**MUSIC PAPER 3 MARKING SCHEME**

**DECEMBER EXAM 2021**

**FORM FOUR**

1. (a)
* 16 bars 1 mark
* Modulation and back to the tonic 1 mark
* Tempo variation 1 mark
* Duplet 1 mark
* Phrase marks 1 mark
* Lyricism 2 marks
* Melodic contour 1 mark

**Total =8 mks**

(b).

* Speech rhythm 3 marks
* Syllabic division 1 mark
* Lyricism 1 mark
* Melodic shape 1 mark
* Rhythmic contrast 1 mark

**Total =7 mks**

2.

* Cadences: (½ mark for each cadence). Total 1 mark
* Voice leading (½ marks for each voice). Total 1½ marks
* Voice range ½ mark
* 12 chords 6 marks
* Appropriate use of the six four chord 1 mark
* Progression 5 mks

**NB:Deduct 1 mark for each harmonic fault up to a maximum of 5 marks.**

**total =15 mks**

3.**African music**

a)idiophones- adongo,karing’aring’a,chimbengele(1x3)=3 mks

**b)describing dances(any three x 1) =3mks**

* Gonda -Giriama entertainment dance for men and girls
* Ribina-Gusii dance performed by married women during harvest and circumcision
* Nzulya-Akamba entertainment dance for men and girls
* Kamabeka-Bukusu shoulder shaking dance,perfomed by men and women,for entertainment
* Gitiiro –Gikuyu dance for old women performed for entertainment

c) Factors that determine sound production on a fiddle

* Placement of the bridge
* Frequency of bowing
* Thickness of the membrane
* Length of the string

**(any 3 x1) =3 mks**

d)Features of an artsong.

* Derive melodies and rhythms from folk tunes
* Written in staff notation
* May be strophic or through-composed
* Use classical western compositional techniques
* Usually harmonized for several voices

(**any three x1 )=3 mks**

e)Factors that determine costumes and décor.

* The occasion
* Geographical factors
* Type of dance

**(2 x1) =2 mks**

4.**Prescribed Western music**

**a)William Byrd**

**i)Period- Rennaisence(1 mk)**

ii)Factors that determined his music career

* The music education he received
* The other composers eg Tallis
* Religious music based on both catholic and Anglican denominations
* The post of organ in the cathedral((**any 3 x 1 =3 marks**)

iii) elegy-song for lamentation especially for the **dead (1 mk**)

**iv)Characteristics of the elegy for Tallis**

* Had fresh melody and euphonious (heavy) harmony
* Had contrapuntal texture
* Had free rhythm
* Used word painting
* Set for tenor and a consort of viols(**any 2 x1 =2 mks)**

**b)Franz Haydn**

i)Country-Austria (1x1)=**1 mk**

ii)Characteristic style of Haydn’s music

* His music is robust and direct
* It has a folk flavor
* The creation and seasons reflect his love for nature
* Could build a whole movement of a work out of a single main theme creating contrasts in texture, mood etc
* His rhythms are lively
* Uses vivid contrasts
* Produces comic effects from unexpected pauses and tempo changes and sudden shifts in dynamics and pitch.

**(any 3x1) =3 mks**

iii)Contributions Haydn made to the development of the orchestra

* He standardized the symphony orchestra
* He established the string section as the most important part of the orchestra
* He experimented on an extended dynamic range
* He enhanced the orchestral tone colour by experimenting with various instrumental combinations
* He devised a specific system of orchestration featuring different sections of the orchestra.

**(any 3x 1= 3marks)**

**(c)Franz Liszt.**

**i)**Three duties he performed at Weimar from age 36

* Composed a lot of music including 12 symphonic poems, faust and dante symphonies among others
* Conducted a number of works by contemporary composers including Wagner’s tannhauser, Berlioz’s Benvenuto Cellini and operas by Verdi and Donizetti
* Taught numerous pupils piano eg Hans von Bulow and Carl Tausig.

**(3 x1=3 marks)**

ii)Symphonic poem –a one-movement orchestral composition based on literary or pictorial ideas**. (1mk)**

iii)Factors influencing Liszt into music

* Paganini great violinist’s virtuosity influence
* Chopin’s piano music which he admired
* Berlioz influenced his orchestral music
* Was influenced by the works of early composers like J.S Bach and Palestrina

**(any 3x1)= 3mks**

**d)Bartok Bela**

* **His** mother, Paula influenced him at an early age**(1 x1)=1 mk**

ii)Characteristic features of his music

* Dissonant harmonies, polychords and tone clusters
* Use of Folk idioms
* Strong rhythmic drive
* Music is contrapuntal
* Uses chromaticism
* Rhythm changes frequently and is fond of syncopations
* Frequently uses ostinatos
* Drawing unusual sounds from xylophone, timpani and piano
* **(any 4x1=4 mks)**

iii)Concertos by Bartok

* Concerto for orchestra(1943)
* Piano concerto **(2 x1)=2 mks**

5. **Prescribed African music**

i)Main medium- chivoti**(1 mk)**

ii)characteristics of African music

* Music is short and repetitive
* Highly polyrhythmic
* Meter not definite

**(3 x1=3 mks)**

iii)Roles of idiophones

* Set the pace
* Maintain pace
* Add tone colour
* Enrich the music
* Motivate performers

**Any 3 x 1= 3mks)**

iv)Describing the last section

* The chivoti stops playing with a glissando like style
* Idiophones continue playing prominently for a short while
* The struck idiophones stop first ,then the shaken idiophone comes to a stop.

**(3 x1 =3 mks)**

6)**Prescribed western music**

a)Texture of the music

* basically polyphonic**(1 x1=1 mk)**

b)Where these have been used;

*scalic movement* –bar 32 in bass

 bar 30 in alto

 bar 24 in bass (any 1 x1) =**1 mk**

*Mellisma-*alto bar 49-51.and 55-57(1x1)=**1 mk**

*Inversion-*bar24 and 26 in bass, bar 28-29 in tenor, bar 31-32 in alto (1 x1)=**1 mk**

*Sequence*-bass bar 26-27 is a sequence of bar 24-26,bar 28-29 of tenor forms a sequence with alto figure bar 30-31 (any 1x1)=**1mk**

c)Ways in which word painting has been used;

* too much… being set to long notes
* repetition of ‘tormented’ to signify the intensity
* love at bar 14 performed loud

(any 2 x1)=**2 mks**

d)(i)Pitch range for alto

* Lowest note is G below 2nd leger line
* Highest note is A ,2nd space

**(1/2 x 2)=1mk**

d)(ii) Small print notes in soprano bar are provided as another option for the singer(s**)(1 mk**)

d)(iii)*mf*  -mezzo forte meaning moderately loud(**1/ 2 mk**)

 *Dim*. –diminuendo meaning gradually getting soft **(1/2 mk)**

**7. Unprepared analysis**

i)Medium -Piano **{1 mark}**

ii)Areas where sequence has been used ;

* bar 23 to 24 right hand **{1 mark}**

iii)key at bar 25 is c sharp minor {**1 mark}**

iv)Articulation marks

* staccato dots -the music should be performed detachedly (bar 24 right hand)
* slur –join notes of different pitches to be performed smoothly
* accents –notes affected to be stressed(bar 1,2 left hand){1 x3} **3(marks)**

8.**General music knowledge**

a***)Concerto*** –work in three movements(fast:slow:fast) for an instrumental soloist and orchestra.(1mk)

***cadenza*** -a special unaccompanied showpiece for the soloist which displays the brilliance of the player. (1mk)

***Oratorio*** -large-scale dramatic genre with a sacred text performed by solo voices, chorus, and orchestra, without staging or costuming. (1mk)

***Fugue*** –contrapuntal composition, based on the principle of imitation in which a single theme pervades the entire fabric, entering in one voice and then the other. **(1mk)**

***Requiem***- mass for the dead**(1mk)**

***Rondo*** –A musical form where the principal theme is repeated several times(**1mk**)

b) Differences between a folksong and a folkdance

* folksong emphasis is put on singing while in a dance emphasis is put on the dancing
* there are different formations in a dance while in a song, no specific formations
* a dance has a specific title eg isukuti, ramogi etc,a folksong doesn’t have a title.

**(3 x1) =3 mks**

c)Concert pitch =**E Major**

correct key **-1 mk**

each correct bar - **1x 4=4 mks**



d)**Meaning of ;**

***track recording***-method of sound recording that allows for separate recording of multiple sound sources to create a cohesive whole.**(1x1)**

***sampling*** –act of taking a portion of one sound recording and reusing it as an instrument or a sound recording in a different song or piece**.(1x1)**