

$\frac{1}{2}$ mark for the correctly written time signature

$\frac{1}{2}$ mark
Total = 10 marks

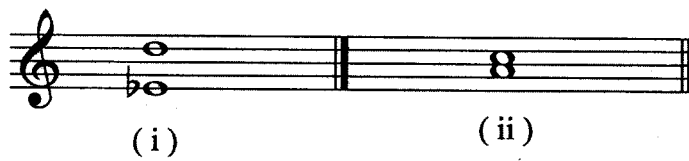
2. (b) Melody in a minor key.



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

9 marks
 $\frac{1}{2}$ mark
 $\frac{1}{2}$ mark
Total = 10 marks

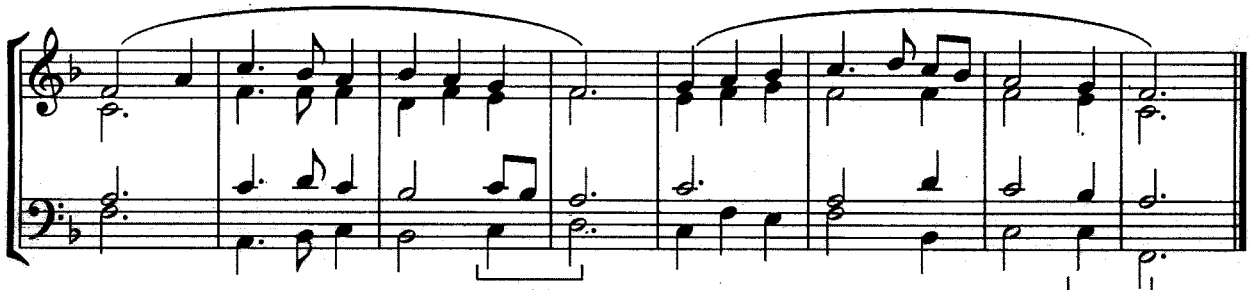
3. Intervals



(i) Major 7th
(ii) Minor 3rd
(mark as a whole, full answer only).

$1\frac{1}{2}$ marks
 $1\frac{1}{2}$ marks

4. Cadences



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

1 mark
1 mark
1 mark
1 mark

Total = 4 marks

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

Three staves of musical notation in treble clef, 6/8 time signature, and A-flat major key signature (two flats). The melody consists of eighth and sixteenth notes, with slurs over the first and second phrases. The first phrase ends with a quarter note G, and the second phrase ends with a quarter note A.

Modulates to E flat major
NOTE: No marks for "dominant".

1 ½ marks

(b) Melody is in G minor.

Three staves of musical notation in treble clef, 4/4 time signature, and G minor key signature (two flats). The melody consists of quarter and eighth notes, with slurs over the first and second phrases. The first phrase ends with a quarter note G, and the second phrase ends with a quarter note G.

Modulates to B flat major
NOTE:- No marks for relationship i.e. relative major.

1 ½ marks

5.5.2 Music Paper 3

1. (a) 16 bar melody (1 mark)
Modulation (well established) and back (2 marks)
Sequence (1 mark)
Lyricism (singability) (2 marks)
Melodic curve (including climax) (1 mark)
Melodic shape (form, unity) (1 mark)
Cadences (including the final cadence) (2 marks)
Phrase marks (mark as a whole) (1 mark)
Variety of rhythm (1 mark)

Total = 12 marks

- (b) Syllabic division ($\frac{1}{2}$ mark for each phrase) (2 marks)
Text setting (speech rhythm) ($\frac{1}{2}$ mark for each phrase) (2 marks)
Lyricism (singability) (3 marks)
Melodic shape (form, unity) (1 mark)
Melodic curve (including climax) (1 mark)
Cadences (including the final cadence) (2 marks)
Phrase marks (1 mark)

Total = 12 marks

2. - Choice of correct chords ($\frac{1}{2}$ mark for each chord) (9 marks)
- Voice leading (Alto, Tenor, Bass) (1 mark each) (3 marks)
- Cadences (1 mark for each cadence) (2 marks)
- Range (mark as a whole) (1 mark)

Total = 15 marks

Appropriate progression (5 marks)

Deduct marks for the following faults (maximum - 5 marks)

- Consecutive 5^{ths} and parallel octaves (1 mark each)
- Overlapping of parts (1 mark each)
- Spacing of inner parts (1 mark each)
- Exposed octaves (1 mark each)
- Doubled major 3rd (1 mark each)
- Stems (mark as a whole) (1 mark each)
- Unison to 5th and vice versa (1 mark each)
- Wrong rhythms of added parts (mark as a whole) (1 mark)

3. (a) - Marimba
- Mulele
- Chepkongo

1 mark for each correct answer

(3 marks)

- (b) - Setting and maintaining the pitch
 - Keeping the rhythm
 - Maintaining the tempo
 - Providing interludes between vocal sections
 - At times taking the soloist's role
 - Makes the performance more tuneful
 - Providing harmony to the performance
 - Queuing the performers (singers)
- 1 mark each for any 5 relevant roles (5 marks)

- (c) - Performance of folk songs in formal choral groups
 - Minimized restriction on the playing of instruments
 - Introduction of stage performance
 - Modern materials used for costume
 - Notation of traditional music
 - Singing in parts
 - Occasions for live performances have been minimized
- 1 mark each for any 3 relevant points (3 marks)

- (d) - Chella
 - Chakacha
 - Embegete
 - Ndumo
- 1 mark for each correct answer (3 marks)

4. (a) Domenico Scarlatti
- (i) Italian (1 mark)
 - (ii) Alessandro Scarlatti (his father) (1/2 mark)
Francesco Gasparini (1/2 mark)
 - (iii) Teaching music
Performing and composing music
Composing harpsichord music for the princess
Composing opera for the private theatre
1 mark each for any 2 relevant points (2 marks)
 - (iv) Freedom of style
Rapid repetitions
Double note passages
Daring modulation
Effects obtained by crossing of hands
1 mark each for any 3 relevant points (3 marks)

- (b) CPE Bach
- (i) Classical period (1 mark)
- (ii) Teachings of his father

Formal education at St Thomas University of Frankfort
1 mark each for any 2 relevant points (2 marks)

(iii) - Appointment - Director of Music in the five leading churches (1 mark)

- Duties - Organization of music in the 5 principal churches.
Responsible for teaching of music.
2 marks for any 1 relevant point (2 marks)

(iv) Kings accompanist in Berlin (1 mark)

(c) Claude A Debussy

(i) Romantic (1 mark)

(ii) - Use of parallel succession of octaves, fifths and fourths
- Added dissonant notes to chords to achieve colour and beauty to sound
- Use tonality in unconventional ways
- Sometimes required instruments in his orchestra to play beyond their conventional ranges of pitch
- Instruments were often muted, altering their timbre and softening their dynamic ranges.
2 marks each for any 3 relevant points (6 marks)

4. (d) Richard Strauss

(i) German (1 mark)

1886 Munich: Minor conducting post at the Munich Opera (1 mark)

1898 - 1910 Berlin: Conductor of the Berlin Royal Opera House (1 mark)

1919 - 1924 Vienna Conducting post at the Vienna State Opera (1 mark)

(iii) - Music contains many chromatic notes
- Modulation occurs frequently
- Unresolved dissonances
- Melodies include wide skips or leaps
- His rhythms are restless and filled with variety
1 mark each for any 3 relevant points (3 marks)

5. (a) Gara (jingles)
Nyaduong (toe metal ring)
1 mark for each correct answer (2 marks)

(b) The Nyatiti (instrument) starts and then followed by chanting. (1 mark)

(c) - Nyatiti accompanies the voice

- Voice calls while Nyatiti responds
 - Nyatiti calls while the voice responds
 - Dialogue between voice and instrument
 - Voice phrase ends, reinforced by Nyatiti
 - Voice phrase ends, echoed by Nyatiti
 - Voice chanting over instrumental ostinato
- 1 mark each for any 4 relevant points (4 marks)
- (d) Slow fast moderate
Slow fast slow
Moderate fast moderate
- 2 marks for any 1 relevant description (2 marks)
- (e) Music becomes gradually softer
Music fades away gradually (1 mark)
6. (a) Choral work with instrumental accompaniment (1 mark)
- (b) Solo voice, choir of 4 voices and orchestra (1 mark)
- (c) Trumpet in D (1 mark)
- (d) (i) Bar 35 (1 mark)
(ii) Bar 57 - 59 (1 mark)
- (e) Perfect cadence (1 mark)
- (f) (i) Bars 41 to 44
Bars 46 to 48
Bars 62 to 65
- 1 mark for any 1 relevant correct answer (1 mark)
- (ii) - sequences
- imitation
- contrapuntal devices
- dynamic variations
- modulation
- $\frac{1}{2}$ mark for any 2 correct answer (1 mark)
- (g) Diminution and augmentation of the notes. (2 marks)
7. (a) (i) Hit/beaten
(ii) Bowed
(iii) Blown into
(iv) Plucked
(v) Strummed
- 1 mark for each relevant point (5 marks)
- (b) **Recital** - a performance by a soloist or a small ensemble

Refrain - a section of melody and text that recurs at the end of each verse of a strophic song

Consort - an ensemble of several members of the same instrument family

Choir - an ensemble of voices or instrument

Unison - singing in one voice

- same pitch
- singing or playing the same note (not in harmony)
- performed at the same or different octaves

1 mark for each relevant answer

(5 marks)

- (c) (i) - exposure to performances of various types of music items
- opportunity to apply what has been learnt in class
- gain musical knowledge from adjudicators' comments
- improvement of performance standards

1 mark each for any 3 relevant reasons

(3 marks)

- (ii) A term used in the radio broadcasting industry to state how frequently a song is being played on over the air radio stations

OR

The number of times a song is broadcast on radio

(1 mark)

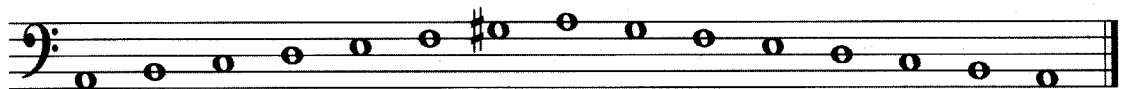
- (iii) - promotes the musicians product
- advertises music for sale
- introduces/exposes new compositions and styles
- exposes/promotes the musician

1 mark each for any 2 relevant points

(2 marks)

- (d) Harmonic minor scale has the 7th degree raised both ascending and descending.

(1 mark)

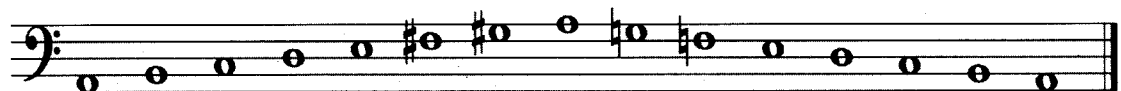


ascending and descending mark as a whole

(1 mark)

Melodic minor scale has 6th and 7th degrees raised ascending and both restored descending.

(1 mark)



ascending and descending (mark as a whole)

(1 mark

accept treble clef