

4.28.3 Music Paper 3

1. Melody

(a)

16 bars	1 mark
Lyricism (singability) - within voice range	1 mark
Triplet	1 mark
Modulation (well established)	2 marks
- 1 mark for the new key	
- 1 mark for the return to the tonic	
Cadences (½ mark each for any 2 including the final perfect cadence)	1 mark
Phrasing- (2 bar phrasing- mark as whole)	1 mark
Melodic curve and climax	1 marks
Rhythm (variety and conformity)	1 mark
Total	09 marks

(b)

Text setting to music (speech rhythm/accents/syllabic division- ½ mark for each phrase)	2 marks
Syllabic division (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 12	6 marks
Voice leading (½ mark for each voice- ATB)	1½ marks
Correct cadences at the end of each phrase- 1 mark each	2 marks
Voice range (½ mark per voice)	1½ marks
Progression (devoid of faults)	4 marks

Deduct ½ marks each for any of the following faults (maximum deduction 4 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 mark each
Doubled leading note	½ mark each
Wrong use of 2 nd inversion chords or six- four chords	½ mark 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 each
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)
 - i) Kuria
 - ii) Akamba
 - iii) Luhya/Tiriki
 - iv) Gikuyu
 - v) Turkana
 - vi) Taita/Giriama

$\frac{1}{2}$ mark each x 6

3 marks

b) Influences on quality of sound produced on a traditional African fiddle:

- (i) Type of string
- (ii) Length of the string
- (iii) Material and shape of the bow
- (iv) Bow pressure applied on the string
- (v) How tight the bow string is
- (vi) Bow grip on the string (using resin)
- (vii) Type of the bridge
- (viii) Type of resonator

1 mark eachx5

5 marks

c) Roles of Body décor

- (i) - To identify the community
- (ii) -To add beauty to /make beautiful/ liven the performance
- (iii) -To identify special characters in the performance
- (iv) -To distinguish different roles of performers
- (v) -to identify/ highlight theme of performance
- (vi) -To conceal the body of performers

1 mark eachx4

4 marks

d) i) Music Therapy : use of music and all of its facets—physical, emotional, mental, social, aesthetic, and spiritual—to help people improve their physical and mental health.

1 mark

- ii) – Kilumi (Kamba)
Kishawi (Taita)
Mwazindika/Pepo (Taita)

$\frac{1}{2}$ mark eachx2

1 mark

4. Western Music (14 marks)

a) Thomas Morley

- i) - Master of Children at Norwich Cathedral
- Organist at St. Giles, Cripplegate London
- Organist at St. Paul's Cathedral
- Organist at the Chapel Royal in London

1 mark eachx3

3 marks

- ii) Byrd trained Morley on the pre-madrigalian English style

1 mark

- iii) – -Canzonets to three voices
- Madrigals to four voices
- Ballets to five voices
- Canzonets to two voices

1 mark eachx3

3 marks

b) Domenico Scarlatti

- i) – Playing harpsichord at the Royal court
- Music director to the king
- Music master to Don Anonio- King's bother
- Music educator to Princess Barbara de Bragancha

1 mark eachx2

2marks

- ii) -Use of arpeggios
- Use of repressed notes
- Crossed hands in harpsichord playing
- Light texture
- Daring use of chromatics

1 mark eachx3

3 marks

- iii) -Te Deum
- Cabit Nos
- magnificat
- Stabat Mater
- Salve Regina

1 mark eachx2

2marks

c) Felix Mendelssohn

- i) - He founded the conservatoire
- He recruited teachers for the institution
- He taught at the conservatoire
- He established standards for music learning at the conservatoire

1 mark eachx3

3 marks

- ii) - The family created a suitable environment for music study
- Created a forum for performance
- His elder sister- Fanny acted as a mentor by displaying exceptional musical talent
- Frequent Interaction with musicians who visited his parents

-He received piano lessons from his mother

1 mark eachx3

3 marks

iii) St. Mathew Passion

1 mark

d) Ralph Vaughan Williams

i) I. Studying under Maurice Ravel

1 mark

II. The "Great War" which forced him to enter the army and shaped many of his compositions

1 mark

III. John Bunyan's The Pilgrim's Progress, one of his most-loved books

1 mark

ii) - Order of Merit

-Doctorate of music (Hons)-University of Oxford

-Gold medal of Royal Philharmonic society

-Shakespeare prize of the University of Hamburg

-Honorary fellowship of Trinity College Cambridge

-Albert medal of the royal society of arts

-Howland Memorial prize of the Yale University

1 mark eachx3

3 marks

iii) Ballet

1 mark

5. Analysis of Prescribed African Music (10 marks)

a) (i) Tempo is steady/ constant from beginning to end of the performance *(1 mark)*
(ii) Melodic range for both the voice and siiriri is narrow/limited *(1 mark)*

b) -Mark and maintain the tempo
-Provide a repetitive rhythmic pattern
-Enrich the texture

1 mark each for any 2

(2 marks)

c) -Simultaneous playing of the string instruments
- Two layers of string instruments and the voice

½ mark each

(1 mark)

d) The 1st part of the voice performs a monologue/ solo talking while the 2nd part sings / performs a melody

(1 mark)

e) - performs short repetitive phrases/ostinato
-Performs variations based on the same melodic idea
-Plays throughout the performance
-Provides response to the voice call
-Doubles the voice in some sections

1 mark each for any 4

(4 marks)

6. Analysis of Prescribed Western Music (10 marks)

a) Imitation ~~canonic~~ imitation 1 mark

b) Bar 112-116 - Clarinet and bassoon
 Bar 117-120 - Violin
 Bar 125-129 - Viola, cello and double bass

1 mark each x 3

3 marks

c) -use of staccato marks
 -Pizzicato (plucked) playing of strings
 -use of short note values with shorter rests in between

1 mark each x 2

2 marks

d) i) Variation 4
 ii) B flat minor
 iii) The horn
 iv) Homophonic

1 mark

1 mark

1 mark

1 mark

7. Analysis of unprepared work

a) - use of ties to hold notes across bars
 -Use of rests on the strong/1st beat of the bar
 -Irregularly grouping notes to displace accent
 -use of triplets

1 mark each for any 3

3 marks

b) - Plays the introduction and bridging
 -Provides accompaniment to violin
 -Doubles the violin playing the melody

1 mark each for any 2

2 marks

c)



1 mark

SECTION C: GENERAL MUSIC KNOWLEDGE (16 MARKS)

8.

- a)
- i) Motet- A polyphonic sacred choral piece, usually unaccompanied, in several parts
 - ii) Chorale -A metrical hymn tune associated with the Lutheran church in Germany.
 - iii) Concerto grosso - type of orchestral music *characterized by contrast between a small group of soloists (soli, concertino, principale) and the full orchestra (tutti, concerto grosso, ripieno)*
 - iv) Serenade - *an instrumental musical composition and/or performance delivered in honor of someone or something. Serenades are typically calm, light pieces of music.*

1 mark each x 4

4 marks

- b)
- i) Minor 7th
 - ii) Augmented 4th
 - iii) Minor 2nd
 - iv) Major 6th

1 mark each x 4

4 marks

- c) -Omutibo, Benga, Rhumba, Twist *½ mark each x 4* *2 marks*
- d)
- (i) - Music is played at the beginning (Prelude) to usher in the advertisement, as interlude and postlude
 - Music is used at the background during a spoken/sung advert
 - Messages are carried in the music/songs themselves
 - Music accompanies/punctuates movements/activities in audio- visual advert

1 mark each x 3

3 marks

- (ii)- Music draws attention of the listener/target listener
- Creates the desired mood
- Creates emotional association with the product
- Creates the image about the product in the mind of the consumer every time the music is heard
- Messages presented through the music are hardly forgotten
- Entertain the listener
- Support the structure and continuity of the advert

1 mark each x 3

3 marks