

### 5.10.3 Music Paper 3

#### 1. Melody

(a) 16 bars	1 mark
Lyricism (singability) - within voice range	1 mark
Modulation to relative major (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
Dynamics (At least 2)	1 mark
Melodic curve and climax	1 mark
Rhythm (variety and conformity)	1 mark
<b>Total</b>	<b>09 marks</b>

(b) Text setting to music (speech rhythm/accents/syllabic division- in Kiswahili)	
½ mark for each sentence)	2 marks
Syllabic division (mark as a whole)	½ mark
Lyricism/logical flow of melody (mark as a whole)	1 mark
Cadences (½ mark each for <b>final</b> and any other)	1 mark
Suitable time signature	½ mark
Melodic curve/climax/shape	½ mark
Musicianship/creativity (choice of key, performance instructions, word painting)	½ mark
<b>Total</b>	<b>06 marks</b>

#### 2. Harmony

Award marks as follows:

Chords - ½ mark for each correct chord x 15	7½ 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)	½ mark
Progression (devoid of faults)	4 marks
Passing notes	½ mark
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 <sup>nd</sup> inversion chords or six- four chords	½ marks each
Wrong rhythms/Wrong note values (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) Kilumi
- i) – Exorcising evil spirits
    - Condemning witchcraft
    - Healing the possessed2 marks
  - ii) -Kithembe drums
    - Whistles /*Vilingi*
    - Shoulder Shakers (1 mark each for any 2)2 marks
- b)
- i) strings originally made from animal tendons have been replaced by manufactured nylon strings
  - ii) Wooden tuning pegs have been replaced by metallic ones
  - iii) Natural resins obtained from plants have been replaced by manufactured resins
  - iv) Resonators have been modified through use of curved wood and industrial timber as opposed to those made manually from logs of wood.
- 1 mark each x 4      4 marks
- c)
- i) Through observing a player of instrument during performance
  - ii) Through apprenticeship/living with and learning from an expert
  - iii) Through direct formal training from the expert
  - iv) Through family interaction and association
  - v) Through participation traditional music making activities
  - vi) Through play activities
- 1 mark each x 4      4 marks
- d)
- Leg jingles (*chinchigiri*) provide percussive accompaniment
  - The player also sings to accompany the playing
  - Vocal ornaments/ Talking/ chanting
- 2 marks

**4. Western Music (14 marks)**

- a) Orlando di Lasso
- i) I. Pope Gregory XIII      - Conferred upon him the honor of Knight of the Golden Spur
  - II. Emperor Maximilian II      - Conferred nobility upon him
  - III. French King Charles IX      - Invited him to visit France
- 1 mark each for the correct response      3 marks
- ii) -Have easily memorable tunes
- Madrigals mostly given cyclic treatment
  - Intensively dramatic sense of text painting
  - Glorious rolling counterpoint
- 1 mark each for the correct response      3 marks
- iii) Sacred madrigal
- 1 mark

b) Johann Sebastian Bach

i) Leipzig:

- was a flourishing commercial city with large populations
- was a centre for printing and publishing
- was the seat of one of the oldest universities
- had a good theatre and opera house
- had five important churches as well as university chapels

*1 mark each for any 4 relevant points*

*4 marks*

ii) For keyboard /Clavier

*1 mark*

- iii) -For use by learners/in keyboard instruction  
-For pastime of those already skilled

*1 mark for each point*

*2 mark*

c) Ludwig van Beethoven

i) German

*1 mark*

ii) Classical

*1 mark*

iii) - Extensive development of musical material, themes and motifs

- Creation of large extended architectonic structures in his music
- Rapid movement through a variety of keys and use of unexpected notes to join them
- Unifying the different movements in a multi-movement work by frequent use of a germinal motif
- Symphonies were longer in score than any other previous
- Dramatic use of extreme dynamics
- Thick rich textures
- High personal Expression

*1 mark each for any 3 relevant points*

*3 marks*

iv) - Missa Solemnis

- Christ on the Mount of Olives
- Triumph of the Cross
- Mass in C major

*½ mark each x4*

*2 marks*

d) Giuseppe Verdi

i) Italian

*1 mark*

ii) Opera

*1 mark*

iii) For performance to celebrate opening of Suez canal

*1 mark*

iv) - Shakespeare's books

- Receiving private lessons
- Native music of his land
- Political atmosphere in his country then
- The church

*1 mark each for any 4 relevant points*

*4 marks*

**5. Analysis of Prescribed African Music (10 marks)**

- a) i) The performance starts with a horn blown  
ii) Then follows shouts,  
iii) the whistle is blown  
iv) Chanting, led by the soloist, then chorus singing  
*½ mark each x 4* *2 marks*
- b) The singing group comprises of male singers as can be heard from the voices *1 mark*
- c) Roles of jingles  
i) They mark the rhythm throughout the performance  
ii) They maintain the tempo  
iii) They enrich the texture of the performance  
iv) Rhythmic accompaniment  
*1 mark each x 3* *3 marks*
- d) Features of Call/response style  
i) Long response phrase after a short call phrase  
ii) Short response phrase after a long call phrase  
iii) Overlapping between the solo and chorus  
iv) Chorus repeats the solo part exactly  
v) Chorus answers with a different melody  
vi) Variations of text in solo part while chorus sings the same  
*1 mark each x4* *4 marks*

**6. Analysis of Prescribed Western Music (10 marks)**

- a) Bars 1-3 is in the tonic key /D Major  
Bars 4-7 modulates to the dominant key/Amajor  
*1 mark each x2* *2 marks*
- b) -Canonic imitation  
-Syncopation  
*½ mark each x 2* *1 mark*
- c) i) 'Harmony'- This word is set to rich harmonic phrases in SATB and instruments *1 mark*  
ii) The compass of the notes – The phrase is set to ascending and descending scalar passages *1 mark*
- d) Bar 45-47 in tenor  
47-49 in alto  
49-51 in Soprano  
51-53 in tenor  
59-61 in soprano  
60-62 in Alto  
62-64 in tenor and bass  
*1 mark each for any 3 correct phrases* *3 marks*

e) The double bass doubles the male voices

1 mark

f) Both homophonic and polyphonic

1 mark

7. Analysis of Unprepared Work (6 marks)

a) i) Bar 11 (left hand)

1 mark

ii) Bar 5 to 8 (Right hand)

1 mark

iii) Bar 5, 6, 7 and 8 (RH)

1 mark

b) Alberti bass

1 mark

c) Bar 3 - IV in C major  
Bar 1 - I in C major

1 mark

1 mark

SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)

8.

- a) i. drying in the sun/ near a source of heat  
ii. Tightening the tuning strands on its body  
iii. Sprinkling water/Moisturizing

1 mark each x 2

2 marks

b)

Soprano  
Wake, a - wake, for night is fly - ing,

Alto  
Wake, a - wake night is fly - ing,

Tenor  
Wake, a - wake night is fly - ing,

Bass  
Wake, a - wake, for night is fly - ing,

1/2 mark each for correct clef

1 mark each for correct notes on each stave

2 marks

4 marks

Total 6 marks

c)

	<b>Theme/Subject</b>	<b>Key</b>
<b>Exposition</b>	<i>1<sup>st</sup> subject</i>	<i>Tonic key</i>
	<i>2<sup>nd</sup> subject</i>	<i>Related key (Dominant/Relative minor)</i>
<b>Development</b>	<i>1<sup>st</sup> and 2<sup>nd</sup> subjects</i>	<i>Modulations to different keys</i>
<b>Recapitulation</b>	<i>1<sup>st</sup> subject</i>	<i>Tonic key</i>
	<i>2<sup>nd</sup> subject</i>	<i>Tonic key</i>

$\frac{1}{2}$  mark for each correct field x 10

5 marks

- d)
- i. Oboe
  - ii. *Cor Anglais*/ English Horn
  - iii. Bassoon /Double Bassoon

3 marks