

**511/3
MUSIC
Paper 3
June 2023
2 ½ hours.**

**KASSU JET EXAMINATION
MARKING SCHEME**
Kenya Certificate of Secondary Education
MUSIC
Paper 3
2 ½ hours.

SECTION A: BASIC SKILLS

1. a) Continue the following to make a melody of sixteen bars for voice introducing a duplet. Modulate to the relative minor before returning to the tonic. Add phrase marks.
(9 marks)



16 bar – 1 mk

Phrasing – 1 mk

Duplet – 1 mk

Modulation – 2 mks

Cadences – 2 mks

Lyricism – 2 mks

(b) Using staff notation, compose a tune to suit the following lyrics. Add phrase marks. (6 marks)

Mama daima dawamu, wewe wa dhamana kwangu.

Syllabic division – 1 mk

Accents/ Time signature – 2 mks

Phrasing – 1 mk

Cadences – 1 mk

Lyricism – 1 mk

2. Harmonize the following melody for Soprano, Alto, Tenor and Bass (SATB). Choose appropriate chords from I, ii, IV, V and vi. Incorporate a passing six-four in the third bar and a dominant 7th.

(15 marks)



Chords – 6 mks

Passing 6_4 – 1 mk

Cadential 6_4 – 1 mk

Voice range – 1

Voice leading – $1\frac{1}{2}$

Cadences – 2 mks

Chord progression – $2\frac{1}{2}$ mks

DEDUCTIONS

Bracing – $\frac{1}{2}$ (max 1 mk)

Chord alignment – $\frac{1}{2}$ (max 1 mk)

Stemming - $\frac{1}{2}$ (Max 1 mk)

Note value - $\frac{1}{2}$ (max 1 mk)

Parallel 5ths and octaves – max 2 mks

Ovelaps – max 1 mk

Voice crossing – max 1 mk

SECTION B: HISTORY AND ANALYSIS (48 marks)

3. AFRICAN MUSIC

- a) Identify each of the following dances. (4 marks)

- **Lelemama** - A Swahili circumcision dance performed by women.
- **Cheptilet** - A Nandi beer party dance performed by men and women.
- **Ngucu** - A Gikuyu singing game performed by children.
- **Dodo** - A Luo entertainment dance performed by women and girls.

b) i) Name the vocal ornament used by the following communities. (2 marks)

Maasai -Heaving
Luhya -Eshikalakala/lukalakasia

ii) State any **two** instrumental ornamentations used in African music. (2 marks)

-Drone
-Ostinato

c) Outline any **four** factors that influence the distribution of African musical instruments. (4 marks)

-Geographical factors-Areas with high rainfall have more trees and animals hence more musical instruments.e.g flutes found where bamboos grow.
-Economic activities-Different occupations lead determine the various types of musical instruments e.g pastoralist communities tend to have small size horns from their animals .
-Cultural activities-nomadic communities do not have drums because they are bulky.
-Social activities- can influence creation of instruments.
Historical factors-communities with same historical background may have the same instrument.

d) Name any two melodic idiophones. (2 marks)

-Marimba
-Adongo

4. WESTERN MUSIC

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

(a) **Claudio Monteverdi**

(i) State three features that Monteverdi introduced in his music to enhance emotional intensity. (3 Marks)

-It had tragic, romantic and comedic scene
-Use of more realistic portrayal of characters
-Had small lively orchestra with limited use of the choir
-Use of pizzicato and tremolo for strings

(ii)What was Monteverdi's nationality? (1 Mark)

-Italian

(iii) Citing examples give two choral works by Monteverdi. (2.Marks)

-operas-eg.Orfeo,ariana,
-Antiphons-eg I am back but comely,Thou art fair
-Mass eg vespers

(iv) State any one factor that influenced Monteverdi's music career. (1.Mark)

- He was married to a singer
- In his childhood he was a singing master at the cathedral of cremona
- His appointment as an instrumentalist in Granzoga court in Mantua
- His appointment as a director of music at St.Mark's church in Venice
- He was influenced by the court's Maestro di capella

(b) **Alessandro Scarlatti**

i) Name two sources of influence on Alessandro Scarlatti's music? (2mks)

- Bernardo Pasquini
- Giacomo Carissimi

ii) State two of Scarlatti's contributions towards Baroque orchestra. (2mks)

- Scarlatti placed more emphasis on the orchestral accompaniment to the voices
- He introduced horns in the orchestral part of the opera.
- Strings were used as instrumental interludes and preludes.
- He changed the role of the wind instruments by bringing harmonic effects.

iii) List **two** of Scarlatti's musical appointments. (2mks)

- In 1684 Maestro di Capella in the royal service in Napoli
- In 1707 Maestro di Capella to Cardinal Pietro Ottoboni in Rome.
- In 1708 Maestro di Capella as Santa Maria Maggiore in Rome
- In 1709 Maestro di Capella in the royal service in Napoli

iv) Name any **one** of Scarlatti's mass. (1mk)

- St. Cecilia Mass
- Messa Ottoboniana/ Messa breve a Palestrina/ Missa quatuor vocum

(c) **Christoph Willibald Gluck**

i. State any two reforms on opera by Christoph Gluck. (2 marks)

- He removed the abuses that had deformed Italian opera
- Made overture an integral part of opera
- Adapted the orchestra to the dramatic requirements
- Lessened contrast between aria and recitative
- Emphasized simplicity
- He focused on human drama and passion and made words and music having equal importance

- **Confined music to its proper function of serving the poetry for the expression and situations of the plot without regard either to the outworn conventions of the da capo aria or the desire of singers to show off their skills in ornamental variation.**

ii. Outline any three factors that influenced Christoph Gluck as a composer. (3 marks)

- **He interacted with other musicians like G.F Handel**
- **He travelled widely through various cities where he gained more experience as a composer.**
- **He himself was a member of performing troupes where he was a performer and a composer. For instance while in Vienna, he joined Pietro Mingotti's troupe of performers as a performer and a composer.**
- **His teacher Giovanni Battista who taught him composition**

iii. Name one opera and one ballet by Christoph Gluck. (2 marks)

Operas

- **Idomeneo** - **Artaserse** - **Orfeo ed Euridice**
- **Alceste** - **Paride ed Elena**

Ballets

- **Air de ballet** - **Ballet suite**

(d) **Claude Debussy**

i) Give Debussy's year of birth and death. (1 mark)

1862-1918

ii) Outline any **two** musical styles employed by Debussy in his compositions. (2marks)

- **He used a whole tone scale, parallel discords, overtones and much use of piano pedal.**
- **Exploration were his essence of music, they were his musical bread and wine.**
- **He developed a highly original system of harmony and music structure that expressed the ideals to which impressionist and symbolist painters and writers of his time aspired.**
- **He pursued illusion in his instrumental music writing.**

iii) What type of works are the following? (3 marks)

- Childrens corner- **Piano suite**
- Pellease et Melisa- **Opera**
- La Mer- **Symphonic sketches**

iv) Define the term *impressionism*.

-A style that explores mood and atmosphere through the use of timbre, orchestration, and progressive harmonic concepts.

-A style of composition (associated especially with Debussy) in which clarity of structure and theme is subordinate to harmonic effects, characteristically using the whole tone scale.

5. Prescribed Traditional African Music

Chuka Drummers from Tharaka Nithi a PPMC Recording

i) Explain **two** ways in which contrast has been achieved in this performance recording. (2mks)

- a) Use of different melodies
- b) Solo response style and the whole group singing.
- c) Variety of rhythms especially by the drum
- d) Variation of length of melodies
- e) Variation in tempo in the performance.
- f) Inclusion of pauses in the performance
- g) Creation of climax in the performance
- h) Use of vocal ornamentation to bring variation.

ii) Describe two ways in which the voice and drums relate. (2mks)

- a) The voice is used to sing melodies while the drum is the main medium.
- b) Voice has also been used as ornamentation through shouts and screams and sometimes used for communication to the performers as well as sing melodies.
- c) The drums also maintain rhythm of the performance as well as the jingles while the whistle is used to cue entries.

iii) Identify an ornament and the role it plays in the recording. (1mk)

Shouts and screams are used as vocal ornamentation or cue performance as well as enrich the texture.

iv) State two characteristics of African music evident in the recording.

(2mks)

- a) Gender specific
- b) Use of polyrhythms
- c) Voice / Instrumental Accompaniment
- d) Solo response style.
- e) Short and repetitive melodies
- f) Use of vocal ornamentation
- g) Singing in unison

v) Into how many sections is the performance divided? Describe briefly.

(3mks)

-The performance is in three sections, first section begins with a whistle, followed by the drums then a male soloist and a response. The rhythm is steady. There is a variation of solo and response. There are vocal interjections and whistle is used to cue performers.

-The second section is preceded by vocal interlude, song is at a slower tempo and the melody is shorter than the first section. Drums play at the original single beat; whistle is blown as well like the first section. There are shouts and whistle is blown again to usher the third section. There is also utterance of words.

-The third section is played slowly. The whole group sings, group singing. They sing in a chanting manner. The drumming continues for sometime before it comes to an abrupt end.

6. Prescribed Western:

Archangelo Corelli: Trio Sonata Op 3 No.2 Movement 4

a) Describe the tempo of the music.

(1 mark)

Allegro – The music should be played fast and lively.

b) Identify the following composition techniques as used in the 1st section of the music.(4 marks)

i) i) Inversion

- Bar 20 is an inversion of violin I bar 1.

ii) Polarised texture

There is polarized texture (violins close in together but widely separated from the violone in bars 16- 19.

b) Citing bar numbers, describe **three** different ways in which syncopation has been achieved. (3 marks)

- **Tie across the bar line** - **Violin I** (Bars 16- 17, Bars 26 -27, Bar 35, Bars 38 – 39)
Violin II (Bar 37)
- **Rests displacing the accent** - **Bar 29, Bar 33, Bar 41**
- **A shorter note taking the accent, followed by a long note** - **Bar 27, Bar 31, Bar 34**

c) Name **two** cadences used in this music, citing bar numbers. (2 marks)

Bars 18 -19 - **Perfect cadence**

Bar 42 – 43 - **Perfect cadence**

7. Unprepared Analysis

Study the music extract below and answer the questions that follow.

b

a) Name the medium for which this music is written. (1 mark)

-Violin

b) Cite where the following melodic techniques have been used in the music: (2 marks)

i) **Exact repetition –bars16-17 repeated at bar20-21**

ii) **Conjunct motion –bars12-13**

c) Describe the range of the music. (1 mark)

-Two octaves starting on note B below the treble staff to the note B above the treble staff.

d) Describe the beginning of the music above. (1 mark)

-Anacrusic

e) Name the cadence used at the end of the 3rd phrase. (1 mark)

-Interrupted.

SECTION C: GENERAL MUSIC KNOWLEDGE (16 marks)

8. a) Rewrite the following music in an open score using the Alto, Tenor and bass clefs.(5 marks)

ANSWER



b) i) Define piracy.

(1mark)

-Illegal copying and distribution of music

ii) State three ways in which music piracy affects musicians

(3 marks)

-They do not get their royalties

-There is lose of sales

-The number of copies produced and distributed cannot be ascertained.

-The quality of the original product is compromised

c) Define the following terms.

(4 marks)

i) Recitative- **Half talking and half reciting in free speech rhythm imitating the meaning of the words.**

ii) Cantus firmus- **Firm tenor borrowed from the plainsong melodies which many medieval composition were based on.**

iii) Drone- **an instrumental ornament having a constant low note over which the melody was played or sung.**

iv) Ballet- **A secular music which was sung as well as danced.**

d) Name any **three** parts of an ekegogo and give their functions.

(3 marks)

-String- vibrates to produce sound.

-Arm- holds the sting in correct position.

-Bridge- raises the string for free vibration.

-Resonator- amplifies sound.