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**CEKENAS END OF TERM ONE 2022**

**FORM FOUR**

***Kenya Certificate of Secondary Education. (K.C.S.E***

***MARKING SCHEME***

**CEKENA END TERM 1 MARKING SCHEME 511/3 PAPER 3**

**Music 511/3**

**Marking Scheme**

**1.(a) 16 bars (1 mark)**

**Modulation to new key and return (1 marks)**

**Sequence (I mark)**

**Correct phrasing (Mark as a whole) (1 mark)**

**Cadences (including final cadence) (1 mark)**

**Rhythm variation (1 mark)**

**Lyricism (1mark)**

**Melodic curve including climax**  (1 mark)

**Total 8 marks**

21b.) Speech rhythm (3mks)

Syllabic division (1mk)

Lyricism (1mk)

Melodic shape (1mk)

Rhythm contrast (1mk)

**N/B Include Questions In the M/schemes**

**2. HARMONY**

Correct chords (6 ½ mks)

Codences (2mks)

Voice leading (1 ½ mks)

Voice range (1 mk)

PASSING SIX FOUR (1mk)

CHORD PROFRSSION (3mks)

DEDUCT 1 MARK FOR ANY HARMONIC FAULT UPTO A MAXIMUM OF 3 MARKS

SECTION B : HISTORY AND ANALYSIS

3. AFRICAN MUSIC

a.) –Text

* Adding section / melodies
* Decoration of performance
* Variation in pitch
* Volume and intensity
* Ornamentations (1 x 4 mks)

b.)Idiophones - Adongo

-Karing’aring’a

-Chimbengele (3mks)

C.) Features of an art song

Derive melodies and rhythm from folk tunes

Written in staff notation

Use of classical western compositional techniques

Usually harmonized for several voices (3mks)

d.) i.) Funerals

Entertainments

Commemoration (1mk)

ii.) -Bul

-Oporo (Tung)

-Ajawa (Puga)

-Asili

-Gara

-Abu (3mks)

**4.) WESTERN MUSIC -14 MK**

Answer any two of the questions (a) (b) (c) and (d)

**ANTONIO VIVALDI**

i.) For which institution did Vivaldi work for most of his career (1mk)

**-Conservatorio dell’osprdale della Pieta**

ii.)Outline any two of his duties at the institution (2mks)

**-Music director**

**-Teacher of music**

**-Conductor of performances**

**-Compressor of music**

iii.) Give four source that influenced Vivaldi’s musical career (4mks)

**-His father was the leading violinist of St Mark chapel**

**-Religious background**

**-He received education in music**

**-Violin lessons in orchestra at Sty Marks**

**-He received education in priesthood**

**-Extensive travels, composing and conducting Operas throughout Italy and Europe**

**b.) W. A MOZART**

i.) Name the period of musical history in which Mozart lived (1mk)

**-Classical period / Viennese period**

ii.) Outline any two features that motivated Mozart to compose in virtually every popular form of the day

(2mks)

**-He gained useful acquaintance in the various types of music through his extensive travels**

**-Interruptions with his contemporaries who were great musicians**

**-Cosmopolitan culture of Salzburg and Vienna where he stayed / settled.**

**-Familiarity with the music of the great composers of his period**

iii.)State two factors that motivated Mozart to compose music for the church (2mks)

**-His father worked as a musician for the Archbishop of Salzburg**

**-Mozart himself worked as a musician for the Archbishop of Salzburg**

**-His attachment to padre Martini – a grand old man and monk in Italy who gave him instructions in encounter point.**

iv.) When Mozart moved to Vienna in 1781, he was successful at first but his popularity declined later on. Outline any two reasons that may have caused the decline (2mks)

**-He failed to find a permanent position**

**-His music become more compacted**

**-His music was highly spiced with dissonance**

**-His styles were un popular**

**-His publisher was no longer interested in publishing his work**

c.) **Johannes Brahms**

i.) **German composer**

ii.) **-Hungarian dance**

**-Academic festive overture**

**-German Requlem**

**-Violin Concerto**

**-Wiegenued**

**-Symphony No. 4**

**-Piano concerto No. 1**

**-Piano quintet**

**-Symphony No. 3 (3mks)**

**iii.) Wrote symphonies , piano works, concert, chamber music & Choral works**

**-Played a piano**

**-Wrote setting for piano & voice of 144 German folksongs (3mks)**

**BENJAMIN BRITTEN**

I.) In which period of music error did Britten lived (1mk)

**-20th Centaury**

ii.) State any two events that influenced Britten’s music education background (2mk)

**-Had private music lessons with Frank Bridge**

**-Studied piano and composition at a public school in London**

**-Studied composition at a Royal college of Music London**

**-Had music lesson with R. Von Williams**

iii.) Which type of work is the war requiem (1mk)

**-Choral work**

iv.) For what purpose was the war Requiem composed? (1mk) **-Opening the new Coventry Cathedral**

v.) Name any work for the children written by Britten? (1mk)

**-Noyes Fludde**

**-Young person guide to Orchestra**

**-Lets make an opera**

**-The instruments of the Orchestra**

vi.) Apart from the full scale Operas, name any other type of operas by Britten (1mk)

**-Chamber operas**

**-Church operas**

**Pokot Folk Song by Ortum boys**

**a)**

**Variations in melodies text**

**Horn playing at different Intervals**

**Change in the phrase length of Call and response (3marks)**

**b) Introduce the performance (I mark)**

**c)**

**Call and response style.**

**Male voice is making the call and the is response done by male voices (2 mark)**

**d) Through overlapping melodies (1mark)**

**e) Have different melodies**

**Different lengths of call and response**

**Different instrumentation playing of Horn (3 mark)**

**6. Analysis of Prescribed Western Music Choral Fantasia**

**a. Piano, vocal soloists, mixed choir and orchestra (2mark)**

**b. The instruments provide an accompaniment for the voices**

**The instruments imitate the voices in many parts**

**The instrument prompt the voice to enter (3mark)**

**c. Staccato — detached**

**Pizz - plucked by fingers**

**Poco Marcato — a little marked**

**Crescendo — gradually getting loud**

**Ff— very loud (5marks)**

**d. Trills (1marks)**

**7. (a) Performance**

**Sequence of voice entries**

**- base**

**- Soprano**

**-Alto**

**- Tenor I mark as a whole**

**(b) (i) Sequence - bars I -2 (Bass)**

**- bars 2-3 (Soprano)**

**Sequence - bars 3 - 4 (bass)**

**1 mark for any one example (I mark)**

**ii) Imitation bar - I (Soprano and Alto)**

**bar 3 (tenor and bass)**

**(bar 2 and 2 (Alto and Tenor)**

**1 mark for any one example (1 mark)**

**Syncopation**

**Displacement of a strong beat**

**Bars I - 2, 3-4 (Soprano)**

**bars 2( Alto)**

**bar 2 -3 (Tenor)**

**Bar 4 (Bass)**

**1 Mark for any one description and example. (1 mark)**

**(c) Chord V7 - 1 (1 mark)**

**(d) Fugal**

**Contrapuntal**

**Canonic**

**1 Mark any correct description. (I mark)**

**c.) - Loud music and use of electrical equipment for sound**

**-Use of keyboards to play chords and melodies through improvisations**

**-Pop styles of singing**

**- Pop styles of dancing**

**-Characteristics of music**

**-Manipulation of sounds on mixers and synthesizer (1x3=3mks)**

**d.) -Solo overlapping with chorus**

**-Solo chorus with same text**

**-Solo part with different text from chorus part**

**-Solo part response chorus and ostinato**

**-Long solo and short chorus (3mks)**

**e.) -Airplay**

**-Organization of concerts**

**-Advertisements**

**-Engagements of promoters (1x4=4)**