write down the rhythm of the: (2 marks)
2. Shaken idiophone.



1. Struck idiophone.



1. State any **three** roles of the percussive section in this recording. (3 marks)

* **Accompany the performance**
* **Add tone colour**
* **Maintain the tempo**

1. Identify any **three** characteristics of African Music evident in this recording. (3 marks)

* **Use of repetition**
* **Simple melodies**
* **Melody on chivoti is accompanied by idiophones**

**6. Prescribed Western: Too Much I Once Lamented:** *by Thomas Tallis*

1. By use of bar numbers, identify any **two** stylisticdevices used in this work. (2 marks)
2. **Imitation - Soprano 2 bars 24 – 25 imitated by Soprano 1 bars 26 – 27.**

* **Tenor bars 28 – 29 imitates bass bars 26 – 27.**
* **Soprano 2 bars 28 – 29 imitated by soprano 1 bars 29 – 31.**

1. **Sequence - Bass bar 26 – 27 is a sequence of bar 24 – 25.**

* **Soprano 1 bar 70 – 71 is a sequence of soprano 1 bar 66 – 67.**
* **Bass bar 71 – 72 is a sequence of bar 69 – 70.**

1. **Repetition - Soprano 2 (bar 73 is repeated at bar 74)**

* **Soprano 1 (Bar 73 repeated at bar 74)**

1. Cite any **three** types of syncopations used in this work. (3 marks)

* **Rest at the beginning of a bar (rest on a strong beat)**

**Soprano 1 – bars 5, 14, 22, 55, 64**

**Soprano 2 – bars 8, 13, 45, 54**

**Alto – bars 10, 19**

**Tenor – bars 18, 21**

* **Short note value followed by a long note value.**

**Alto – bar 24 and 32**

**Tenor – bar 33, 42**

* **Tie across a bar.**

**Sop 1 – bar 5 – 6**

**Sop 2 – bar 1 – 2**

**Alto – bars 4 – 5, 8 – 9, 10 – 11.**

1. By use of bar numbers, identify the texture of this work between bars 24 – 34. Give reasons for your answer. (2 marks)

* **Homophonic texture**

**The melody shifts from bass to tenor to alto and back to bass being accompanied by chords from the other voices that are not doing the melody.**

1. What is the genre of this work? (1 mark)

**Ballet**

1. What is the music scored for? (1 mark)

**Choral SSATB**

1. What term is given to the entries at the beginning of the music? (1 mark)

**Canonic**

**7. Unprepared Analysis**

Study the music below and answer the questions that follow.



1. Name the Tonic key and the key to which the music modulates at bars 7 to 8. (2 marks)

* **C major**
* **Modulates to A minor at bars 7 – 8**

1. By use of bar numbers, identify the following; (2 marks)
2. Exact repetition - **bars 12b to 14 repeated at bars 16b to 18.**
3. Sequence - **Bars 9 – 10 sequenced at bars 11 – 12.**
4. Name the cadence at bar 3 to 4. (1 mark)

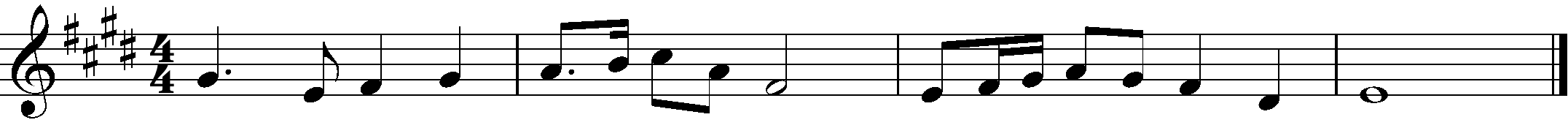
* **Imperfect cadence**

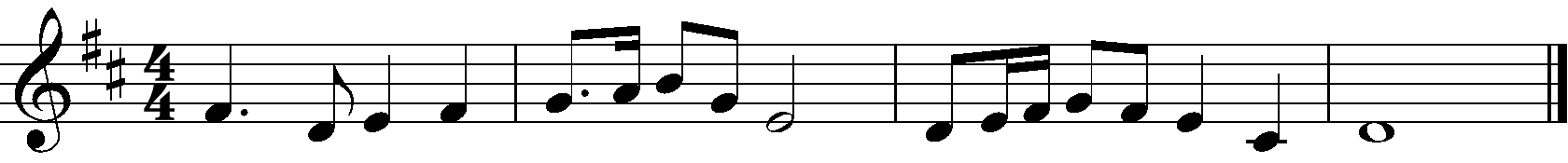
1. Write down the most commonly used rhythmic motif. (1 mark)



**SECTION C: GENERAL MUSIC KNOWLEDGE (16 marks)**

**8.** a*)* The following melody is written for a clarinet in B flat. Rewrite it for a violin. (5 marks)



**ANSWER**

b) (i) Outline any **three** responsibilities of a Concert promoter. (3 marks)

* **Organizes and presents live music events.**
* **Takes care of booking talent.**
* **Securing venues and performers**
* **Budgeting for the concert.**

(ii) State any **four** ways in which musicians in Kenya earn their living. (2 marks)

* **Selling their music through digital platforms**
* **Through live performances**
* **Getting royalties from music control bodies.**
* **Selling their music in recorded hard copies format directly.**
* **By selling sheet music online and on hard copies.**

1. Define any **six** of the following terms used in music. (6 marks)
2. Arco - ***Use the bow***
3. Scherzando - ***In a playful manner***
4. Fiddle - ***A stringed instrument played with a bow.***
5. Auditions - ***An interview for a role or job as a singer, actor, dancer or musician***

***consisting of a practical demonstration of the candidate’s suitability and skill.***

1. Piracy - ***Unauthorized use or reproduction of another’s work.***
2. Drum major - ***The leader of a matching band who often twirls a baton.***
3. Andante - ***At a walking pace.***
4. Orchestra - ***A group of performers on various musical instruments playing music as***

***symphonies, operas, popular music or other compositions.***