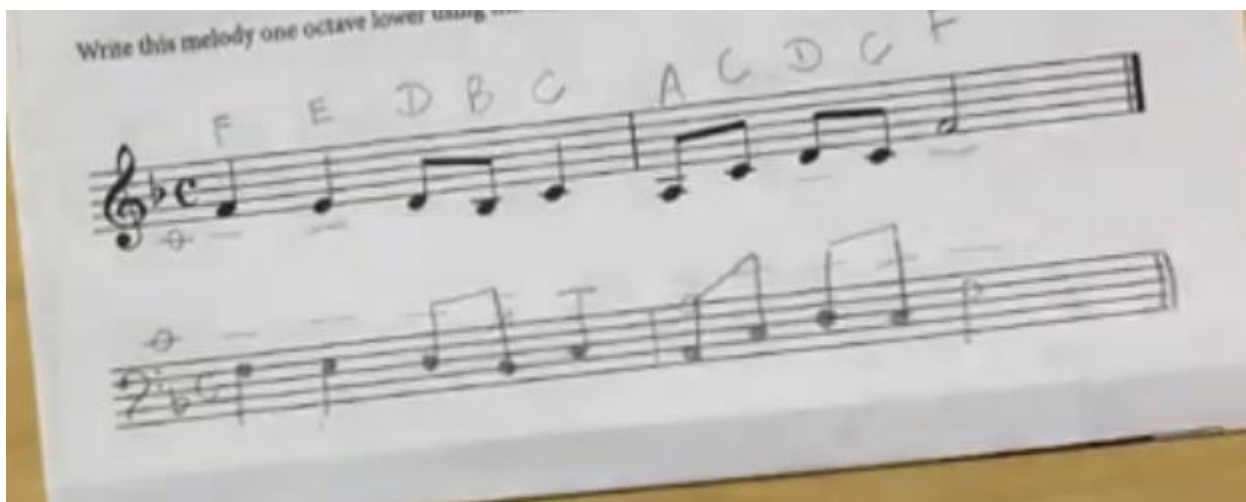


MARKING SCHEME

SECTION A (30 MARKS)

1. (a) Triplet.
 (b) Semiquavers.
 (c) Triplet fits 3 notes into the space of 2.
 (d) Simple. (6 mks)
2. (a) E Flat Major.
 (b) Flats.
 (c) Slur: smooth/legato; Staccato: short/detached.
 (d) Scalic motion, Arpeggios. (6 mks)
3. (a) Ali-True; Juma-False.
 (b) Correct notes shifted to Bass staff. (6 mks)



4. (a) X-Wandindi; Y-Nyatiti.
 (b) Bowing (friction).
 (c) Luo community. (6 mks)

5. (a) Balance, poise, breathing. (b) Clarity of pronunciation. (c) Opera. (6 mks)

6. (a) Low level.

(b) Identification of theme, characterization.

(c) Warm colors/gradual intensity.

(d) Projectors, Soundscapes. (12 mks)

7.

(a) Describe the characteristic of "Call and Response" as seen in the image. (3 marks)

i. A leader or soloist sings the first phrase.

ii. The group or chorus responds to the leader.

iii. The singing alternates between the soloist and the chorus.

(b) Explain the role of the Soloist in a Kenyan folk song performance. (3 marks)

i. The soloist leads the performance.

ii. The soloist cues the chorus when to respond.

iii. The soloist controls the tempo and transitions of the song.

(c) Compare the use of Costumes in a traditional wedding folk song versus a funeral dirge. (3 marks)

i. Wedding costumes are bright and colorful while funeral costumes are dark and dull.

ii. Wedding costumes symbolize joy and celebration while funeral costumes symbolize mourning and sorrow.

iii. Wedding costumes may include decorative ornaments while funeral costumes are usually simple and modest.

(d) Evaluate how the Kayamba contributes to the texture of the music. (3 marks)

i. It provides rhythmic accompaniment.

ii. It adds a percussive texture to the music.

iii. It supports and enriches the overall sound of the ensemble.

8.

(a) Examine the rhythmic setting below. Identify the syllabic division used for the word "Tu-je-nge." (2 marks)

- i. One note is sung for each syllable.
- ii. This is called syllabic setting.

(b) State the guidelines for starting and ending a Two-Part Harmony. (4 marks)

- i. A two-part harmony may start in unison.
- ii. It may also start using a perfect 5th or octave.
- iii. The harmony should maintain consonant intervals.
- iv. The piece should end in unison or octave.

(c) Illustrate a 4-bar melody and add a second part using Consonant Intervals (3rds or 6ths). (5 marks)

Part 1: C D E F | G A G F

Part 2: A B C D | E F E D

(d) Explain how Natural Speech Inflection guides the pitch choice in Kiswahili compositions. (3 marks)

- i. High speech tones are matched with higher musical pitches.
- ii. Low speech tones are matched with lower musical pitches.
- iii. This helps the melody sound natural and understandable.

9.

(a) Identify two characteristics of Medieval Plainchant. (4 marks)

- i. It is monophonic (single melodic line).
- ii. It has no instrumental accompaniment.
- iii. It uses free rhythm without strict meter.
- iv. It was mainly sung in Latin during worship.

(b) Distinguish between a Motet and a Madrigal from the Renaissance period. (4 marks)



Motet

Madrigal

Sacred vocal music Secular vocal music

Usually sung in Latin Sung in vernacular languages

Religious themes Love and daily life themes

Performed in churches Performed in social gatherings

(c) Explain two ways in which Instrumentation has changed in Kenyan musical practices from the traditional era to the contemporary era. (4 marks)

- i. Modern Kenyan music now uses electronic instruments such as keyboards and electric guitars.
- ii. Amplification systems like microphones and speakers are now used to increase sound projection.

