

4.28.2 Music Paper 3

1. Melody

(a)

| | |
|--|-----------------|
| 16 bars | 1 mark |
| Lyricism (singability) - within voice range | 1 mark |
| Modulation (well established) | 2 marks |
| - 1 mark for the new key | |
| - 1 mark for the return to the tonic | |
| Cadences (any 2 including the final perfect cadence) | 1 mark |
| Phrasing- (2 bar phrasing- mark as whole) | 1 mark |
| Triplet | 1 mark |
| Melodic curve and climax | 1 mark |
| Rhythm (variety and conformity) | 1 mark |
| Total | 09 marks |

(b)

| | |
|--|-----------------|
| Text setting to music (speech rhythm/accents/syllabic division- ½ mark for each phrase of text) | 2 marks |
| Rhythm variety (mark as a whole) | ½ mark |
| Lyricism of melody (mark as a whole) | 1 marks |
| Cadences (½ mark each for final and any other) | 1 marks |
| Suitable time signature | ½ mark |
| Melodic curve/climax/shape | ½ mark |
| Musicianship/creativity (choice of key, performance instructions, word painting) | ½ mark |
| Total | 06 marks |

2. Harmony

Award marks as follows:

| | |
|---|-----------|
| Chords - ½ mark for each correct chord x 14 | 7 marks |
| Voice leading (½ mark for each voice- ATB) | 1½ marks |
| Correct cadences at the end of each phrase- ½ mark each | 1 mark |
| Voice range (mark as whole) | 1 mark |
| Progression (devoid of faults) | 4 ½ marks |

Deduct ½ marks each for any of the following faults (maximum deduction 4 ½ marks)

| | |
|--|--------------|
| Consecutive perfect 5ths | ½ mark each |
| Parallel octaves | ½ mark each |
| Crossing of parts | ½ mark each |
| Spacing | ½ mark each |
| Doubled 3rds in major chords | ½ marks each |
| Doubled leading note | ½ mark each |
| Wrong use of 2 nd inversion chords or six- four chords | ½ marks each |
| Wrong rhythms (mark as a whole) | ½ mark |
| Stems (mark as a whole) | ½ mark |
| Exposed 5ths or 8ves | ½ mark each |
| From unison to 5ths or 8ves and vice versa | ½ mark each |
| Overlapping | ½ mark |
| Others – missing clefs, key signature, wrong note values, missing double bar lines, | ½ mark each |

If all the chords are wrong, then no harmony

Total 15 marks

SECTION B: HISTORY AND ANALYSIS (54 MARKS)

3. African Music (14 marks)

a) Single- stringed fiddles and their communities

- | | |
|---------------------|------------|
| - <i>Orutu</i> | - Luo |
| - <i>Shiriri</i> | - Luhya |
| - <i>Mbeve</i> | - Kamba |
| - <i>Kimegeng-</i> | - Kalenjin |
| - <i>Ekegogo</i> | - Kuria |
| - <i>Ong'eng'o</i> | - Abagusii |
| - <i>Ageregeret</i> | - Iteso |

½ mark for fiddle x 4

2 marks

½ mark for community x 4

2 marks

b) Music at birth of a baby

- i) to express joy (celebrate) the arrival of new member of the family
- ii) to welcome the baby into the family
- iii) to congratulate the parents
- iv) to thank God for the gift of the baby
- v) to entertain the people present.

1 mark each x 4

4 marks

c) Traditional dances

- i) *Otenga*
- ii) *Kamabeka*

1 Mark each x 2

2 marks

- d) i) Dirges
Lullabies
Lamentations

1 mark each x 2

2 marks

- ii) - Mouth hole - where the mouth is placed and wind blown into the horn
- | | |
|------------|---------------------------------|
| - Tube/ | - amplifies and transmits sound |
| - Open end | - Lets out the sound produced |

½ mark for naming part

x2

1 mark

½ mark for the correct function

x2

1 mark

4. Western Music (14 marks)

a) Giovanni Pierluigi da Palestrina

- | | | |
|-----|--------------------------|---|
| i). | I. Santa Maria Maggiore | - Chorister, and later Musical director |
| | II. St. Agapito | - Organist |
| | III. St. Peters Basilica | -Maestro di Capella |
| | IV. Julian Chapel | -Musical director |

1 mark each x 4 4 marks

- ii)
- very clear parts
 - balanced voice parts
 - beautiful harmonies
 - limited chromaticism

1 mark each x 3 3 marks

b) Jean Philippe Rameau

- i)
- It initiated a revolution in music theory
 - became a definitive authority on music theory
 - formed a foundation for instruction in western music

1 mark each x2 2 marks

- ii) Christophe Willibald Gluck 1 mark

- | | | | |
|------|---------------|--|--------|
| iii) | I. Recitative | - much closer to <i>arioso</i> than to <i>recitativo secco</i> | 1 mark |
| | II. Arias | - Less frequent than in Italian opera | 1 mark |
| | III. Choruses | - he composed very sumptuous choruses | 1 mark |

- iv) French 1 mark

c) CPE Bach

- i) The classical style 1 mark

- ii)
- His father, JS Bach
 - GP Telemann
 - GF Handel
 - Carl Heinrich Graun
 - Joseph Haydn

1 mark for any 3 3 marks

- iii) -Trio sonatas,
-solo sonatas with continuo,
-Accompanied sonatas
-keyboard sonatas

1 mark for any 3

3 marks

d) Arnold Schoenberg

i) Compositional method of manipulating an ordered series of all the 12 tones of the chromatic scale 1 mark

ii) It had no reference to a key at all (atonal) 1 mark

iii) - self-taught at first
- Took only counterpoint lessons from Alexander Zemlinsky 2 marks

iv) Anton Webern, Alban Berg, Hans Eisler, John Cage
1 mark each x3 3 marks

5. Analysis of Prescribed African Music (10 marks)

- a) The horn (*emouo*) is first heard
Male soloist sings/makes a call
Male voices respond in unison
Soloist shouts
Choral response followed by heaving and horn blowing

1 mark each for correct sequence 3 marks

- b) i. overlapping of solo and chorus parts
ii. shouts and screams alongside the singing
iii. Heaving of the male voices alongside singing
iv. sporadic blowing of the horn alongside the singing

1 mark each x 4 4 marks

- c) I. Tempo - Generally slow, sometimes staggered tempo, occasionally regular
II. Rhythm - Not consistently steady rhythm, keep varying from section to section
III. Pitch - Generally high pitched. Male soloist is highly pitched, chorus sing high and lower pitches, heaving is with a low pitch

1 mark each for correct description 3 marks

6. Analysis of Prescribed Western Music (10 marks)

- a) 1st violin (Muted)
2nd violin,
Viola and
Cello (Pizzicato lower strings) – 2 marks
- b) Exposition – Bar 1 – 33 3 marks
Development Bar 34 – 41
Recapitulation Bar 42-72
- c) i. It carries the melody
ii. The accompaniment is not melodic, thereby no interference
iii. The other parts are played pizzicato throughout
iv. The 1st violin part generally sounds at a higher dynamic level
1 mark each x3 3 marks
- d) i. Pizzicato vs legato playing
ii. Change of key/ modulations
iii. Dynamic variations
1-mark x 2 2 marks

7. Analysis of Unprepared Work (6 marks)

- a) Articulation
i) Legato (slur)
ii) Staccato 2 marks
- b) i) bar 14 – 15 1 mark
ii) bar 19 to 22. 1 mark
- c) Play Bar 1 to 11
Repeat from the beginning
Skip bar 9 to 11 this second time and
Play bar 13 and 14
½ mark each x4 2 marks

SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)

8.

a) Influence of western music on African music:

- i) Instruments: African instruments tuned to western scale system and made to play in the western idiom (melodies and rhythms)
- ii) Spontaneity of performance: Traditional music is now well rehearsed before performance as opposed to music being created on the spot as in the traditional sense.
- iii) Performance venue: African music is now performed in formally organized venues like concert halls, theatres etc.

1 mark each

3 marks

b) Opera vs Oratorio

- i) Opera is secular while oratorio is sacred
- ii) There is interaction between characters in an opera while in oratorio, there is very little or no interaction between characters
- iii) Opera is fully staged in a theatre while oratorio is performed in concert format
- iv) In opera, there is more focus on solo singers and less on chorus while in oratorio there is more focus on chorus and ensembles
- v) Opera performance involves grand costuming while oratorio performance is more in church attire.

2 marks each for any 3 complete comparisons

Incomplete comparisons receive no mark

6 marks

c) i) The official song of a nation/country, patriotic in nature, that is played/sung to honor the nation / country.

1 mark

iii) Features:

- I. Its text in the national language (Kiswahili and the official language (English)
- II. Has short phrases, easy to master
- III. Starts in call-response style, typical of African folksong
- IV. It has a narrow pitch range, therefore easy to sing.
- V. It is strophic in structure; easy to master music

1 mark each x 4

4 marks

d) .

- i) Demo: basic recording that highlights the style and musical talent of an artist. Usually intended for demonstration/promotion purposes
- ii) Mastering: the final process of preparing a mixed recording for commercial distribution.

1 mark each

2 marks