**511/3**

**MUSIC**

**Paper 3**

**YEAR 2021**

**MARKING SCHEME**

 **SAMIA SUBCOUNTY JOINT EXAM**

**MUSIC THEORY**

**PAPER 3**

**MARKING SCHEME**

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**SECTION A: BASIC SKILLS**

1 a)

*16 bars 1 mark*

*Lyricism (singability) – within voice range 1 mark*

*Modulation and back (well established modulation) 2 marks*

*- 1 mark for the new key*

*- 1 mark for the return to the tonic*

*Cadences (½ mark each – any two including the* ***final*** *and any other) 1 mark*

*Dynamics 1 mark*

*Melodic curve (½ mark) and climax (½ mark) 1 mark*

*Phrasing mark as a whole) 1 mark*

*Rhythm (variation and conformity) 1 mark*

***Total 09 marks***

*b)* *Text setting to music (speech rhythm/accents - ½ mark for each phrase) 2 marks*

*Syllabic division (½ mark – as a whole) ½ mark*

*Lyricism of melody (mark as a whole) 1 mark*

*Cadences (½ mark for final 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, phrasing) ½ mark*

***Total 06 marks***

 2. *Award marks as follows*

*Chords ½ mark for each correct chord x 12 chords 6 marks*

*Voice leading (½mark for each voice; Alto, Tenor, Bass) 1½ marks*

*Correct cadences at end of each phrase @½ mark 2 mark*

*Voice range (mark as a whole) 11/2 mark*

*Progression (devoid of harmonic faults) 3 marks*

*Passing 6/4 chord 1mark*

*Deduct ½ mark each for any the following faults (maximum of 5½ marks)*

*Consecutive perfect 5ths ½ mark*

*Parallel octaves ½ mark*

*Crossing of parts ½ mark*

*Voice overlapping ½ mark*

*Spacing ½ mark*

*Doubled 3rds in major chords ½ mark*

*Doubled leading ½ mark*

*Wrong use of 2nd inversion chords ½ mark*

*Wrong rhythms/note values (mark as a whole) ½ mark*

*Stems (mark as a whole) ½ mark*

*Exposed 5ths or 8ves ½ mark*

*From unison to 5ths or 8ves and vice versa ½ mark*

*Hidden 5ths to octaves and vice versa ½ mark*

*Others –missing key signature, missing double bar lines ½ mark*

***If all the chords are wrong, then no harmony.***

***Total 15 marks***

 ***If 7 chords wrong, no marks for Voice Leading and Progression***

**3.** a)Ohangla-Luo

 Gitiiro-Gikuyu

- entabanana- gusii1 x 3 **(**3 marks)

b) It facilitates the distribution of roles

* Makes mastery of text easier
* Involves the whole group-full participatin of all members.
* Keeps participants alert incase of key change and entries
* Greater variety of texture
* Pitching is easily set by the soloist
* Makes the performance interesting
* Allows soloist a break before the next section
* Allows for spontaneous improvisation/creativity by soloist 1 x 4 (4mks)

c) These are idiophones that produce sound through vibration of the whole body. (2mk)

**(d) -oral transmission of song**

**- adjudicators comments**

**-use of stage**

**-interaction of communities/ intermarriages 1x2**

**e)**

* **Making work easy**
* **To mock the lazy workers**
* **To thank god for a good harvest**
* **To encourage / congradulate the hard workers 1x3**

**4. William byrd**

1. **State any two factors that influenced byrd as a composer (2 mks)**
* **His association with Thomas tallis**
* **Was made a gentleman of the royal chapel**
* **His association with catholic and Anglican church**
* **Licenced by queen to print and sell music**
* **Studie at the musical establishment of the chapel royal**
1. **State any three of his contribution to instrumental music (3 mks)**
* **Fantasies**
* **Variation**
* **Dances**
* **Consort for viols**
* **Grounds for virginals**
1. **Name any two of his contemporaries (2 mks)**
* **Thomas tallis**
* **Lassus**
* **Victoria**
* **Thomas morley**
* **Weeklies**

**JOSEPH HAYDN**

1. **Why is hayden refers to as fathe of symphony. Give three reasons (3 mks)**
* **Composed 1o4 symphonies**
* **Established general layout of symphony orchestra**
* **Standardized the sonata formas the first movement of the symphony**
* **Identified his symphonies with nicknames**
* **He added minuet as the dance in the 3rd movement of the symphony**
* **Increases the size of the orchestra in his symphonies by adding more instrumentse.g the wood winds and brass**
*
1. **Name the title of haydns two most popular oratorios (2 mks)**
* **The seasons**
* **The creation**
1. **Name two limitations of patronage to haydns music career (2mks)**
* **Haydn felt very restricted**
* **He was cut off from the world**
1. **FRANZ LISZT**
2. **State the nationality of List (1mk)**
* **hungarian**
1. **Describe les preludes (2 mks)**
* **The basic motive is treated as a majestic melody in one section as a match, including section.**
1. **Name any two examples of lists piano works (2 mks)**
* **Sonata in B minor**
* **Hungarian dances**
* **Two piano concertos**
* **Arrangement of songs and operatic arias**
1. **Name any two contemporaries of liszt**
* **Wagner**
* **Chopin**
* **Barlioz**
* **Mendelssohn**
* **Dvorak**
* **Smetana**
1. **BELLA BARTOK**
2. **In which period of western music history did he compose (1mk)**
* **20th C**
1. **State any three factors that influenced Bartoks music compositions (3 mks)**
* **Othe composers like Berlioz, Lizst**
* **The second Viennese music school influenced him**
* **Hungarian and Rumanian folk music**
* **His parents, his father was a lover of music**
* **His mother workd as a piano teacher**
1. **What is night music? (2 mks)**
* **An avocation of night sounds of the central European countryside**
1. **Which instrument is Bartok associated with? (1 mk)**
* **piano**
1. **PRESCRIBED AFRICAN MUSIC. (10 mks)**

**(Chivoti by Diwani Nzaro from you tube)**

1. **What type of african performance is this recording? (1mk)**
* **Solo instrumental accampanied**
1. **Explain three roles of the main medium (3mks)**
* **Carry the main melodic line**
* **Play the role of call and response**
* **Pitch the performance**
* **Identify the community**
* **Plays the ornament**
1. **Identify the two styles of perfoemnce evident in the recording (2 mk)**
* **Call and respose style**
* **Solo accompanied**

1. **Explain how climax has been achieved in the performance (2 mks)**
* **Ornaments at the end and abrupt ending**
* **The high pitch of the chivotiat the end**
1. **- The ending is ubrupt**
* **High pitched ascending glissando by chivoti**
1. **PRESCRIBED WESTERN WORK**
* The presence of the falalala refrain which is repeated

*

1 mark

ii) Identify the melodic devices used in the following sections in the music

 Bars 53-56 in the tenor voice.

 **Melisma**

 Bar 75 in the Bass and Alto voices.

 **Unison** 1 x 2 = 2 marks

iii) State THREE contrasting features between the first and second refrains of the work.

|  |  |  |
| --- | --- | --- |
|  | **1ST REFRAIN** | **2ND REFRAIN** |
|  | 12 bars long | 15 bars long |
|  | Ends on A major chord | Ends on A major chord |
|  | Homophonic in texture | Polyphonic in texture |
|  | Has mostly dotted rhythms | Has mostly simple rhythms |
|  | Starts *mp – cresc –f –dim* | Starts *mp – cresc –f –dim* |
|  | Uses imitation | Uses imitation |

iv.Binary form A//B. bar1-35 sectionA. Bar 36-77. Section B.

v.Cut common time 2/2 time

 Unprepaed analysis . 1x 3 (3mks)

7.(a).  For what medium is this piece written? **Piano (1mk)**

(b) . Using bar numbers outline the form of the music.  (2 marks)

 **Rondo form A bar 1-8**

 **B bar 9-16**

 **A bar 17-24**

 **C bar 25-32**

 **A bar 33-40** (**mark as a whole)**

(C). Outline the key scheme of the music.

**Bar 1-24 C major**

**Bar 25-30 A minor**

**Bar 31-40 C major** **( ½ a mark each total 1 ½ marks)**

(d). Using bar numbers and parts, identify where the following compositional devices have been used:

**(i) Sequence 1-4, 5-8 ,9-14**

**(ii) Scalic motion  - Bar 1, 2, 3, 17, 18,19 in the bass stav**e **( ½ a mark each total 1 mark)**

(e) Describe the range of the music.  ( ½ mark)

 **Compound sixth/ E-upper C**

**SECTION C: GENERAL MUSIC KNOWLEDGE**

(a) (i) Differentiate between a whole consort and a broken consort (2 marks)

 **Whole consort- When the instruments in the ensemble are all of the same family**

 **Broken consort- When the the instruments in the ensemble belong to more than one family**

1 x 2 (2mks)

*(ii)*Outline **three** ways through which hip-hop music has influenced the performance of traditional dances in Kenya.

**Incorporation of modern dance styles into Kenyan dances hence affecting originality**

 **Use of modern costumes in the Kenyan dances.**

**-Modernization of instruments used**

**-Modern Dance patterns and formations now used in Kenya dances** 1 x 3 (3mks).

(b) Outline four factors that influence the quality of sound produced on a traditional African fiddle. (4 marks)

**- Fingering technique**

**-Length of string**

**- Bowing technique**

**- Material of bow**

**-Type of string**

**-Type of resonator e.g wooden and metallic.**

**-Type of bridge. 1 x 4 (4mks)**

(iv) (a) The following melody is written for a trumpet in B flat. Rewrite it in its concert pitch.



 **Rewrite the melody in the key of G major.**

 1 mark for every correctly written bar plus key signature 1 x 4 (4mks)

(d) Name any three composers of the Kenya national anthem. (3 marks)

* **Peter Kibukosya**
* **George Senoga Zake**
* **Graham Hyslop**
* **Thomas Kalume**
* **Washington Omondi** 1 x 3 (3mks)