

30.26 MUSIC (511)

30.26.1 Music Paper 2 (511/2)



1. (a) Drum Rhythm



1 mark for each correctly written beat.
(1 mark for each beat as a whole)

(4 marks)

(b) Rhythm of a melody in simple time



$\frac{1}{2}$ a mark for each correct note value
 $\frac{1}{2}$ a mark for bar lines. (mark as a whole)
 $\frac{1}{2}$ a mark for time signature

(7 marks)

($\frac{1}{2}$ mark)

($\frac{1}{2}$ mark)

(c) Rhythm of a melody in compound time



$\frac{1}{2}$ a mark for each correct note value.
1 mark for the bar lines (marks as a whole)

(7 marks)

(1 mark)

2. (a) Melody in a major key



$\frac{1}{2}$ a mark for each correct note (pitch & value)
 $\frac{1}{2}$ a mark for correct key signature

($9\frac{1}{2}$ marks)

($\frac{1}{2}$ mark)

(b) Melody in a minor key.



$\frac{1}{2}$ a mark for each correct note (value & pitch)
1 mark for correct key signature
 $\frac{1}{2}$ a mark for the correct time signature

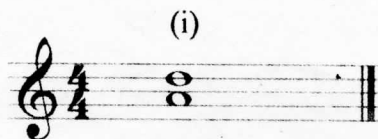
($8\frac{1}{2}$ mark)

(1 mark)

($\frac{1}{2}$ mark)

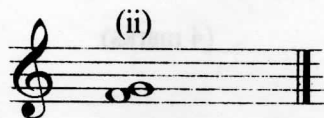
3. Intervals

Perfect 4th



(1½ a marks)

Major 2nd



(1½ a marks)

(correct name without quality)

(1 mark)

4. Cadences



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

(1 mark)

(1 mark)

(1 mark)

(1 mark)

5. Modulation

(a)



G major

(1½ marks)

(b)



B major

(1½ marks)

30.27.3 Music Paper 3

1. (a)

- 16 bars 1 mark
 - Sequence 1 mark
 - Modulation (well established modulation)
 - 1 mark for the new key
 - 1 mark for the return to the tonic) 2 marks
 - Triplet 1 mark
 - Cadences (2 including the final cadence) 2 marks
 - Melodic curve + climax 1 mark
 - Lyricism (singability) 2 marks
 - Phrasing 1 mark
 - Rhythm-variation/conformity 1 mark
- Total 12 marks**

(b)

- Speech rhythm/accents ($\frac{1}{2}$ mark for each line) 2 marks
 - Rhythm variety (mark as a whole) 1 mark
 - Lyricism (singability) 2 marks
 - Cadences (1 mark each for any 2 including the final) 2 marks
 - Time signature 1 mark
 - Melodic curve /climax, melodic shape 2 marks
 - Syllabic division (up to 2 syllables wrong award full marks) 1 mark
 - Phrase marks (mark as a whole) 1 mark
- Total 12 marks**

2. Award marks as follows:

- Appropriate chords ($\frac{1}{2}$ mark for each correct chord)
 - less 1 mark for missing chord V 4½ marks
 - Voice leading 3 marks
 - Cadence at the end of first phrase only 2 marks
 - Voice range ($\frac{1}{2}$ mark for each voice - Alto, Tenor and Bass) 1½ marks
- Total 11 marks**

Progression: Deduct marks as follows: (maximum deduction 9 marks)

- Consecutive 5ths 1 mark each
 - Parallel octaves 1 mark each
 - Crossing of parts 1 mark each
 - Spacing 1 mark each
 - Doubled 3rds in major chords 1 mark each
 - Doubled leading 1 mark each
 - Wrong use of 2nd inversion chords 1 mark each
 - Wrong rhythms (mark as a whole) 1 mark
 - Stems (mark as a whole) 1 mark
 - Exposed 5ths or 8ves 1 mark each
 - From unison to 5ths or 8ves and vice versa 1 mark each
- Total 20 marks**

3. (a) (i)

- Mulele is a vertical flute (oblique) while Chivoti is transverse (horizontal).
- Mulele is blown through a V-shaped notch while Chivoti is blown through a round/circular mouth hole.
- Mulele is open at both ends while Chivoti is closed at the end nearest to the mouth hole.
- Mulele has four holes while Chivoti has up to seven holes.

- Mulele has less fingering holes than Chivoti
 - Mulee is 30-47 cm long while Chivoti is 22-26 cm long.
- 1 mark each for any 3 relevant differences.

(3 marks)

(ii)

- Varying the shape of the lips
- Varying the tension on the lips
- Varying the amount of air pressure into the hole
- Fingering

1 mark each for 2 relevant techniques.

(b) (i) Abagusii/Gusii/Kisii

(1 mark)

(ii)

- After a good harvest
- Entertainment
- Competitions/ Festivities

1 mark for any 2 relevant occasions

(2 marks)

(c)

- To soothe the sick
- To heal the sick
- To dispel the evil spirit from the sick
- To warn the adversaries or witches believed to cause the illness
- Invoke healing powers
- To appeal to the gods for mercy
- To appease the gods
- To comfort the sick
- To entertain those present

1 Mark each for any 4 correctly stated functions

(4 marks)

(d)

- Bukandit
- Mwazigizi

1 mark for each correct chordophone

Total 2 marks

4. WESTERN MUSIC

a) Thomas Tallis

(i) Renaissance

(1 mark)

(ii) - wrote music for the service and anthems

- wrote antiphons

- produced sets of Lamentations (settings of verses from Prophet Jeremiah)

- translated Italian motets into English

- arranged chants into 4 parts for the English Church service

- printed and published music for the English Church

1 mark each for any 3 relevant contributions

(3 marks)

(iii) Tallis Cannon

(1 mark)

(iv) - Sung in English

- Used both metrical and unmetrical text in the same phrase

- Harmonized in simple 4 part choral style
- Use of a reciting note
- It was strophic in nature
- It was antiphonal
- It was modal/used modes
- Basically vocal
- Used psalmodic style

1 mark each for any 2 relevant feature

(2 marks)

Total 7 marks

(b) J. S. Bach

- (i) - Born in a musical family
- Derived great benefit from copying and arranging music of other people
 - He was a devout Lutheran
 - His various posts determined his musical output
 - Received his first musical lessons from his father (on stringed instruments)
 - Travelled widely and interacted with other composers

1 mark each for any 3 relevant points

(3 marks)

- (ii) - Teacher of Latin at St Thomas Academy
- Providing music for the city
 - Providing music for the University/Collegium
 - Providing music for the two out of the five city churches
 - Teaching the choir of St Thomas and giving instrumental music lessons
 - Wrote music for weddings and funerals
 - Wrote music for civic occasions
 - Organized recitals
 - Was responsible for music education at St Thomas School
 - Composing new cantatas every Sunday

1 mark each for any 3 relevant points

(3 marks)

- (iii) - Exposition
- Middle entries
 - Final entries

1 mark for any one correct answer

(1 mark)

Total 7 marks

(c) F. Schubert

- (i) - His melodic line often has artlessness of a folk tune
- The piano accompaniment is often simple and an equal partner
 - Rhythms change according to the mood of the poem
 - Preferred themes were nature, love, death (pictorial themes)
 - Most of the songs were in strophic form
 - Both poem and music were of equal importance
 - Melodies were perfectly suited to text
 - Melodies were highly expressive and varied
 - Melodies moved from simple to complex
 - Musical elements were well balanced
 - He used word painting
 - Text was drawn from romantic poetry

1 mark each for any 3 relevant features

(3 marks)

- (ii) - Symphonies
- String quartets

- String quintets
 - Operas, Oratorio, Masses, Psalms, Cantatas
 - Piano solos, Piano duets
 - Choral Liturgical/Sacred songs
- 1 mark each for any 2 other works (2 marks)

- (iii) - Complex modulations
- Chromatic coloring
 - Chords with minor 3rds
 - Modulations moved towards flat keys- mediant or subdominant
 - Moved between major and minor forms of triads
 - Dissonant harmony
- 1 mark each for any 2 features (2 marks)

Total 7 marks

(d) Bela Bartok

- (i) - Collected and transcribed nearly 2000 folk tunes from his country (working with Zoltan Kodally- his country man)
- Analysed and arranged folk tunes of his country
 - Published the folk songs
 - Wrote 5 books and many articles on folk music
 - Incorporated elements (rhythm/harmony) of folk tunes in his composition
 - Founder of ethnomusicology

1 mark each for any 3 relevant contribution (3 marks)

- (ii) - Brahms, Liszt, Strauss, Wagner, Dohnanyi, Stravinsky, Kodally
Schoenberg, Debussy

½ mark each for any 2 relevant composers (1 mark)

- (iii) - Was a collection of 153 piano pieces
- Piano pieces written in 6 books of graded difficulty

1 mark for any one relevant description (1 mark)

- (iv) - It had some romantic characteristics/elements
- Rhythmic vitality was an essential feature
 - Employed Hungarian folk elements
 - Employed short melodic structures
 - Used dissonant harmony
 - Occasionally employed polytonality
 - Could employ contrapuntal and harmonic textures in the same composition

1 mark each for any two relevant characteristics (2 marks)

Total 7 marks

5. (a)

- Call and response
- Chanting
- Lamentical
- Free rhythm
- Not accompanied by music instruments
- Purely vocal

1 mark each for any 2 relevant styles (2 marks)

(b)

- Winds and percussion instruments are playing
- Solo voice comes in and disappears gradually

- A male voice shouts
- The instruments build up to an ending climax
- There is increase in tempo
- A man shouts to end the performance

1 mark each for any 3 relevant descriptions

(3 marks)

(c)

- The introduction of the shakers or kiamba in the second section
- The shakers introduce an element of meter
- Tempo increases gradually
- The second section is longer
- This section is more lyrical
- A man shouts in the second section unlike in the first section

1 mark each for any 2 relevant characteristic

(2 marks)

(d) Wind instruments (wooden whistles called vilingi/bilingi or mukuta, aerophones) (1 mark)

(e)

- Section 1 is moderately slow
- Section 2 has the tempo gradually increasing or accelerating
- In section 3 the tempo becomes faster

mark as a whole the 3 descriptions showing the tempo variation

(2 marks)

6. (a) (i) - Two bar phrases

- Phrases are anacrusic
- 5 phrases of equal length

1 mark for any correct answer

(1 mark)

(ii) - Syncopation/syncopated

- Anacrusic rhythm

1 mark for any correct answer

(1 mark)

(iii) - Soprano and alto in unison

- Dynamic variation
- Syncopated rhythms

1 mark for any correct answer

(1 mark)

(b)

- Same melody stated by soprano and alto is repeated by tenors and basses.
- Same melody sung in unison by different voices

1 mark for any correct answer

(1 mark)

(c) Bars 20 – 39

- mainly chordal/homophonic with voices in harmony (melody above accompaniment)
- richer heavy texture (melody with accompanying parts below)
- use of divisi (in tenor and bass parts)
- melody maintained in soprano (as the parts below accompany in chords)

1 mark for stating and 1 mark for description.

(2 marks)

(d) From forte (loud) to ppp (very, very soft)

(1 mark)

(e) - Poco retard - held down a little from bar 45 to the end

- Falsetto - basses singing above their normal range from bar 46 to the end

1 mark for each correct description indicating specific bars

(2 marks)

7. (a) Pitch pipe - a small device used to set the correct pitch for vocal performance and instruments (1 mark)
- Metronome - A musician's apparatus/device that marks time at a selected rate by giving a regular tick thus setting the tempo of the music. (1 mark)
- Descant - A high ornamental voice part often lying above the melody
 - A melodic line above the soprano voices
 - A free soprano part above a given melody (1 mark)
- b) Violin, Viola, Cello, Double Bass
- 1 mark each for any 3 relevant instruments (3 marks)
- c) (i)
- Has essentially lyrical melodies while obokano plays ostinato
 - Can cover small intervals to wide leaps while obokano has limited intervals
 - Has a wide a range while obokano has limited range
 - Has high pitch level while obokano is low pitched
 - Has bright resonant tone while obokano has low tone
 - Has bright timbre while obokano has a less bright timbre
- 2 marks for any 3 relevant points (6 marks)
- (ii) - Adjusting (tightening or loosening) the membrane using special strings (cords)
- Warming in the sun
 - Warming by the fire
 - Warming using uvuva (inner tube of a bicycle melted on the membrane)
 - Sprinkling water onto the membrane when high pitched to lower it
 - Rubbing the palm over the membrane to warm it
- 1 mark each for any 2 relevant methods (2 marks)
- (d) (i) Kenya National Anthem
 Ee Mungu Nguvu yetu
 Oh God of all creation
 Wimbo wa Taifa la Kenya
- 1 mark for any one correct title (1 mark)
- (ii) Picardie
 Tierce de Picardie
 Picardy third
- 1 mark for any one correct name (1 mark)
- (iii) - Starts with tenor solo
 - Other voices enter in harmony in bar 2
 - It is strophic in structure
 - Each verse starts with tenor voice
 - Ends with a Picardie third/major third
- 1 mark each for any 2 relevant descriptions (2 marks)
- (iv) Pokomo community (1 mark)
- (v) Graham Hyslop
 George Senoga Zake
 Peter Kibukosia
 Thomas Kalume
 Washington Omondi
- ½ mark for any 2 correct musicians (1 mark)