

3. Intervals

(i) (ii)

(i) Minor 3rd
(ii) Major 7th

(1½ marks)

(1½ marks)

3 marks

1 ½ marks for each interval
(correct name without quality – 1 mark only)

(1 mark)

4. Cadences

- (i) Interrupted
- (ii) Plagal
- (iii) Imperfect
- (iv) Perfect

(1 mark)

(1 mark)

(1 mark)

(1 mark)

Total (4 marks)

5. (a) Melody is in E flat major.

Modulates to A major (Sub-dominant)
1½ marks for any correct answer given.

(1½ marks)

(b) Melody is in key D minor.



Modulates to relative major or F major.
1½ marks for any correct answer given.

(1½ marks)

30.25.3 Music Paper 3 (511/3)

1. (a)

- 16 bar melody **(1 mark)**
 - Syncopation **(1 mark)**
 - Tempo variations **(1 mark)**
 - Cadences including last cadence **(2 marks)s**
 - Modulation (well established and back) **(2 marks)**
 - Melodic curve (including climax) **(1 mark)**
 - Rhythm variety **(1 mark)**
 - Lyricism (singability-use of steps and leaps) **(2 marks)s**
 - Phrase marks (mark as a whole) **(1 mark)**
- (12 marks)s**

(b)

- Syllabic division /setting (½ mark per phrase) **(2 marks)**
 - Speech Rhythm (½ mark per phrase) **(2 marks)s**
 - Rhythm variety (Mark as a whole) **(1 mark)**
 - Lyricism (singability – use of the steps and leaps) **(3 marks)s**
 - Melodic curve (including climax) **(1 mark)**
 - Cadences including the last cadence **(2 marks)s**
 - Phrase marks (mark as a whole) **(1 mark)**
- (12 marks)s**

2. Harmonizing for SATB
 ½ a mark for each correct chord **6 ½ marks**
- Voice leading (1 mark for each voice) **3 marks**
 - Cadences at end of each phrase **2 marks**
 - Voice range (½ a mark for each voice). **1½ marks**
- (13 marks)**

Appropriate progression (maximum deduction 7½ marks)

- Deduct as follows
 - Consecutive 5^{ths} **(1 mark)**
 - Parallel octaves **(1 mark)**
 - Crossing of parts **(1 mark)**
 - Spacing **(1 mark)**
 - Double 3rd in primary chords **(1 mark)**
 - Double leading note **(1 mark)**
 - Wrong use of 2nd inversion chords **(1 mark)**
 - Wrong rhythm (mark as whole) **(1 mark)**
 - Stems (mark as a whole) **(1 mark)**
 - Exposed 5th or 8^{ve} **(1 mark)**
 - From Unison to 5^{ths} or 8^{ve} and vice versa **(1 mark)**
 - Brace **(1 mark)**
- Total = **20 marks**

3. (a) **AFRICAN MUSIC**

COMMUNITY	OCCASION OF PERFORMANCE
• LUO	Teroburu ceremony (funeral of an elderly person), Entertainment, celebrations.
• KIKUYU	Circumcision of boys
• TAITA	Entertainment, rain making
• GUSII	Entertainment/initiation/Harvest

½ mark each for the relevant community and ½ mark for the relevant occasion of performance. **(4 marks)**

(b)

- Holding the instrument in transverse position:
- Blowing across mouth hole;
- Breath control;
- Tonguing;
- Fingering.
- Shaping of the lips

1 mark each for any **three** correct skills.

(3 marks)

(c)

- | | |
|-----------------|---------|
| • Aerophone | Auleru |
| • chordophone | Adendeu |
| • Membranophone | Mukanda |
| • Idiophone | Marimba |
| • Chordophone | Uta |
| • Aerophone | ebune |

½ mark for each correct classification.

(3 marks)

(d)

- -Harmonization of African Music in Western style
- Use of electronic equipment e.g microphones,backups tracks.
- Limited live performance.
- Use of stage
- Integration of various cultures/Assimilation/Acculturation.
- Use of foreign instruments in accompaniment of folksongs.
- modification of materials used in making accompanying instruments.

1 mark each for any 4 relevant ways.

(4 marks)

4.

(a)

- C. Monteverdi
 - Madrigal, Masses, canzonettes, psalms, mottets
 - Orfeo
 - Ariana
 - Return of Ulysses
 - Coronation of Popaea.

(1 mark)

½ mark each for any 2 relevant operas.

(1 mark)

- Retained the old contrapuntal styles/Strict counter point.
Employed and was master of the new homophonic dramatic style

(1 mark)

(1 mark)

- Dramatic spirit of Baroque
- Common effects of tremole and pizzicato/stile concitato
- Emotional intensity.
- Music more expressive in emotional content.
- Use of word painting in Madrigals.
- Abrupt modulation
- Basso continuo
- Monody
- -Melisma

1 mark each for any 3 relevant points

(3 marks)

(b)

- J.P. Rameau
 - -His father who was an organist.
 - -Formal music education.
 - -Poupliniere – a leading patron of music in France.
 - -His visits to various countries.
 - -Cultural life of France.
 - -Appointments

1 mark each for any 3 relevant points.

(3 marks)

- -Published some cantatas
- -Published books of clavicorn pieces
- -Teaching
- -Advanced a number of theories relating to harmony.
- -Published Treatise of harmony.

1 mark each for any 4 relevant points.

(4 marks)

(c) C.W. Gluck

- Influence of Hundels works.
- studied in Italy under summantini.
- Toured Germany as a conductor of an opera troupe.
- Was a composer to Emperor of Viena.
- Prominent in Paris under patronage of Marie Antoinette.
- Association with Opera houses.
- Wide travels.

1 mark each for any 3 relevant points.

(3 marks)

Simplified the opera by eliminating unnecessary virtuosity created Music that emphasized and enhanced the dramatic and emotional complex elements.

Made dramatic use of the Chorus Laid more emphasis on the recitative

Developed effective instrumentation to facilitate characterization.

1 mark each for any 4 contributions.

(4 marks)

(d) Johannes Brahms

- -Characterized by full sonority
- -Broken chord figuration/arpeggios
- -Frequent doubling of the melodic line in octaves thirds, or sixths.
- -Multiple chord like appoggiaturas.
- -Use of cross rythms.

1 mark each for any 4 relevant points.

(4 marks)

- Symphonies
- Concertos
- Overtune
- Serenades.

1 mark each for any 3 works.

(3 marks)

5.

(a)

- Instruments open the performance, starting with percussions then followed by chivoti.

- Brief instrumental prelude.

(1 mark)

- Voices come in immediately in solo and chorus response style.

(1 mark)

(b) Solo call-chorus response

- Choral response imitates the call.
- Short choral response to longer solo call/ vice versa.
- Solo reiterates final phrase of the chorus response.
- Call and response in chants.
- Solo short phrase-choral response on single syllable
- Solo call part different from the response/choral

2 marks each for any **three** relevant points.

(6 marks)

(c)

- Interjections/shouts
- Chanting
- Recitation/Talking.

1 mark each for any 2 correct vocal styles.

(2 marks)

6.

- (a) Stated by violin I and II in unison an octave apart.
Stated three beats after the opening by violin

(1 mark)

(1 mark)

(b)

- bars 70 – 72 : Flute and bassoon 91-92 Oboe/Basson
Violin I and II 88-90 Oboe/Basson

(1 mark)

- bar 89 and 92
- bars 67 – 68
- bars 45-50
- bars 227-232

(1 mark)

(1 mark)

(c)

- Bar 20 B flat major
- Bar 164 G minor (Tonic key)
- Bar 183 Eb major
- Bar 103 F# minor/A major

1 mark each for any 2 relevant bars and keys.

(2 marks)

(d)

- Bars 78 – 82
- Bars 86 – 99
- Bars 20-27

(1 mark)

- (e) Playing in unison and in sequences.

(1 mark)

- (f) Horn.

(1 mark)

7.

(a)

- Advice the couple on their responsibilities.
- Entertainment.
- Give moral guidance.
- Encouragement to the newly married and congregation.
- Communicate cultural values and identity.

1 mark each for any 3 correct points.

(3 marks)

- Dances in which shaking of shoulders is dominant.
 - -Kamabeka
 - -Otenga
 - -Ribina
 - -Ramogi
 - -Sengenya
 - -Kilumi
 - -Entabanana
 - -Amaveko

1 mark each for any 2 relevant dances.

(2 marks)

(b) Baritone – Male voice range lower than the tenor and higher than the bass.

Drone – Monotone vocal instrumental technique of producing sound.

Pipes sounding continuous low notes of fitted pitch as permanent bass.

Horn

Programme Music - Instrumental music associated with a story, poem or idea.
Sacred preludes.

Diminuendo – Becoming gradually softer.

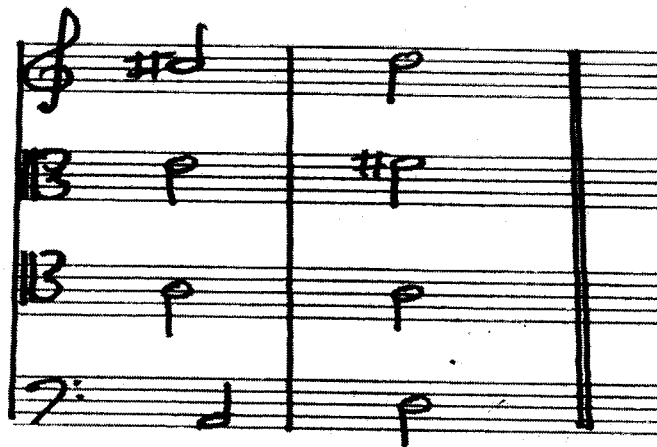
Melisma - A term describing the setting of one syllable of text to several pitches
- A group of notes sung to a single syllable.

Calando - becoming softer and slower.

Contrapuntal - combination of simultaneous melodies where each melody is significant in itself.
- Voices entering in turns imitating each other
- Counter point

1 mark each for any 5 relevant explanations.

(5 marks)



½ mark for each correct note

(4 marks)

½ mark for each correct clef

(2 marks)

Total

(6 marks)

(d) Advantages of music in public transport.

- Entertainment.
- Form of passing messages.
- Education.
- Therapeutic.
- enticing passengers
- attracting passengers
- advertise music

1 mark for any 2 relevant points.

(2 marks)

Two disadvantages of music in public transport.

- Use of vulgar language/lyrics.
- Disturbance to some passengers.
- May detract driver's attention – leading to accidents.
- Loud music is a health hazard.
- Passengers may not concentrate.

1 mark each for any 2 relevant points.

(2 marks)