

511/3

MUSIC

Paper 3

YEAR 2021

MARKING SCHEME



SAMIA SUBCOUNTY JOINT EXAM

MUSIC THEORY

PAPER 3

MARKING SCHEME

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

<i>Parallel octaves</i>	<i>½ mark</i>
<i>Crossing of parts</i>	<i>½ mark</i>
<i>Voice overlapping</i>	<i>½ mark</i>
<i>Spacing</i>	<i>½ mark</i>
<i>Doubled 3rds in major chords</i>	<i>½ mark</i>
<i>Doubled leading</i>	<i>½ mark</i>
<i>Wrong use of 2nd inversion chords</i>	<i>½ mark</i>
<i>Wrong rhythms/note values (mark as a whole)</i>	<i>½ mark</i>
<i>Stems (mark as a whole)</i>	<i>½ mark</i>
<i>Exposed 5ths or 8ves</i>	<i>½ mark</i>
<i>From unison to 5ths or 8ves and vice versa</i>	<i>½ mark</i>
<i>Hidden 5ths to octaves and vice versa</i>	<i>½ mark</i>
<i>Others –missing key signature, missing double bar lines</i>	<i>½ mark</i>

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- gusii

1 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 / congratulate the hard workers 1x3

4. William byrd

i. 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

ii. State any three of his contribution to instrumental music (3 mks)

- Fantasies
- Variation
- Dances
- Consort for viols
- Grounds for virginals

iii. Name any two of his contemporaries (2 mks)

- Thomas tallis
- Lassus
- Victoria
- Thomas morley
- Weeklies

JOSEPH HAYDN

i. Why is hayden refers to as fathe of symphony. Give three reasons (3 mks)

- Composed 104 symphonies
- Established general layout of symphony orchestra
- Standardized the sonata forms 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 instruments e.g the wood winds and brass

ii. Name the title of Haydn's two most popular oratorios (2 mks)

- The seasons
- The creation

iii. Name two limitations of patronage to Haydn's music career (2 mks)

- Haydn felt very restricted
- He was cut off from the world

iv.

a) FRANZ LISZT

I. State the nationality of Liszt (1mk)

- Hungarian

II. Describe Les Préludes (2 mks)

- The basic motive is treated as a majestic melody in one section as a march, including section.

III. Name any two examples of Liszt's piano works (2 mks)

- Sonata in B minor
- Hungarian dances
- Two piano concertos
- Arrangement of songs and operatic arias

IV. Name any two contemporaries of Liszt

- Wagner
- Chopin
- Berlioz
- Mendelssohn
- Dvorak
- Smetana

b) BELLA BARTOK

i. In which period of Western music history did he compose (1mk)

- 20th C

ii. State any three factors that influenced Bartok's music compositions (3 mks)

- Other composers like Berlioz, Liszt
- The second Viennese music school influenced him
- Hungarian and Rumanian folk music
- His parents, his father was a lover of music
- His mother worked as a piano teacher

iii. What is Night Music? (2 mks)

- An evocation of night sounds of the central European countryside

iv. Which instrument is Bartok associated with? (1 mk)

- piano

1. PRESCRIBED AFRICAN MUSIC. (10 mks)

(Chivoti by Diwani Nzaro from you tube)

- i. **What type of african performance is this recording? (1mk)**
 - Solo instrumental accompanied
- ii. **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
- iii. **Identify the two styles of performance evident in the recording (2 mk)**
 - Call and response style
 - Solo accompanied
- iv. **Explain how climax has been achieved in the performance (2 mks)**
 - Ornaments at the end and abrupt ending
 - The high pitch of the chivoti at the end
- v. **- The ending is abrupt**
 - High pitched ascending glissando by chivoti

6. 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.

1 ST REFRAIN	2 ND 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 <i>mp – cresc – f – dim</i>	Starts <i>mp – cresc – f – dim</i>
Uses imitation	Uses imitation

iv. Binary form A//B. bar 1-35 section A. Bar 36-77. Section B.

v. Cut common time 2/2 time

(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 stave (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**-Type of string****-Length of string****-Type of resonator e.g wooden and metallic.****- Bowing technique****-Type of bridge.****1 x 4****- Material of bow****(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)

