

Caspa ELDORET DIOCESE

KENYA CERTIFICATE OF SECONDARY EDUCATION

MUSIC

PAPER 511/3

OCTOBER 2021

MARKING SCHEME

SECTION A: BASIC SKILLS (30 MARKS)

1a. 16 bar melody

16 bars 1 mk

Modulation to and fro (well established) 2 mks

Syncopation 2 mk

Tempo markings 1 mk

Rhythmic variation 1 mk

Cadences (any two including the final $\frac{1}{2}$ mark each) 1 mk

Phrasing (2 bar phrasing , as a whole) 1 mk

Total 9 mks

1b. Writing a melody to given text

Syllabic division 1 mk

Speech rhythm 1 mk

Accentuation 1 mk

Lyricism 1 mk

Cadences (any two including the final cadence $\frac{1}{2}$ mark each) 1 mk

Musicianship 1 mk

2. Chords (1/2 mark for each correct chord) 5 $\frac{1}{2}$ mksVoice leading (Alto, Tenor, Bass) 1 $\frac{1}{2}$ mksVoice Range (Appropriate range for Alto, Tenor, Bass) 1 $\frac{1}{2}$ mksCadences ($\frac{1}{2}$ mark for each cadence at phrase ends) 1 mkDominant seventh chord and correct resolution 1 $\frac{1}{2}$ mks

Progression 4 mks

Total 15 mks

Deduct $\frac{1}{2}$ mark (maximum 3 $\frac{1}{2}$ marks) for the following faults

Parallel octaves

Crossing of parts spacing

Doubled 3rd in major chords

Wrong use of 2nd inversions

Wrong rhythm/note values

Stemming

Exposed 5ths and octaves

Parallel octaves

Overlapping

SECTION B: HISTORY AND ANALYSIS (54 MARKS)

3. AFRICAN MUSIC.

AI) What is a fiddle? (1 mark)

A single or double stringed instrument which produces sound when bowed

Ii) Name the parts of the chordophone and state how each of the parts named contributes to sound production (4marks)

Bridge- Raises the strings to avoid contact with the membrane for clarity of the sound

Resonator- Amplifies sound

Strings- Vibrate to produce sound when plucked, strummed, bowed

Tuning pegs- Tightening and loosening the strings when tuning

iii) Outline three ways in which an Obokano player can accompany himself (3marks)

Singing

Dancing

Playing leg rattles

B i) Kamabeka is a Kenyan dance among the Bukusu, in Luhya community .State the way in which the dance acquired its name (1 mark)

It acquired its name from the body parts (shoulders) which exhibits the moves

ii) In which occasion is the dance performed? (1 mark)

initiation

Iii) Outline three factors that have influenced the performance and style of Kenyan traditional dances (3 marks)

Influence from modern dance moves eg odie dance

Change in costume as a result of geographical factors results to change in moves

Western influence leads to incorporation of Western dance moves to Kenyan dances

4. WESTERN MUSIC COMPOSERS

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

a) William Byrd.

i) Name Byrd's nationality (1 mark)

English

ii) Explain William Byrd's styles of composition (4marks)

Contrapuntal style

Cantus firmus

Use of word painting

Free rhythms

Free use of dissonance

Change of meter in instrumental work

iii) What type of work are the following

a) Gradualia (1mark)

motet

b) Dona nobis pacem (1mark)

mass

b.Franz Joseph Haydn.

i) In which period of music history did Haydn compose? (1mark)

classical period

ii) Describe Haydn's service of Esterhazy (2marks)

Conducting the orchestra

Coaching the singers for operatic performance

Supervise musicians

Composing all music requested by the patron

Keep instruments in repair

iii. Give the standard classic movements of Haydn's symphonies (4 marks)

Allegro (in sonata form)

Slow / andante

Minuet and trio

Allegro in rondo form

c. Franz Liszt.

i) State the nationality of Liszt (1mark)

Hungarian

ii) Outline three factors that influenced Liszt as a musician (3marks)

Chopin influenced his piano music

Paganini great piano virtuoso influence his piano playing

Berlioz influenced orchestral music

He was influenced by the works of early composers like J.S Bach of Baroque period and Palestrina of renaissance period

He was influenced by his own father

He was also influenced by Richard Wagner

iii) Give one example of Liszt's symphonic poem (1marks)

Les preludes

iv) Name any two of his contemporaries (2marks)

Wagner

Mendelssohn

Barlioz

Chopin

Dvorak

Tchaikovsky

d. Bella Bartok.

i) In which period of western music history did he compose? (1mark)

20th century

ii) What is the importance of folk music to Bartok? (3marks)

Folk music was an inspiration to Bella Bartok from the beginning to the end

He imitated the strumming accompaniments to folk tunes

There is always an earthly feel to Bartok's folksong output

He applied the folksongs and dances in his most discordant phrases

He used the established forms like rondo and sonata in his folksong arrangement

His other compositions are saturated with folk music idioms like rhythms, modes and melodic tunes

iii) Outline any three characteristic features of Bartok's style (3marks)

It had some Romantic characteristics elements

He employed Hungarian folk elements

He employed short melodies in contrapuntal and harmonic textures in the same composition

His music embrace a wide range of emotions and is deeply expressive

He made use of old church modes and pentatonic scale along with other scales

He was fond of glissandos in his use of timpani

Rhythmically, his music is characterized by powerful beat , unexpected accents and changing meters. He also used irregular and asymmetric patterns

5. ANALYSIS OF THE AFRICAN PRESCRIBED WORK.

Chivoti by Diwani Nzaro from youtube

i) For what media is this work? (1mark)

Instrumental

ii) Outline the series of events that mark the first section (4marks)

The first idiophone introduce the work using the following rhythm/beat

d d /d d d d d / d d d d d

It maintains the same pattern up to the end of the performance

The second idiophone comes in after about four crotchet beats by the first idiophone

The second idiophone plays the following rhythmic pattern

d /d d /d d /d d /d up to the end of this performance

The two idiophones cue in the chivoti player

iii) Explain how contrast is achieved in this work (3marks)

Idiophones produce only the percussive sound

Chivoti produces a melody

Chivoti has a different rhythmic pattern than the idiophones

Every idiophone has its own rhythm

iv) State any two characteristics of African music evidence in this performance (2 marks)

Short repetitive melody

African instruments used

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The stable tonality

The strophic style used

Use of pentatonic scale

Call and response in style

6. ANALYSIS OF WESTERN PRESCRIBED WORK.

Too much I once lamented by Thomas Tomkins

i) Citing examples from the piece, Explain how word painting has been used as a technique in this piece. (4marks)

Use of long rhythms which are tied to express the concept of too much

Use of dull music and dissonance to paint torment

Use of slow tempo to indicate lamentation

Use of melismas like in the word lamented in tenor from bars 5 - 6

ii) Give the dynamic range in the piece (1marks)

f (loud) p (soft)

iii) Describe this piece in terms of tempo (1mark)

Slow tempo

iv) In relation to bar numbers, Outline where the following compositional techniques have been used in the melodic movement. (4marks)

a) Tie and slur

bars 8-9, 11-13, 18-19, 22-23, 49-51

b) Sequence

Bars 26-27 bass repeats the melody it introduced in bars 24-25 by a sequence

In bars 28-29 tenor repeats bars 26-27 of bass by a sequence

Tenor performs a sequence at bars 69-79 and bars 71-72, 74-75

c) Dynamic variation

Bars 5-12 (mf), 13-20 (f), 21-22 (dim), 30-34 (f) 36-50 (p)

d) Melodies repeat

Bars 73-74, soprano 1 and soprano 2, tenor bars 74-75, bass bars 73-74

7. UNPREPARED ANALYSIS

Study the music below and answer the questions that follow.

Come Lasses and Lads

- a) Name the Tonic key and the key to which the music modulates at bars 7 to 8. (2 marks)

C Major

Modulates to A minor at bars 7- 8

- b) By use of bar numbers, identify the following; (2 marks)
- (i) Exact repetition - Bars 12b to 14 repeated at bars 16b to 18
 - (ii) Sequence - Bars 9 -10 sequenced at bars 11 - 12

When there is a president from another country

Special games eg. Athletics, football

d. Define any four of the following terms (4 marks)

i. Overture

An orchestral composition forming the prelude or introduction to an opera, oratorio

ii. Arpeggio

Is a broken chord, or a chord in which individual notes are struck one by one rather than all together at once

iii. Picardy third

Is a harmonic device used in Western classical music. It refers to the use of a major chord of the tonic at the end of a musical section that is either modal or in a minor key

iv. Virtuoso

Performing with exceptional ability, technique or artistry

v. Coda

A tail piece; a closing section appended to a movement

