

# NTIMA, NYAKI AND MUNICIPALITY CLUSTER EVALUATION 2016

MUSIC  
Paper 3  
July/August 2016

## MARKING SCHEME

<p>1. Question 1(a)</p> <ul style="list-style-type: none"> <li>- 16 bar melody 1mk</li> <li>- modulation and back 2mks</li> <li>- syncopation 1mk</li> <li>- 2 cadences (final inclusive) 1mk</li> <li>- lyricism 2mks</li> <li>- climax 1mk</li> </ul> <p><b>Total 8mks</b></p>	<p>leads to harmonizing African music <b>2 x 1 = 2mks</b></p>															
<p>Question 1(b)</p> <ul style="list-style-type: none"> <li>- syllabic division as a whole 1mk</li> <li>- speech rhythm 1mk</li> <li>- rhythm variety 1mk</li> <li>- lyricism 3mks</li> <li>- 2 cadence 1mk</li> </ul> <p><b>Total 7mks</b></p>	<p>b)</p> <table border="1" data-bbox="801 568 1471 801"> <thead> <tr> <th>FLUTE</th> <th>COMMUNITY</th> <th>HOW HELD</th> </tr> </thead> <tbody> <tr> <td>ii) Ekerongwe</td> <td>Kuria</td> <td>Transverse</td> </tr> <tr> <td>iii) Ebune</td> <td>Turkana</td> <td>Vertical (oblique)</td> </tr> <tr> <td>iv) Ekibiswi</td> <td>Kuria</td> <td>Transverse</td> </tr> <tr> <td>v) Murenge</td> <td>Kikuyu</td> <td>Vertical (oblique)</td> </tr> </tbody> </table>	FLUTE	COMMUNITY	HOW HELD	ii) Ekerongwe	Kuria	Transverse	iii) Ebune	Turkana	Vertical (oblique)	iv) Ekibiswi	Kuria	Transverse	v) Murenge	Kikuyu	Vertical (oblique)
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<p>Question 2</p> <ul style="list-style-type: none"> <li>Chords 5mks</li> <li>Voice leading 1½mks</li> <li>2 cadences 2mks</li> <li>voice range 1½mks</li> <li>Progression (max deduction) 5mks</li> <li>- parallel 5th and 8th 1mk</li> <li>- exposed 5ths 1mk</li> <li>- crossing of parts 1mk</li> <li>- overlapping 1mk</li> <li>- spacing 1mk</li> <li>Doubled 3<sup>rd</sup> in I, IV, V 1mk</li> <li>Wrong use of 2<sup>nd</sup> inversion 1mk</li> <li>Wrong rhythm 1mk</li> <li>Stems as whole 1mk</li> <li>Missing brace 1mk</li> <li>Missing double bar line 1mk</li> </ul> <p><b>Total 15mks</b></p>	<p>c)</p> <ul style="list-style-type: none"> <li>i) Nandi (Kalenjin) or Luhya</li> <li>ii) Moran (young men / men/ warriors men &amp; women) <b>2mks</b></li> </ul>															
<p>3. a)</p> <ul style="list-style-type: none"> <li>i) - during baby sitting 1mk</li> <li>- during grinding 1mk</li> </ul> <p>ii) The melodies are short and repetitive songs are designed for call and response The music is polyrhythmic No definite pitch during performance The music has overlapping phrases <b>any 4 points 4mks</b></p> <p>iii)- overlapping phrases, the soloist may overlap the chorus or the chorus overlapping the soloist leading to harmony - melodic instrumental accompaniment</p>	<p>4. Thomas Tallis</p> <ul style="list-style-type: none"> <li>i) - he started his music career at time when the culture of the church music in England was at its height - formation of secular cathedrals with larger professional choirs after contradictory government policy on church music gave him more time to continue exercising his music - together with William Byrd were in 1575 granted a 21 year monopoly to print music after composing Cantiones Sacrea to the Queen</li> <li>ii) - Cantiones Sacrea - to complement or honour the queen - the queen had ruled for 17 years</li> <li>iii) Wrote 18 masses Wrote oratorios Composed motets Composed litanies Composed masonic cantata <b>any 4 x 1 = 4mks</b></li> </ul> <p>b) WOLFGANG AMEDEUS MOZART</p> <ul style="list-style-type: none"> <li>i) Johann Christian Bach 1mk</li> <li>ii) A piece of open air e.g. a lover song outside his mistress's window or a piece for several instruments written in several movement of which the 1st is in sonata form and at least of</li> </ul>															

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- the other as a minuet  
- Eine Klein Nachtmusik
- iii) Wrote 18 masses  
Wrote oratorios  
Composed motets  
Composed litanies  
Composed masonic cantata  
**any 4 x 1 = 4mks**
- c) ROBERT SCHUMANN
- i) Cantata 1mk
- ii) - opera is dramatized music  
- Genoveva
- iii) Piano
- iv) When he married Clara he got motivated and composed 100 songs Clara was the 1st interpreter of Schumann's piano works she played the works she contributed to Schumann's fame  
**3mks**
- d) AARON COPLAND
- i) American
- ii) Director of composers groups  
Director of Ojai music festival in California
- iii) The Jazz music from which he borrowed elements like harmony, syncopation etc.  
- folk tunes of Latin America  
- exposure to the music of the 20th century composers e.g. Stravinsky's  
- his teacher and mentor, Nadia Boulanger  
- the music of past composers e.g. Chopin, Verdi, Debussy etc.
5. i) Voice, a set of membranophones, hand shakers, leg jingles and a horn
- ii) Female / woman / girl / lady
- iii) - the soloist starts together with drum set, both rattles and the horn  
- the soloist and the chorus alternate six times  
- the soloist phrases alternate in length, the same to response phrases then comes a brief interlude
- iv) Olwika
6. i) E minor
- ii) - the 1st subject is in key A minor while the 2nd subject is in A major

- the 1st subject basically consists of a semiquaver figure while the 2nd subject consists of basically a quaver figure  
- the 1st subject occurs as a single note while the second subject is doubled all through at an octave apart  
- the 1st subject is performed softly while the second subject is performed loudly  
- grace notes are present in the left hand that supports the 2nd subject while the 1st is supported by plain notes, no grace notes  
**any 4 points = 4mks**
- iii) It's because the sonata from which it is extracted is in A major hence A major is in the home key to be used to final ending
- iv) Scalic - device which refers to movement of notes by step  
Inversion - the use of ascending notes being made to descend at the same interval and vice versa  
Sequence - immediate repetition of a figure at a different pitch  
Albert bass - a bass consisting of broken chords
7. i) Bar 10-11 and 18-19
- ii) Bar 6 - 7 and 8-9 form a sequence
- iii) 10-13 consist of 4 bars while 1-5 consist of 5 bars  
10-13 is to be performed once while 1-5 is to be repeated
8. a) A sign used in music to show how a melody should be decorated by adding extra notes to it
- b)

**Award 3mks for correct key signature 8 notes (3mks)**

**1½mk on each beat 3mks**

- c) i) Nyaduo'ng: Luo ring worn on the toe and hit on the Nyatiti frame as percussion  
ii) Kimeng'eng - a Kalenjin single stringed

chordophone

- iii) Piano trio - a group consisting of a piano, a violin and a cello
- iv) A ledger line - a short line added above or below the staff



- d) i) The membrane - tapped to produce sound  
Open end - releases sound  
Resonator - amplifies sound  
 $3 \times 1 = 3mks$
- ii) Start at D.C and end at fine **1mk**

**Award 4mks**  
**Total 4**



